

<https://rtf.utexas.edu/global-media-industries-speaker-series>

**CULT 329 | COMM 396 | ENGH 317: *Global Media & Inequality***

Fall 2022 – Wednesdays 4:30-7:10PM Horizon Hall 4000

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# Part I – Course description

This course borrows from Arjun Appadurai’s conceptual model of contemporary “mediascapes” as global cultural flows.i Three case studies of hemispheric and global flows of media – film, television and popular music -- serve as a framing device for investigating both the power relationships that condition contemporary global media production and distribution and the “imagined worlds” these media offer to audiences in national, hemispheric and global contexts. A key feature in the course is our study of the relationship of globalized media to global inequalities. How has the rise of media regulatory power, IP regimes, surveillance, content delivery control and encroachment into public sectors like education diminished equal access to information and the cultural commons? How have media monopolies and IP limited everyday people’s participation in the creation and distribution of content and their democratic engagement with media power arrangements? And how are First Nation, rural and other marginalized communities fighting back for media access, content creation and distribution?

# Part 2: Course objectives

*By the end of the course, students will be able to:*

* **Describe** the relationship between political, economic and social processes and popular media under contemporary globalization;
* **Contextualize** contemporary global film, television and soundscapes in 20th and 21st century processes of nation-building and globalization;
* **Utilize appropriate methodologies** from cultural and media studies and global systems theory to analyze media globalization and its relationship to global inequalities;
* **Assess** research methods and outcomes in these methodologies in order to identify strong points, gaps and future research questions;
* **Use** the assessment of research methodologies to develop a proposal for a research project.

# Part 3: Course assignments

This course is organized via modules, or thematic units. Each module will include a Course Overview directing you to your weekly reading and media assignments, except for those weeks in which you have a written assignment. Below are the activities you must complete for the course. Each assignment will include a corresponding rubric*.*

1. **Attendance and participation.** This is a seminar. Your attendance, preparation for and participation in class is key to our seminar’s success. This is a rigorous course. Information you obtain from lecture and discussion is fundamental to your learning process. You are strongly encouraged not to miss a single class. If you must miss class and can provide a reasonable excuse, I will mark this as “excused” in the Attendance section of

Blackboard. However, you are only permitted three excused absences over the course of the semester. *Attendance and participation are worth 15% of your grade*.

1. **Discussion leaders**. Each student will take on the responsibility of leading discussion on ONE of our weekly readings. You will choose a day on which you would like to serve as a discussion leader on our first day of class. Specific instructions for serving in this role appear in the Menu section of “Assignments” in the folder titled “Discussion leaders” on Blackboard. I will provide with you useful feedback on your work as a discussion leader. You may also sign up for two sessions of leading discussion if you would like extra credit. *This part of the class is worth 10% of your grade*.
2. **Two mid-term and one final exam**. You will have two *take-home mid-terms and one final, in-class exam*. Detailed instructions on the exam will be available on Blackboard more than a week in advance of its due date. *The exams are each worth 15% of your grade.*
3. **Research proposal & annotated bibliography**. As part of the process of completing your final research project, you will produce a brief description of your project that includes an outline of your research plan and is accompanied by an annotated bibliography. The proposal and annotated bibliography and is due on Blackboard by Thursday, April 22 at 12:00 pm. Detailed instructions on this assignment will be available on Blackboard well in advance of its due date. *This assignment is worth 15 % of your grade*.
4. **Final presentation on research project**. The last two weeks of class will be dedicated to oral, 15 to 20-minute presentations of your research projects. Detailed instructions on this assignment will be available on Blackboard well in advance. *The presentation is worth 15% of your grade.*

##### Grade distribution:

Attendance and Participation: 15% Discussion leader: 10%

Exams: 3 x 15% = 45%

Research proposal and annotated bibliography: 15% Final research project presentation: 15%

**Tentative Course Calendar**

**Module 0 – Week 1**

Introductions. Theoretical framework, key concepts and learning units.

## Unit 1 – Contemporary cinema and its global reach

### Module 1 – Week 2

Discussion of assignment.

Aperture to Unit 1: Globalized cinema:

who creates it, who controls its production and distribution – and why do these matter?

### Module 2 – Week 3

Discussion of assignment.

The history of radical artisanal Third Cinema: Globalization from below

### Module 3 – Week 4

Discussion of assignment.

The *Netflixization* of everything.

New commercial models of local production and global distribution.

### Module 4 - Week 5

Discussion of assignment

Review for first mid-term

### \*First take-home, open-book exam\* | due on Blackboard by next week’s class

## Unit 2 – Television industries and the global rise of the telenovela

### Module 5 – Week 6

Introduction to the telenovela: industrial formats, storytelling genres and local | global flows

### Module 6 – Week 7

Discussion of assignment.

The globalized telenovela: Adaptations on the world map, hybridization on streaming formats

## Unit 3 – Pop music and transnational flows

### Module 7 – Week 8

Discussion of assignment.

Introduction to global soundscapes: Pop music as industrial product

### Module 8 – Week 9

Discussion of assignment.

Global popular music in the age of streaming, part 1

### Module 9 - Week 11

Global popular “music in the age of streaming, part 2

### Week 12

### Discussion of assignment.

### Week 13

Oral reports – Group 1

Review of major course take-aways, 1

**Week 14**

Oral reports – Group 2

Review of major course take-aways, 2

***Final exam – scheduled by the Registrar’s Office***

### Week 14

Oral reports – Group 3 Wrapping up and future research!

### Final research project due on Blackboard by the day and time of our scheduled

**final exam**

i Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *Theory, Culture & Society* 7.2–3 (1990): 295–310, [https://doi.org/10.1177/026327690007002017;](https://doi.org/10.1177/026327690007002017) see also Ana M. López, "Calling for Intermediality: Latin American Mediascapes." *Cinema Journal* 54. 1 (2014): 135-141, [doi:10.1353/cj.2014.0055.](http://doi.org/10.1353/cj.2014.0055)