COMM 826  
International and Comparative Media  
Winter 2010, Monday 4:00-7:00 pm

Prof. Aswin Punathambekar  
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This course focuses attention on the changing dynamics of media production and patterns of circulation in an era of increasing global connectivity. We will draw on scholarship from media and cultural studies, cultural geography, and political economy to explore media production and circulation in a number of different locations including India, Hong Kong, Nigeria, Lebanon, U.S., and Canada. The first half of the course is designed to provide an in-depth understanding of the development of global media/communication theories and various debates that have shaped this field over the past 5-6 decades. The rest of the course is dedicated to exploring the logics of film, television, and digital media in varied sites as a way to map the spatial dynamics of media globalization. This course also provides an opportunity for students to develop an original research project on an aspect of global media industries.

Required Texts:


All other readings will posted on CTools.
CLASS SCHEDULE

1. Jan. 11  Orientations


Dipesh Chakrabarty, Provincializing Europe (excerpts)

Amitava Kumar, “Theory by other means.” Rethinking Marxism, 17 (2), 2006. Available at: http://www.amitavakumar.com/?page_id=44

2. Jan. 18  Mass Communication and the world: the development paradigm

Walt Rostow (1960) The Stages of Economic Growth (pp. 1-16, 145-159)

Wilbur Schramm (1964) Mass Media and National Development (pp. 114-144)

Daniel Lerner (1964) The Passing of Traditional Society (pp. 43-75, 398-412)


Screening: Distress Signals

Herbert Schiller (1969) Mass Communication and American Empire (pp. 153-170)


4. Feb. 1  

**Media and National Culture: beyond development**

Screening: *Yeh Jo Hai Zindagi* (Doordarshan, 1983-84)

From John Hutchinson and Anthony Smith (Eds.), *Nationalism* New York: OUP, 1994:

- Gellner, Ernest. “Nationalism and Modernization,” “Nationalism and High Cultures”
- Eric Hobsbawm, “The nation as invented tradition”
- Benedict Anderson, “Imagined Communities”

Homi Bhabha (1990) *Nation and Narration* (pp. 1-7, 291-322)

Purnima Mankekar, *Screening Culture, Viewing Politics* (pp. 45-103)


5. Feb. 8  

**Framing Globalization**


Arjun Appadurai, *Modernity at Large*. Minneapolis: Univ. of Minnesota Press, 1996 (pp. 27-47)


Recommended:
6. Feb. 15     The local and the global


Toby Miller, et al. *Global Hollywood*. British Film Institute, 2001 (pp. 259-332)


7. Feb. 22     On hybridity

Screenings: *Goodness Gracious Me, My Beautiful Launderette*


Mar 1:     SPRING BREAK

8. Mar. 8     The problem of space and scale


9. Mar. 15  
**Global Cities and Networked Economies**

Screening: *Coding Culture*


10. Mar. 22  
**Space, Place, and Media Production: Hong Kong, Vancouver**


Serra Tinic. *On Location: Canada’s television industry in a global market*. Toronto: Univ of Toronto Press, 2005 (excerpts)

11. Mar. 29  
**Space, Place, and Media Production: Hollywood/Bollywood**


12. April 5  Media, modernity, globalization: Nigeria

Screening: *Nollywood Babylon* (2009), at the Detroit Institute for Arts. March 13 (further details in class).


13. April 12 Media, modernity, globalization: the Arab World


14. April 19 Presentations and Course wrap-up

Student presentations of research papers.
Grades:

Attendance and Participation: 20%
Research proposal (2 pages): 10%
Research update (4-5 page outline/detailed proposal): 20%
Final Paper and presentation: 50%

Attendance and Participation: As a seminar participant, you are expected to complete assigned readings each week and to contribute to class discussions. Each week, we will take turns to present a summary of an article/set of book chapters (10 minutes or so) and set the stage for further discussion.

Research Proposal: During the sixth week of class, each student is expected to submit a 2-page research proposal that describes his/her intended project. This proposal should also include a preliminary bibliography (8-10 items).

Research Proposal Update/Detailed Paper Outline: During the tenth week of class, each student is expected to submit a 4-page outline of their research project. This should be based on a substantial amount of research and must serve as a detailed outline of the final research paper. This detailed outline should describe the object/phenomenon you are examining, its significance and relationship to broader questions concerning media globalization, and an overview of your research strategy/methods. This outline should also include a bibliography (12-14 items).

Research Paper: The research paper should be an original piece of work, 6000-8000 words long, and should be based on the proposal and the detailed outline submitted earlier. The questions you tackle must relate to issues pertaining to media globalization, but within this domain, you have wide latitude to select a topic (production, distribution, reception, policy, textual analysis, etc.). Each student will also give a brief (10 minute) presentation of his/her research paper on the final day of class.

Note: This syllabus draws from courses designed by faculty at other colleges and universities, most notably: Michael Curtin (University of Wisconsin-Madison, CA 950: Globalization of Media) and Marwan Kraidy (University of Pennsylvania, COMM 821: Theory and History of Global Communication).