

科目コード／科目名 (Course Code / Course Title)	DM445／Globalization and Media		
テーマ／サブタイトル等 (Theme / Subtitle)	Tracing globalized media and mediatized globalization		
担当者名 (Instructor)	ヨ イエジ(YEO YEZI)		
学期 (Semester)	秋学期(Fall Semester)	単位 (Credit)	4単位(4 Credits)
科目ナンバリング (Course Number)	ICC3371	言語 (Language)	英語 (English)
備考 (Notes)			

授業の目標 (Course Objectives)

In this course students are challenged with concepts and subjects concerning media theory and global cultural flows. Students will trace critical issues related to diverse national, racial, gender, and class identities as they examine discourse and representation across evolving global mediascapes. By providing students with the conceptual tools to contextualize and parse contemporary global media flows, this course is designed to develop their understanding and critique of ideas, systems, and dynamics that constitute their own media environments.

授業の内容 (Course Contents)

This is an intensive discussion-oriented course, in which students are expected to read academic texts, present individually/as a group, analyze and compare media/pop culture products, collaborate for classwork, and actively discuss theoretical concepts, observations, and opinions every week.

授業計画 (Course Schedule)

1. Introduction to the course
Globalized media & mediatized globalization: 'imagined communities', 'scapes', 'flows', and 'multitudes'
2. Approaching media texts
Visual, aural, and ideological signs: Hip-hop feminism in *Street Woman Fighter* (2021) & Cardi B-WAP (2020)
3. Narratives, stories, and plots
The pleasures of fictional realities: From *Sherlock* (2010) to the rise of true crime podcasts
4. Genres and classifications
Gender in horror/slasher films: From *Juon-The Grudge* (2000) to *Jennifer's Body* (2009)
5. Representations and stereotypes
Migrating bodies and moving stories: *Emily in Paris* (2020) vs 'migrant caravans'; *The Help* (2011) vs *Hidden Figures* (2016); *Dances with Wolves* (1990) vs *Reservation Dogs* (2021)
6. Global histories, futures, and media flows
Postcolonial legacies in *Slumdog Millionaire* (2008) and totalitarian futures in *The Handmaid's Tale* (2017)
7. Ideologies and discourses
Co-opted anti-capitalist critique in *Westworld* (2016) & *Squid Game* (2021)
8. Digital democracies vs digital autocracies
The global impact of hashtag movements: **metoo**, **BLM**, **climatechangeisreal**, cancelcovid
9. Ads, brands, and influencers
Democratizing fame & celebrity: Spilling the tea on TikTokers, Instagrammers, and YouTubers
10. Finding future audiences
Metaverses, literate (prod)users, and subversive fandoms
11. Final presentation proposal and feedback
Final presentation revision and rehearsal
12. Final presentations and discussions 1
Final presentations and discussions 2
13. Final presentations and discussions 3
Final presentations and discussions 4
14. Guest speaker
Final review

授業時間外(予習・復習等)の学習 (Study Required Outside of Class)

Students are expected to come to class having done the weekly reading assignments.

成績評価方法・基準 (Evaluation)

Attendance: Active participation(40%)/Assignments: In-class reflections(30%)/Presentations: Weekly & final(30%)

テキスト(Textbooks)

Materials will be provided by the instructor.

参考文献(Readings)

その他(HP等)(Others(e.g.HP))

Schedule, off/online format, and syllabus content are subject to change. Up to 50% of classes will be held via Zoom.

注意事項(Notice)

It is recommended that the student's English level is at or above TOEFL iBT 88, IELTS 6.0, TOEIC 800, or TOEIC IP 800.