

SEMESTER AT SEA COURSE SYLLABUS

Colorado State University, Academic Partner

Voyage:	Spring 2023
Discipline:	Journalism & Media Communication
Course Number and Title:	JTC 412 International Mass Communication
Division:	Upper
Faculty Name:	James Schiffman
Semester Credit Hours:	3

Prerequisites: None

COURSE DESCRIPTION

This course will introduce students to national and transnational media systems in a variety of countries, including ones they will visit or pass by. They will learn about media flows, for example how Bollywood movies circulate around the world. But the course will pay particular attention to how journalism operates in each system. Students will learn about historical and contemporary international journalism. One example: they will study how American reporting of the Vietnam war changed as the American involvement in the war deepened. Students will be exposed to a variety of media systems. Students will use port calls to investigate and report on news and other media products and gain further insight into media systems in the country at hand.

LEARNING OBJECTIVES

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

- Demonstrate how national mass media/press systems differ by focusing on who owns and controls media channels and who controls media messages.
- Speak intelligently about the linkage between national media systems and narratives of nation, history, and culture.
- Demonstrate knowledge of contemporary and historical international journalists.

REQUIRED TEXTBOOKS

None

REQUIRED SUPPLIES

A laptop computer, notebooks, paper, pens.

TOPICAL OUTLINE OF COURSE

Note: Assignments may change depending on various circumstances, including the itinerary of the voyage. Be prepared to be flexible.

Embarkation Day – January 5

Work in this class will consist of reading and viewing films, class discussions and presentations; in and outside of class writing assignments, and three short papers focusing on individual countries and one comparing media systems in three countries, with a focus on journalism.

1: Course introduction, explain arc and scope of the course, expectations and outcomes, voyage community values and specific assignments, including the field work class and comparative experiential project.

2: World Media Overview

Pre-class reading: Hachten & Scotton, *The World News Prism*, Introduction and Chapter 1: Information for a Global System, p 1-18.

Class Activity: Discuss readings; discussion/activity on methodology for analyzing media systems.

3: India Media

Pre-class reading:

- 1) Columbia Journalism Review, Can the digital revolution save Indian journalism?
- 2) Foreign Policy, India's Media Can't Speak Truth to Power

Class Activity: Discuss the readings; other in-class readings on India.

Assignment: Prepare to collect media data in port.

4: Workshop

Class Activity: Discuss findings in port. In-class writing.

5: Kenya Media

Class Activity: Read Kenya, Reuters Institute, 2021 Digital News Report; Kenya profile - media, BBC News. Discuss readings and work on applying methodology discussed in class #2 to Kenya.

6: Kenya Media

Class Activity: Read and discuss: New media voices are telling Kenya's COVID-19 stories – from the ground up, *The Conversation*, May 13, 2020; Barbara Wanjala, EAST COAST, BEST COAST, *Roads & Kingdoms*, June 18, 2015; Augustine Oduor, Long journey to the borders without doctors, *The Standard*, May 7, 2010.

7: Workshop

Class Activity: Discuss findings in port. In-class writing.

8: Vietnam War Coverage

Homework: Watch Burns & Novick, *The Vietnam War*, Episode 2: Riding the Tiger.

Class Activities: Discuss the film; in groups, read articles and view videos of war coverage.

9: Vietnam War Coverage

Homework: Watch Burns & Novice, *The Vietnam War*, Episode 1: Deja Vu.

Class Activity: Discuss the film, in groups; read articles and view videos of war coverage. Incorporate findings in port into the discussions.

10: Vietnam War Coverage

Homework: Watch Burns & Novice, *The Vietnam War*, Episode 6: Things Fall Apart.

Class Activity: Discuss the film, in groups; read articles and view videos of war coverage.

11. Pan-Arab Media

Pre-class reading: Kraidy, *The Rise of Transnational Media Systems: Implications of Pan-Arab Media for Comparative Research*, Chapter 9 in *Comparing Media Systems Beyond the Western World* by Hallin & Mancini.

Class Activity: Discuss the readings; other in-class readings; prepare for port visit.

12: Israeli Media

Class Activity: In class reading and discussion of Israeli media with a focus on comparing to Pan-Arab media, incorporating findings while in port.

Assignment: **Student midterm progress reports are due.**

13: Cyprus Media

Class Activity: Review and reinforce what has been learned so far. In-class reading: Gross and Isabel Kershner, Cyprus Overturns Conviction of Woman Who Accused Israelis of Rape, The New York Times, Jan. 31, 2020; Helena Smith, Rising anger with Turkey drives calls for reunification in crisis-hit northern Cyprus, The Guardian, Jan. 9, 2020.

Note: Individual midterm meetings will be held outside of class.

14: International Journalists I

Reading: Students select readings from a menu of offerings about historical and contemporary international journalists.

Class Activity: Students present sketches of their selected correspondent.

15: International Journalists II

Reading: Students select readings from a menu of offerings about historical and contemporary international journalists.

Class Activity: Students present sketches of their selected correspondent.

16: Greek Media

Class Activity: Read and discuss Greece, Reuters Institute, 2021 Digital News Report; Greece profile - media, BBC News, Jan. 13, 2014

17: Croatia Media

Class Activity: Read and discuss Croatia, Reuters Institute, 2021 Digital News Report; Croatia profile - media, BBC News, Dec. 11, 2018.

18: International Reporting I

Class Activity: View and discuss the film, Cry Freetown, about the brutal civil war in Sierra Leone.

19: International Reporting II

Assignment: View the Bill Moyers film, Buying the War.

Class Activity: Discuss the film, which examines U.S. coverage of the lead-up to the Iraq War in 2003.

20: Interviewing Classmates I

Class Activity: Students use class time to interview each other about what they have taken away from their experiences at sea and in ports. Students will write mini-profile features, with photos, on the classmates they interview.

21: Interviewing Classmates II

Class Activity: Students use class time to interview each other about what they have taken away from their experiences at sea and in ports. Students will write mini-profile features, with photos, on the classmates they interview.

22: Comparative Analysis

Research paper comparing Chinese, Indian and Pan-Arab media systems/journalism is due.

Class Activity: Students present their findings.

23: Final Assessment Meetings-I

Students meet in one-on-one sessions with me to evaluate their learning in the class and award themselves a grade. (See section below on “Ungrading” as an assessment mechanism.

Final student student progress reports are due.

24: Final Assessment Meetings-II

25—Final Meeting

Class Activity: This session will be devoted to reflections on the course with particular regard to the original learning outcomes of the course.

Disembarkation Day – April 20

FIELD WORK

Semester at Sea® field experiences allow for an unparalleled opportunity to compare, contrast, and synthesize the different cultures and countries encountered over the course of the voyage. In addition to the one field class, students will complete a Comparative Experiential Project that span multiple countries.

Field Class & Assignment

STUDENTS: Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the [Spring 23 Courses and Field Class page](#) when available.

Field Class attendance is mandatory for all students enrolled in this course. Do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field class.
Field Classes constitute 20% of the contact hours for each course.

Field Class Title:

Comparing Media Systems with a Focus on Journalism

Outcomes:

Develop an overall picture of the journalism and broader media sector in the city/country under study using a methodology taught early in the course. Gather material for future comparisons with the media landscape in other port cities/countries.

Activities:

Students should visit newspaper, magazine, television and radio stations and if possibly meet with reporters, editors, producers, on-air talent, managers and technical staff.

Assessment:

Students will gather information while in port on the state of journalism and the media industry in the city/country in question and write a report outlining their observations of the media landscape, After receiving feedback from other students and me, they will rewrite and resubmit their reports.

Comparative Experiential Project

The CEP is the required comparative assignment that span multiple countries. The Comparative Experiential Project constitutes at least 5% of the grade for each course.

This project will work in conjunction with the Field Class assignment. In that assignment, students will develop a picture of the journalistic and broader media landscape in one port/country. For the comparative project, students will study two additional ports/countries/regions, submit a research paper and briefly present findings to the class. Analysis will include discussion of ownership of media, editorial control of media, influence of the political system and other points of comparison in the methodology that students will have learned. Students preferably will compare media systems that differ profoundly – China, India and Pan-Arabic.

METHODS OF EVALUATION

The course will use an assessment technique called “ungrading.” This means exactly what it seems to mean. I won’t be grading your work in the ways you’ve been used to. Rather, I’ll be giving you extensive feedback as part of a semester-long conversation about what you’re learning.

This doesn't mean we're abandoning course grades. We cannot do that. Semester at Sea requires final letter grades, with pluses and minuses. How to "ungrade" and still provide final letter grades? In principle, you will determine your final grade by evaluating yourselves based on a set of expectations and standards. More on that below. I reserve the right to change your self-assessment, although I expect to do that only if you are outrageously insincere. For example, if you hardly show up for class, do little of the work and decide you deserve an A+, that won't stand. We will have on-going discussions about assessment throughout the course and major conversations at midterm and the end of the course. Together, we will work to make sure you know where you stand in terms of assessment at any point in the course.

Why "ungrading?" Academic research shows that intensive focus on grades gets in the way of learning. Be honest with yourselves. When you select a course, do you ever think, "I'll take that course because it will be an easy 'A?'" Do you ever go into a course with the question, "What do I need to do to get a good grade in this course?" Of course you do. How many times have you crammed for an exam only to forget pretty much everything within a short period of time? None of this is your fault. You've been socialized throughout your life to center your education on tests and grades. But higher education — and especially the unique adventure we are undertaking together — should be about learning — learning how to learn, touching and stimulating the desire that we all have to learn. Becoming excited about being a lifelong learner. Grading all too often creates roadblocks to true learning.

"Ungrading" doesn't mean you'll have a semester of pool parties. The course will be rigorous, and I expect that we will all work hard. "Ungrading" will involve more, not less, work for me. But I anticipate that the rewards will be great for all of us.

My job is to make standards and expectations as clear as possible, both in general terms and in terms of each individual assignment. Your job is to apply those standards and expectations and assess yourselves honestly. But we are in this together and will work together to set standards and expectations.

I'm going to get a start on laying out the general standards and expectations here in the syllabus. Standards and expectations for specific assignments will come by way of handouts or postings in the learning management system. I want you to be part of the process. At the beginning of the course, we will engage in a dialogue about standards and expectations and modify or adjust specific things based on those discussions. I want you to have a stake in setting standards and expectations, but I do reserve the right to be the final arbiter of them.

Let's start with general standards.

I expect you to:

- Attend classes and arrive on time.
- Engage with course material and our learning community while you're in class. A big part of success is being there, so come to class prepared and participate in classroom discussions and activities, at least by active listening.

- Do the assigned work and meet deadlines.
- Read the directions and prompts and make a good faith attempt to address each question in an assignment.
- Read and consider feedback I provide. Engage me in a dialogue about the feedback with an eye toward improving and learning more. Let me repeat that. Engage me in dialogue inside and outside of the classroom. Engage doesn't mean slavishly agreeing with me. Push back if you think I'm wrong about something or if you have a better or different idea. But apply feedback that you think is reasonable to your next revision or next piece of work.
- Submit thoughtful midterm and end of course self-evaluations. This is exceptionally important.
- Steadily improve over the course of the semester. This is a vitally important metric. I don't want you measuring yourselves against an absolute standard. Your skill or proficiency level when we start the course is immaterial. Building on your skills and improving steadily is what's important. You should be able to articulate how you've improved, both in general and in specific assignments.
- Follow the instructions for formatting and submitting work.

Ask yourself: to what extent did I do the things in the bullet points? Did I meet expectations? Did I fall short of expectations? Did I go above and beyond? To what extent did I achieve course outcomes? Can I make a strong argument to justify my self-evaluation?

How to go above and beyond? The general principle is that you do more than what is asked of you in general or in an assignment. For example, many classes will have reading assignments. Doing extra reading from the material on reserve or reading extra chapters in our text constitutes going above and beyond. If a story assignment calls on you to find at least three sources, finding more sources constitutes going above and beyond. Finding fewer than three sources means you're not meeting expectations.

Next, how to translate your self-assessments into grades? My thinking is just a starting point. We will refine and agree on standards and expectations together during the first couple of classes and as we move through the course. We'll put final standards and expectations in writing, and I'll ask each student to sign a contract agreed to them.

A starting point:

All "A" students go beyond expectations almost all the time. "A" students attend all classes (illnesses and emergencies excepted) and submit all story assignments on time. "A" students will be able to articulate how they have exceeded course outcomes.

A+ students go above and beyond all the time. In each class and each assignment. No exceptions.

“A” students go above and beyond almost all the time. What does almost all the time mean? We can negotiate that, but a small number of instances of not exceeding expectations (on one story stories or in two or three classes) seems fair to me.

A- students don’t quite meet “A” standards but still can make a case for exceeding expectations most of the time. Not living up to your potential on two stories and three classes could earn you an A-, as long as the rest of your work goes above and beyond.

B students generally meet standards and expectations and only sometimes go over and above. As a group, we will negotiate divisions between B+, B and B-.

C students struggle to meet standards and expectations and usually do not do so. As a group, we will negotiate divisions between C+ and C.

D students are only rarely engaged in the course and make only marginal progress toward meeting course outcomes.

F: You decide to party or undertake non-academic activities and not engage in the course to any serious degree. In other words, you’ve checked out of the course. If you use the voyage to practice guitar all day, busk onboard and in ports but do little if any work for the course, you may become richer and more famous than anyone else in the class, but you’ll earn an F.

Note: The Field Class and Comparative Experiential Project are important components of the course. (See below to see how this is expressed in percentages.) Students who fail to complete the Field Class assignment satisfactorily must reduce their final graded self-evaluation by two full letters. Students who fail to complete the Comparative Experiential assignment satisfactorily must reduce their final graded self-evaluation by two full letters.

For purposes of percentages, students will be guided by this percentage breakdown in assessing their final grades:

- 60% Reading, class discussions, in and out of class writing, papers on China media and China/India media
- 20% Field Class & Field Class Assignment
- 20% Comparative Experiential Project

GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea® coursework. Note that C-, D+ and D- grades are also not assigned on Semester at Sea® in accordance with the grading system at Colorado State University (the academic partner institution).

Pluses and minuses are awarded as follows on a 100% scale:

<u>Excellent</u>	<u>Good</u>	<u>Satisfactory/Poor</u>	<u>Failing</u>
97-100%: A+	87-89%: B+	77-79%: C+	Less than 60%: F
93-96%: A	83-86%: B	70-76%: C	
90-92%: A-	80-82%: B-	60-69%: D	

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea® classes, including the Field Class, is mandatory. Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

CLASSROOM CLIMATE

Semester at Sea® is committed to the Voyage Community Values. Consequently, the classroom environment is founded on mutual respect, community, and an aim toward equity. The Voyage Community Values support the creation of a collaborative and vibrant community. Our community is the foundation of our learning, critical inquiry, and discovery. Each member of this course has a responsibility to uphold these values when engaging with one another.

With that, please review the following Voyage Community Values:

- **Well-Being:** We commit to the health, safety and well-being of ourselves, all members of our voyage community, *and* members of the communities we will visit.
- **Interconnectedness:** We understand our actions and attitudes have an impact locally and globally. We always seek to positively affect the planet and the people around us near and far.
- **Respect:** We honor the inherent dignity of *all people* with an abiding commitment to freedom of expression, scholarly discourse and the advancement of knowledge. We have the right to be treated, and the responsibility to treat others, with fairness and equity.
- **Inclusion:** We ensure inclusive environments that welcome, value, affirm and embrace *all people* within the shipboard community and in each country we visit.
- **Integrity:** We are honest and ethical in all of our interactions, including our academic work. We hold ourselves accountable for our actions.

- **Excellence:** We model the highest academic standards of preparation, inquiry and knowledge and consistently seek to understand complex issues and express informed opinions with courage and conviction.

LEARNING ACCOMMODATIONS

Semester at Sea® provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation.

A letter from students' home institutions verifying the accommodations received on their home campuses (dated within the last three years) is required before any accommodation is provided on the ship. Students must submit verification of accommodations to their Student Services advisor as soon as possible, but no later than two months prior to the voyage. More details can be found within the **Course Registration Packet**, posted to the student portal prior to registration.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea® courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS FOR THE LIBRARY

AUTHOR: William Hachten & James Scott
TITLE: The World News Prism
PUBLISHER: John Wiley & Sons
ISBN: 978-1118809044
DATE/EDITION: 2015, 9th edition

AUTHOR: Daniel Hallin & Paolo Mancini
TITLE: Comparing Media Systems Beyond the Western World
PUBLISHER: Cambridge University Press
ISBN: 9781139005098
DATE/EDITION: 2012, Online Edition

AUTHOR: Daniel C. Hallin
TITLE: The "Uncensored War"
PUBLISHER: University of California Press
ISBN: 978-0520065437
DATE/EDITION: 1989

AUTHOR: Kate Webb
TITLE: On the Other Side: 23 Days With the Viet Cong
PUBLISHER: Times Boos
ISBN: 978-0812902785
DATE/EDITION: 1972

AUTHOR: Frances Fitzgerald
TITLE: Fire in the Lake
PUBLISHER: Little, Brown & Co.
ISBN: 9780316074643
DATE/EDITION: 1972

AUTHOR: Kate Adie
TITLE: The Kindness of Strangers: The Autobiography
PUBLISHER: Headline Book Publishing
ISBN: 978-0755310739
DATE/EDITION: 1972

AUTHOR: Noah Isenberg
TITLE: We'll Always Have Casablanca: The Life, Legend, and Afterlife of Hollywood's Most Beloved Movie
PUBLISHER: Faber & Faber
ISBN: 978-1107195981
DATE/EDITION: Main edition, Feb. 2020
https://www.amazon.com/Well-Always-Have-Casablanca-Hollywoods/dp/0393243125/ref=tmm_hrd_swatch_0?encoding=UTF8&qid=&sr=

FILMS

TITLE OF FILM: The Vietnam War, Ken Burns & Lynn Novice
DISTRIBUTOR: PBS

TITLE OF FILM: Cry Freetown by Sorious Samura
DISTRIBUTOR: CNN
<https://www.youtube.com/watch?v=NUCfA0BH3wo>

TITLE OF FILM: Buying the War by Bill Moyers
DISTRIBUTOR: Bill Moyers
<https://vimeo.com/33033186>

TITLE OF FILM: Nayirah Kuwaiti girl testimony
DISTRIBUTOR: YouTube.com
<https://www.youtube.com/watch?v=LmfVs3WaE9Y>

ELECTRONIC COURSE MATERIALS

AUTHORS: Se-Uk Oh & So-Eun Lee, Reuters Institute for the Study of Journalism
ARTICLE TITLE: South Korea
<https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2021/south-korea>

AUTHOR: Hwa Jin Choi, Cision PR Newswire
ARTICLE TITLE: 2020 South Korea Media Landscape Highlights
<https://en.prnasia.com/blog/2021/02/2020-south-korea-media-landscape-highlights/>

AUTHOR: Cision PR Newswire
ARTICLE TITLE: South Korea Media: Communicating in a High-Context Culture in 2021
DATE: May 31, 2021
<https://en.prnasia.com/blog/2021/05/south-korea-media-what-pr-pros-need-to-know-in-2021/>

AUTHOR: Colleen Chapco-Wade-Safina
ARTICLE TITLE: In Korea, Culture Matters in the Social Media Landscape
DATE: Dec. 27, 2018
<https://colleenchapcowadesafina.medium.com/in-korea-culture-matters-in-the-social-media-landscape-e2fad0cd8043>

AUTHOR: Yasuomi Sawa, Reuters Institute for the Study of Journalism
ARTICLE TITLE: Reuters 2021 Digital News Report on Japan
<https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2021/japan>

AUTHOR: Philip Brasor
ARTICLE TITLE: Reporter's death puts spotlight on shifting media landscape
JOURNAL TITLE: The Japan Times
DATE: Nov. 27, 2021
<https://www.japantimes.co.jp/news/2021/11/27/national/media-national/japan-shifting-media-landscape/>

ARTICLE TITLE: Japan: Media and Publishing
TITLE: Encyclopedia Britannica
<https://www.britannica.com/place/Japan/Media-and-publishing>

AUTHORS: Ha, L. & Yang, Y. & Ray, R. & Matanji, F. & Chen, P. & Guo, K. & Lyu, N.
ARTICLE TITLE: How US and Chinese Media Cover the US-China Trade Conflict: A Case Study of War and Peace Journalism Practice and the Foreign Policy Equilibrium Hypothesis
JOURNAL TITLE: Negotiation and Conflict Management Research
VOLUME: 14(3)
DATE: 2020
PAGES:
doi: <https://doi.org/10.34891/w62z-5g51>

AUTHOR: Fu Wen
ARTICLE TITLE: New land-sea transport route gives boost to Belt and Road construction
JOURNAL TITLE: People's Daily Online
DATE: Feb. 22, 2022
<http://en.people.cn/n3/2022/0222/c90000-9961215.html>

AUTHOR: Xinhua News Agency
ARTICLE TITLE: China facilitates development of AG600 large amphibious aircraft
JOURNAL TITLE: People's Daily Online
DATE: Feb. 16, 2022
<http://en.people.cn/n3/2022/0216/c90000-9958824.html>

AUTHOR: Zhang Han & Wang Wenwen
ARTICLE TITLE: US ropes in Quad allies to fight two-front wars with China and Russia despite spent force
JOURNAL TITLE: People's Daily Online
DATE: Feb. 13, 2022
<http://en.people.cn/n3/2022/0213/c90000-9957199.html>

AUTHOR: Sarah Cook, Freedom House
ARTICLE TITLE: Beijing's Global Megaphone
JOURNAL TITLE: Freedom House Special Report 2020
<https://freedomhouse.org/report/special-report/2020/beijings-global-megaphone>

AUTHOR: CNN
TITLE: Man vs. Chinese tank Tiananmen square - June 5, 1989
<https://www.youtube.com/watch?v=YeFzeNAHEhU>

AUTHOR: BBC Newsnight
TITLE: Tank Man: The amazing story behind THAT photo - Newsnight
DATE: June 5, 2014
<https://www.youtube.com/watch?v=SACHK-W4o1E>

AUTHOR: Zaharom Nain, Reuters Institute for the Study of Journalism
ARTICLE TITLE: Malaysia
<https://reutersinstitute.politics.ox.ac.uk/digital-news-report/2021/malaysia>

AUTHOR: Lakshmi Chaudhry

ARTICLE TITLE: Can the digital revolution save Indian journalism?

JOURNAL TITLE: Columbia Journalism Review

DATE: Fall/Winter 2016

https://www.cjr.org/special_report/india_digital_revolution_startups_scoopwhoop_wire_tmes.php

AUTHOR: Sevanti Ninan

ARTICLE TITLE: How India's Media Landscape Changed Over Five Years

JOURNAL TITLE: The India Forum

DATE: Aug. 30, 2019

<https://www.theindiaforum.in/article/how-indias-media-landscape-changed-over-five-years>

AUTHOR: Raksha Kumar

ARTICLE TITLE: India's Media Can't Speak Truth to Power

JOURNAL TITLE: Foreign Policy

DATE: Aug. 2, 2019

<https://foreignpolicy.com/2019/08/02/indias-media-cant-speak-truth-to-power-modi-bjp-journalism/>

AUTHOR: Marwan M. Kraidy

TITLE: The Rise of Transnational Media Systems: Implications of Pan-Arab Media for Comparative Research, in Comparing Media Systems Beyond the Western World by Daniel C. Hallin & Paolo Mancini (Chapter 9).

PUBLISHER: Cambridge University Press

DATE: 2012

AUTHOR: Sevanti Ninan

ARTICLE TITLE: How India's Media Landscape Changed Over Five Years

JOURNAL TITLE: The India Forum

DATE: Aug. 30, 2019

<https://www.theindiaforum.in/article/how-indias-media-landscape-changed-over-five-years>

AUTHOR: Sevanti Ninan

ARTICLE TITLE: How India's Media Landscape Changed Over Five Years

JOURNAL TITLE: The India Forum

DATE: Aug. 30, 2019

<https://www.theindiaforum.in/article/how-indias-media-landscape-changed-over-five-years>

AUTHOR: Sevanti Ninan

ARTICLE TITLE: How India's Media Landscape Changed Over Five Years

JOURNAL TITLE: The India Forum

DATE: Aug. 30, 2019

<https://www.theindiaforum.in/article/how-indias-media-landscape-changed-over-five-years>

AUTHORS: Yun Tai & King-wa Fu
ARTICLE TITLE: Specificity, Conflict, and Focal Point: A Systematic Investigation into Social Media Censorship in China
JOURNAL TITLE: Journal of Communication
VOLUME: 70, Issue 6
DATE: Dec. 2020
<https://academic.oup.com/joc/article-abstract/70/6/842/5913142>

AUTHORS: Ran Duan & Serena Miller
ARTICLE TITLE: Climate change in China: A study of news diversity in party-sponsored and market-oriented newspapers
JOURNAL TITLE: Journalism
DATE: Sept. 9, 2019
<https://doi.org/10.1177/1464884919873173>

AUTHOR: Committee to Project Journalists
ARTICLE TITLE: One Country, One Censor: How China undermines media freedom in Hong Kong and Taiwan
DATE: Dec. 16, 2019
<https://cpj.org/reports/2019/12/one-country-one-censor-china-hong-kong-taiwan-press-freedom/>

AUTHOR: Seymour Topping, The Associated Press
ARTICLE TITLE: U.S. Gambles on Underdog in Indochina
JOURNAL: Published in The Atlanta Journal
DATE: May 17, 1950

ARTICLE TITLE: South Viet Nam: The Helicopter War
Runs into Trouble
JOURNAL: TIME
DATE: Jan. 11, 1963
PAGES 29-30
<http://content.time.com/time/subscriber/article/0,33009,873012,00.html>

ARTICLE TITLE: South Viet Nam: Revolution in the Afternoon
JOURNAL: TIME
DATE: Nov. 8, 1963
PAGES: 28-32
<http://content.time.com/time/subscriber/article/0,33009,897000,00.html>

ARTICLE TITLE: South Viet Nam: The Firing Line
JOURNAL: TIME
DATE: Aug. 4, 1961
PAGES: 18-30
<http://content.time.com/time/subscriber/article/0,33009,895489,00.html>

AUTHOR: Michael Mandelbaum
ARTICLE TITLE: Vietnam: The Television War
JOURNAL TITLE: Daedalus
VOLUME: 114, No. 4
DATE: Fall 1982
PAGES: 157-169
<https://www.jstor.org/stable/20024822>

AUTHOR: Patrick Witty
ARTICLE TITLE: Malcolm Browne: The Story Behind The Burning Monk
JOURNAL: TIME
DATE: Aug. 28, 2012
<https://time.com/3791176/malcolm-browne-the-story-behind-the-burning-monk/>

Please capture the following videos from YouTube of Vietnam War reporting:

Senator John F. Kennedy speaks against involvement in Indochina-1954
<https://www.youtube.com/watch?v=6kUkw-wF7yk>

Rep. John F. Kennedy on Meet the Press 1951
<https://www.youtube.com/watch?v=kZGKK2qXIb0>
CBS Con Thien 1967
https://www.youtube.com/watch?v=oePgz_ocEc0

CBS 1970 Camera rolls during combat
https://www.youtube.com/watch?v=89_3DgW_7mg

NBC News Special Report on Tet, Jan. 31, 1968 (with commercial, Johnny Carson intro)
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