

MRTS 4360/MRTS 5460: Global Media

Fall 2026

Thursdays 11:10–2 p.m. in RTFP 135

Dr. Jennifer Carolina Gómez Menjívar

Email: jc.gm@unt.edu

Office Hours: Thursdays 10–11 a.m.

Office Location: RTFP 235

TA: Evelyn Du Bon, EvelynDuBon-Atmai@my.unt.edu

Course Description

Globalization is an important lens for examining the changing climate of media industries, institutions, and cultures worldwide. However, oversimplification obscures the complex and contradictory relationships between media and political, economic, socio-historical, and cultural forces worldwide. Our course contextualizes and explores global media through a historical and industrial lens, allowing students to understand the transnational and interconnected nature of media with respect to how it is produced, circulated, and consumed. This course will thus acquaint students with global media through corresponding units:

- UNIT 1 will examine national identities, local expressions amid the tensions of transnational media production, and the global flow of television formats.
- UNIT 2 focuses on a series of country and industrial case studies to discuss film's role in constituting national/ethnic identities and nation-specific production culture agendas.
- UNIT 3 analyzes emerging issues in global digital media, including strains on national production models and media as a reflection of everyday practices in a digitized globe.

Learning Objectives

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

1. Engage in key theoretical and historical debates within global media studies.
2. Express a critical understanding of global media players, institutions, and industry cultures beyond a singular United States perspective.
3. Explain how the globalized and interconnected nature of media impacts how it is produced, circulated, and consumed.
4. Develop research tools, oral communication, and analytical skills through written assignments and project-based learning.

Industry Studies

This course meets the “Industry Studies” requirement for the Media Arts major, and it is one of the possible electives for the CBCM major.

CLASS Distribution: Diversity and Global Issues Requirement

This course fulfills the CLASS Distribution Requirement for Diversity and Global Issues. By the end of this course, students will be able to do at least three of the following: (1) Identify the origins, influences, and limits of one's own cultural heritage. (2) Demonstrate the ability to learn from and empathize with perspectives and experiences different from their own. (3) Show an understanding of the interrelationships of the self, local society, and global environments. (4) Describe the impacts of complex, worldwide systems. (5) Explain the reasoning for one's ethical responsibilities within worldwide systems.

Required Readings & Screenings

- All readings are available on Canvas. Reading formats include PDFs and links. There is no assigned textbook for this course.
- Refer to the syllabus for the designated streaming service for each required screening. When available, DVDs will be on reserve at the UNT Media Library.

MRTS Undergraduate Grading Scale

A (90-100) = Outstanding work

B (80-89) = Good work

C (70-79) = Fair work

D (60-69) = Passing work

F (0-59) = Failing work

Assignment Details

Participation – 20%

Students are expected to attend class regularly. Participation means regular attendance as well as working on in-class exercises and contributing ideas during class discussions.

Weekly Responses – 20%

Prior to class each week, you will answer a prompt or question on Canvas based on the week's readings. This will serve as both a warm-up for the day's in-class discussion and a means of accountability for the readings.

Project #1: The Pitch – 15%

The purpose of this project is to introduce students to the practice of pitching an original series at a professional gatherings like **MIP London** or **TIFF Market**. Working in groups of 5, students will consider the industry trends in their assigned country as the basis for their program's selling points and will deliver their pitch in class. Details will be posted on Canvas closer to the date.

Project #2: Film Industry Report – 15%

The purpose of this assignment is to introduce students to national film policies and programs in countries outside of the United States. Working in groups of 5, students will prepare a report on the history, current trends, and future directions of the film industry in their assigned country. Details will be posted on Canvas closer to the date.

Project #3: Digital Media Dossier – 15%

The purpose of this assignment is to examine how digital media, which includes but is not limited to streamed content underpins the media landscape of a target country. Working in groups of 5, students will prepare a dossier that provides a digital media analysis of their assigned country. Details will be posted on Canvas closer to the date.

Final: Video Essay – 15%

In lieu of a final essay, students will work in pairs to submit a video essay drawing from the work they completed for Project #2 or Project #3. Details will be posted on Canvas closer to the date.

Course Policies

Communication

- I ask to be addressed as Dr. Gómez Menjívar or Dr. GM by my students.
- Never email our TA with questions related to this course.
- The use of a UNT email address is required for any communication related to all classroom business, including course material, discussions, grades, questions, and more. Inquiries from non-UNT or non-Canvas (connected to your UNT student account) cannot be answered due to privacy protection policies.
- I favor a quick turnaround on emails, though you can expect up to 72 hours for me to get back to you. If you email me on a Friday, don't count the weekend and, instead, expect a response from me by Wednesday.
- Do not expect me to respond to messages about projects or assignments *on the same day that it is due*.
- I do not respond to email questions when these are about matters that can be answered by consulting the resources provided to everyone (syllabus, Canvas site, etc.).
- If you miss class, it is your responsibility to get notes from another student. Turn to two people right now and jot down their contact information:
- Beyond simple clarification questions, I cannot discuss anyone's grades via email; if you are concerned about your grade, talk to me during my office hours.

Attendance & Participation

- We will use Blue Books to take notes on lectures and screenings in this class. Take a BlueBook now, and make sure to label it with your name and our course number right now. You will submit it to me at the end of class today and at the finale of every class session hereafter.
- I designate one participation point per class meeting, provided that the student is present for the entire session and actively participates in class discussions, exercises, and activities. No partial points are awarded and, unless the student has a documented emergency, there is no way to make up for the missed point. I will use your BlueBook to track your attendance.
- Students who come to class unprepared or distracted, or arrive late or leave early, sleep in class, or use their phones or other electronic devices (including ear pods) during class time, will lose the point for the day.
- Life happens. If you need a mental or physical health day, take it. It's better to be healthy and take a zero than come to class, distracted, and disengaged, and lose it anyway.

Late Assignments

- All assignments and projects are due as specified in the syllabus. Presentations will be delivered in class on the designated day on the syllabus.
- You must speak with me and with your group if you expect to miss a deadline. No extensions will be granted if you or your group misses a deadline. Late assignments receive zero credit.
- Technical difficulties submitting work ARE NOT an excuse for late work. If you have problems, consult the Guide to Canvas, ask a classmate for help, Google the issue for some troubleshooting tips, and, if all else fails, contact the UNT Canvas support desk.
- If you experience technical difficulties, you must email me the completed assignment **prior** to the deadline AND provide documentation of the issue (e.g. take a screenshot of the error message etc.). In any event, it will not be graded until it is submitted via Canvas.

Academic Integrity

- Everything that you submit on Canvas is in turn submitted by our system to Turnitin, a plagiarism and AI detecting software that allows us to know with percentage of certainty the likelihood of your reliance on AI.
- ChatGPT or any other AI “help” is NOT allowed, under any circumstances or to any extent, in this course. Its use constitutes plagiarizing *and* cheating. Period.
- If you plagiarize or cheat on any part of any assignment, I will email you and cc my chair with a screenshot of the Turnitin result, and I will follow the Office of Academic Integrity’s instructions. The assignment will receive a “0” with no opportunity for a redo.
- If UNT determines that this is not your first infraction, you will automatically fail the course and you could face expulsion.

UNT Policies and Resources

Respect: A Global Media Issue

In a Global Media course, issues of diversity are guaranteed to arise in discussions, assigned material, and projects. It is expected that all students in this classroom treat each other with respect, and it is critical that students learn throughout the course that these topics are not the sole concern of one single country, but rather a discussion that encompasses media in *all* the countries we will discuss.

You must respect your instructor and classmates during all discussions and group assignments. Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is disruptive and will not be tolerated in any instructional forum at UNT. UNT expectations and procedures in the event of violations of the Code of Student Conduct can be found at <https://studentaffairs.unt.edu/dean-of-students/>

Chosen Names & Pronouns

If you have a chosen name that is different from your legal name and/or have a preferred pronoun and would like that to be used in class, please let me know.

Emergency Notifications

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to your UNT email account for contingency plans for covering course materials.

ODA Notifications

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the [Office of Disability Access](#) (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding specific course needs.

Students may request accommodations at any time; however, ODA notices of accommodation should be provided to professors as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester, and they must meet with each faculty member prior to implementation in each class. See the ODA website.

Seeking Help

If you are facing challenges securing food or housing and believe this may affect your performance in this course, I urge you to contact the Dean of Students for support at deanofstudents@unt.edu or 940- 565-2648. The [UNT Food Pantry](#) is free for all students.

If you are struggling with mental health, an abusive relationship, trauma or PTSD, or other personal challenges that are negatively affecting your studies, contact the [UNT Counseling Center](#) at 940-565-2741 or the CARE team at 940-565-4373. [Denton County Friends of the Family](#) has a 24-hour crisis hotline for anyone experiencing relationship violence or abuse (940-383-7273). Cumberland Counseling & Family Services offers affordable/sliding scale counseling services to individuals, couples, and families (940-382-5112).

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources available to provide support and assistance. [Survivor Advocacy](#) can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-5652648.

Student Life

Use the resources available to you! These include our Research 1-level libraries as well as our extensive resources available to all students. The [Student Activities Center](#) lists descriptions of the 450+ student organizations on our campus. In addition, check out the [Media Arts Student Organizations](#) run by Media Arts students and hosted in our very own building.

Course Schedule
Subject to changes and amendments.

Week #	Readings (Response Due Before Class)	Industry Topics	Screening in Class
Week 1 8/20	--	Intro to MRTS 4360	<i>Saludos Amigos</i> (1942): Submit Post-Viewing Response to Canvas
Week 2 8/27	• “Television Fictions Around the World” • “From China to Poland: 10 Remakes of Colombia’s “Betty la Fea”	Standard approaches: media imperialism, US media and global markets, one-way flow, and translation and dubbing; contemporary approaches: traveling formats.	“Betty la Fea” (Colombia) / “Ugly Betty” (US)
Week 4 9/3	• “McTV: Understanding the Global Popularity of Television Formats” • “More than Copycat Television”	Balancing the local with the global; adaptability vs. adaptation	Clips from “Survivor” (Sweden) / “Who Wants to be a Millionaire” (UK) / Dancing with the Stars (UK)
Week 3 9/10 TIFF Study Abroad	• “The International Film Festival” • TIFF 2025 Primetime • TIFF 2026 Primetime	Form, content, exemplary formats, hermetically sealed formats, market orthodoxy, transmediality.	Watch a selection from TIFF Primetime 2026 if you are at TIFF; Watch a selection from TIFF Primetime 2025 if you are in the US.
Week 5 9/17	• “Netflix” • “Making Global Markets”	Co-productions, Netflix originals, exclusive deals, local infrastructure & studios, streaming wars, and international expansion models	“La Casa de Papel” (Spain) and “Squid Game” (Korea)
Week 6 9/24	--		Project #1 in Class
Week 7 10/1	• “Cultural Export and Global Perception of the Mexican Film Industry” • “Film Policy Under Globalization”	National film policies, media capitals, blockbuster models, art house, national allegory.	<i>Roma</i> (dir. Alfonso Cuarón, 2018)

			Recommended: <i>Escándalo de estrellas</i> (1944) and <i>The Secret of the River</i> (2024)
Week 8 10/8	• “Production and Distribution of Popular Hindi Cinema” • “Female Body, Femininity and Authority in Bollywood”	Hindi cinema, Bollywood, Indian film industries, star systems, diasporic audiences	<i>Dangal</i> (dir. by Nitesh Tiwari, 2016) Recommended: <i>Mother India</i> (1957) and <i>Love per Square Foot</i> (2018)
Week 9 10/15	• “Formalised Transnationalism in the Informal Nigerian Film Industry” • “A Paradigm Shift in Nollywood Movie Distribution”	Nigerian film industry, alternative film markets, digital distribution, media linguistics	<i>The Wedding Party</i> (dir. by Kemi Adetiba, 2016) Recommended: <i>Living in Bondage</i> (1992) and <i>Elesin Oba</i> (2022)
Week 10 10/22	• “Support for Film and Television Production in Small Nations” • “Ireland Boosts Local Film and TV Production with New Tax Incentive”	Small nation cinema, national film agency and incentives, creative production hubs, festival circuits	<i>Kneecap</i> (dir. by Rich Peppiat, 2024) Recommended: <i>The Wind That Shakes the Barley</i> (2006) and <i>The Banshees of Inisherin</i> (2022)
Week 11 10/29	--	Project #2	Due on 10/31 at 11:59 p.m.
Week 13 11/5	• “Toshio’s Movie Castle” • “Studio Ghibli Media Tourism”	Global animation industries, digital distribution, fan tourism, fan crafting	<i>My Neighbor Totoro</i> (dir. Hayao Miyazaki, 1988)
Week 14 11/12	• “Console Video Games and Global Corporations” • “Scoring Alien Worlds: World Music Mashups in 21st Century Sci-Fi, Fantasy TV and Video Games”	Hybridity, emerging markets, glocality, center/periphery theory in video game markets	User Testing: Global Videogames & Boardgames
Week 15 11/19	• “The Evolution of the Music Industry in the Digital Age” • “Glocalisation of Music Streaming within and Across Europe”	Teen media industry and practice, digital activism, geo-linguistic markets, digital censorship	<i>How Music Got Free</i> (dir. Alex Stapleton, 2024). Recommended: <i>Unsound</i> (2013)

Week 16 11/26	--	Holiday: No Class	Holiday: No Class
Week 17 12/3	Pre-Finals Day per University Policy https://registrar.unt.edu/exams/final-exam-schedule/fall.html	Project #3	Project #3 Due at 11:59 p.m.

FINAL: Video Essays Due via Canvas: December 10, 2026, by 11:59 p.m.