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An approach to creative media literacy for world issues

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ABSTRACT

This article introduces an approach to creative media literacy for world issues (WIs) such as Covid-19. In so doing, the article integrates four positions on discourse and media as terrible facets of globalization in the context of critical discourse analysis (CDA). The objectivist position deals with WIs as neutral discourse shared among humanity and distributed through English as an international language and educational media. The ideologist position treats creative media literacy as relations of power between global and local identities in the form of competing discourses associated with WIs. The rhetorical position reveals the hidden strategies used in global media discourse and English as a global language. The social constructionist position provides three levels of analysis for creative media literacy among university students: textual analysis, discourse analysis, and critical discourse analysis. The article concludes with guidelines on how lecturers can implement this approach with English as a foreign language (EFL) students.

Keywords: *media literacy, world issues, critical discourse analysis, globalization, discourse, EFL students.*

GLOBAL MEDIA DISCOURSE

Global media discourse is shaped by and is shaping the world. With the advent of communication technology, the world has become a small village no longer separated by time and space boundaries. Traditional media outlets, such as the press, have been transformed into a new media platform with two-way interactions. Contemporary globalization is associated with the construction of scales other than the global scale, including the local scale (Fairclough, 2006). A scale is a space or level of globalization where diverse cultural relations and processes are articulated together as "some kind of structured coherence" (Fairclough, 2006, p. 65). When we focus on processes of globalization in any particular spatial 'entity', we can see these processes as re-scaling the 'entity' concerned, namely positioning it within new relations between scales. Fairclough (2006) views two spaces of globalization: the local space of globalization as similar to the global space of globalization. For example, the Internet can be accessed both locally and globally, or *glocally*. As a glocal means for communication, the Internet allows for glocal construction, deconstruction, and reconstruction of global media discourse. Fairclough states:

> The semiotic moment of the construction of a new scale is the construction of a new semiotic order which is constituted by a new articulation of orders of discourse in particular relations within a particular space (be it the globe, Europe, a nation-state, or an urban region (Fairclough, 2006, p. 166).

This view of globalization coincides with Blommaert (2005) who deals with globalization as a context in which discourse is produced and reproduced.

In the process of globalization, language has three features (Fairclough, 2006). First, language is being globalized and globalizing. This view suggests that globalization is part of a discursive process, involving genres and discourses. It also indicates that globalization is constructed through global media discourse; something that shapes unequal relations of power between local and global social actors. Second, there is a dialectical relationship between discourses and processes of globalization. Third, processes of globalization are constructed through certain discursive legitimation strategies.

In the global era, the English language has two perspectives: the communicative perspective (Nakamura, 2002) and the ideological perspective (Machen & van Leeuwen, 2007). The communicative perspective deals with the English language as a neutral language that no longer belongs to the British or American culture; something that coincides with the World of Englishes (Phillipson, 1998). The ideological perspective considers the English language as a hegemonic language that is associated with its culture and way of thinking.

In the context of discourse, media, and globalization, discourses of globalization are different from the actual processes of globalization. While discourses of globalization go with the neutral meaning potential, the processes of globalization go with the subjective relational meaning. In the processes of globalization, the objective Discourse (in its abstract sense) of globalization can be portrayed with ideological, not necessary to be conscious, underpinnings. It can be shaped with imbalanced global intercultural social practice in global media discourses – in the concrete sense of the word (Gee, 2005).

WORLD ISSUES

The world encounters certain issues such as pandemics, poverty, terrorism, globalization, climate change, wars, and so on. Many world issues (WIs), such as climate change (Knowles & Scott, 2020) and terrorism (Osisanwo & Iyoha, 2020), are constructed and reconstructed in global media discourse to serve the interest of media producers.

The pandemic outbreak of COVID-19 is a timely world issue that has shaken the world. Every country has suffered from this pandemic. In global media discourse, COVID-19, per se, is a discourse around which local and global authorities legitimate and delegitimate. The pandemic is officially represented locally through ministries of health and globally through the World Health Organization. Every country provides a daily report about the new local and global cases. In global media discourse, however, journalists and media channels cover the issue daily with ideological underpinnings (Ogbogu & Hardcastle, 2020). The world is pampered with misinformation (Nguyen & Nguyen, 2020), fake news, traditional herbs as alternative medicine, unproven vaccines, and so on.

The 'neo-liberal discourse' (Fairclough, 2006) is another example of WIs constructed in global media discourse. Neo-liberalism is a discourse in globalization. Fairclough (2000) addressed the issues of language and neo-liberalism and called for "co-ordinated action against neo-liberalism on the part of critical language researchers," (p. 147) where CDA can play an important role for resistance.

These WIs call for a creative media literacy approach to empower students/citizens and increase their awareness about the role of global media discourse in constructing and reconstructing WIs.

PLATFORM OF MEDIA LITERACY

Media literacy is an interdisciplinary area for research. Subsequently, it has become an ill-defined term and concept. Different terms refer to media literacy such as media education, educational media, media pedagogy, digital (new media) literacy or competencies (Ptaszek, 2019), and so on. The concept of media literacy is also in constant flux; something that goes with the advances of media technology (from inscriptions to smartphones). It started to refer to media tools through which educational content is disseminated. Then, it shifted to issues about media use; that is media protection in terms of faked messages and values. Recently, the concept has undergone development to become proactive; something that enables university students to deconstruct and reconstruct media content.

Scholars define media literacy largely in line with the National Association for Media Literacy Education (NAMLE) where media literacy is: The ability to access, analyze, evaluate, create, and act using all forms of communication (Media Literacy Defined, 2021). Wenner (2016) found that this definition addresses the changes taken in this interdisciplinary field.

Kellner and Share (2007) reviewed four approaches to media literacy. The protectionist approach comes out of a fear of media. In media arts education, students are prepared to value the aesthetic qualities of media and the arts. Another approach refers to students' ability to access, analyze, evaluate, and communicate. Kellner and Share (2007) then proposed an approach that focuses on ideology critique for social change. However, their approach does not provide a method for data collection and analysis. It also does not deal with media literacy on a global platform and for world issues. Harshman (2017a, 2017b) conceptualizes critical media literacy in six C's: colonialism, capitalism, conflict, citizenship, conscientious, and consumerism. Although this approach deals with WIs, it does not provide clear guidelines to deal with media, language, and globalization.

Media literacy involves different numbers of key components. Researchers distinguish eleven key components (Jenkins et al., 2006), seven (Potter, 2014), six (Harshman, 2017, 2017b), five (Hobbs, 2010), four (ABEGS, 2013; Calvani et al., 2008) or three (Buckingham, 2005; Celot, 2009; Coles, 2013) competencies of media literacy.

Coles (2013) deals with three competences for media literacy: access, evaluation, and creation. These competences are divided into twelve sub-competences. These competences are manifested in the form of 113 key performance indicators distributed among three levels. Similarly, the European Commission distinguishes three main competences: use, critical understanding, and communication. These competences are divided into nine sub-competences of thirty-six key performance indicators (Celot, 2009).

In the Arab states, Melki (2018) introduced a political liberation approach of media literacy of the oppressed. He argued that his approach seeks to empower the oppressed for the sake of justice and equality by examining external and internal problems; local and global; political, cultural, economic, and historical contexts; gender, race, religion, and nationality. He concluded that the road is still long and thorny, as his approach needs further elaboration and rigorous methodology. Also, the approach of the oppressed does not discuss the issues of linguistic imperialism. It seeks to liberate the oppressed for the sake of values such as justice and equality – something that is problematic in intercultural communication. The methodological struggle reflects the postcolonial tendency of "strategic essentialism." The oppressed, oppressors, academicians, politicians, and religious scholars are equal in terms of voting at an election box. An unanswered question might be: Is it possible over time for the oppressed to become the oppressor? For the Middle East and North Africa, AlNajjar (2019) recommended the adoption of a proactive critical media literacy approach to promote awareness among youth.

The Arab Bureau of Education for the Gulf States (ABEGS, 2013) recognized the value of media literacy and translated Baker's (2012) book of media literacy into Arabic. It also prepared a media literacy program for school education in the Gulf States. The program introduced many portfolios such as conceptual framework, educational media principals, curriculum, competencies, and a teachers' training portfolio. ABEGS deals with four competences: access to media, comprehension and critical thinking, media evaluation, and creative production. These competences are further divided into 68 sub-competences and 384 key performance indicators distributed among four levels. This interesting approach is applicable in the school education system. Yet, there is a need to expend this

approach (Hazaea & Alqahtani, 2020) to a university education system and for WIs.

Some attempts linked critical discourse analysis (CDA) with media literacy. Molek-Kozakowska (2010) argued that CDA is helpful to design appropriate critical pedagogy to implement media education for students/ citizens. She introduced the notion of critical practice and, in so doing, she reviewed critical language awareness and pedagogy of multiliteracies as two-CDA educational models. Highlighting critical media literacy, this review contributes to subsuming discourse and literacy as two sides of a coin. Although it concludes by using 'critical' and 'creative' media literacy interchangeably, the review does not address the implications of critical media literacy to WIs in a global media platform. Bouvier and Machin (2018) associated CDA with new media social networks. In so doing, they explored the use of CDA for global media discourse; however, they did not suggest implications for media literacy in social media networks.

So far, the platform of media literacy needs a creative approach that addresses world issues such as human values, liberalism, globalization, world citizenship, terrorism, pandemic, consumerism, and poverty as neutral discourses around which competing legitimation discourses revolve in the form of power relations between local and global social actors. Creative media literacy deals with four dimensions: language, media, globalization, and media literacy. These four dimensions of creative media literacy must be addressed with four different positions for each dimension: the objectivist, the ideologist, the rhetoricist, and the constructionist. Creative media literacy must provide analytical tools that would help students/ citizens to be competent in terms of accessing, analyzing, evaluating, and producing media content. Creative media literacy should provide tools for the deconstruction and reconstruction of constructed media messages.

CREATIVE MEDIA LITERACY

Creative media literacy reflects a contemporary shift from a protectionist to a proactive approach (AlNajar, 2019). This is due to changing views of regulation, of the media, of young people, of teaching and learning (Buckingham, 2001), and language. Media has played a vital role in legitimation. Media has been expanded not as a one-way tool (e.g., traditional media) but as a two-way tool (e.g., the Internet and social media networks). Media is no longer for distributing educational content, but media education is something *about* the ideological choices of media. Students/citizens spend much more time with media outlets than with their schools and parents. Learning has been shifted into a student-centered approach. Language has four positions in globalization: the objectivist, the ideologist, the rhetoricist the constructionist (Fairclough, 2006). These changes have created a new view of media literacy. Creative media literacy empowers marginalized people and students to create their own "identities and to shape and transform the material and social conditions of their culture and society," (Kellner & Share, 2005, p. 381). Creative media literacy creates a balance in power relations (Hazaea et al., 2017; Hazaea, 2019) in intercultural communication.

Creative media literacy integrates the communicative perspective on the English language with the meaning potential, and the ideological perspective on the English language with the relational meaning. Creative media literacy also deals with text as word, sound, image, and/or multimodal. In this regard, Janks (1997) states that "in unpacking the ideology behind a text, it is never possible to read meaning directly off the verbal and visual textual signs," (Janks, 1997, p. 332). Kress and van Leeuwen's multimodality emphasize that modern texts are "designed and multimodally articulated," (Kress & Leeuwen, 1998, p. 187). These types of texts coincide with modern texts such as social media texts and multimodal global media texts created and distributed through the Internet.

Creative media literacy is concerned with WIs, critical language awareness, and multiliteracies among students/citizens. Fairclough (1992) deals with two types of meaning: the meaning potential and the relational meaning. The present approach subsumes these views on meaning and identities. While the objective view of identities located in language goes with the meaning potential, the subjective view of identities goes with the relational meaning. These views of meaning are used to explain WIs which have two types of meaning: the objective meaning potential and the subjective relational meaning. These views on meaning and identity are grounded on Halliday's argument that, "All languages are organized around two main kinds of meaning, the 'ideational' or reflective, and the 'interpersonal' or active," (Halliday, 1985, p. xiii). In this theoretical statement, language is generalized. It is used to refer to all languages. While the ideational type of meaning is viewed as the meaning potential, the interpersonal type is viewed as relational meaning.

The meaning potential explains the neutral position of discourse as a facet of globalization. Glocal nodal Discourse is adapted based on 'glocalism' (Brodeur, 2004) 'nodal' Discourse (Laclau & Mouffe, 2001) and the objectivist position on discourse (Fairclough, 2006). Such Discourse is shared among humanity. Fairclough uses the 'neo-liberal discourse' as an example of a discourse of globalization. On the contrary, the present approach uses WIs as a neutral discourse of globalization. The meaning potential of WIs is a neutral discourse such as a neo-liberal discourse, but it can be invested to serve the discursive hegemonic processes of globalization.

Features of discourse in the processes of globalization go with three pragmatic positions of discourse at the age of globalization: the constructionist, the ideologist, and the rhetoricist. These intercultural processes of globalization and late modernity may marginalize local identities; something that coincides with the constructionist and ideologist positions on discourse. A hegemonic struggle can be constructed through certain discursive legitimation strategies such as authorization. The discursive legitimation strategies coincide with the rhetoricist perspective on discourse as a facet of globalization (Fairclough, 2006).

Because the present approach deals with two types of meaning, the four correlated positions on discourse and media as a facet of globalization are integrated into the form of a four-perspective approach. This approach can be operationalized in the analysis of global media texts. The meaning potential is explained through the objectivist position on discourse. The relational meaning is explicated through the social constructivist position on discourse, the ideologist position on discourse, and the rhetoricist perspective on discourse as a shape of globalization (Fairclough, 2006). See table 1.

Table 1. *An approach to creative media literacy*

Dimensions/Positions	**Objectivist**	**Ideologist**	**Rhetoricist**	**Constructionist**
Discourse or language	English as an international language	Local vs. global Power relations as competing discourses	English as a global language	Text
Media	Media outlets (traditional/new media)	Producers vs. consumers	Media Agencies	Discourse Practices
Globalization	World issues	Intercultural communication	Discursive strategies	Sociocultural Practices
Media Literacy	(Digital/Online) Educational media	Media Education	Critical media literacy	Media Discourse
Competencies of Media Literacy	Media Access	Media Awareness	Media Evaluation	Creative Media Production
Creative Media Literacy	Glocal Nodal Discourse	Discourse and Media as Power Relations	Discourse and Media as Discursive Legitimation Strategies	Discourse and Media as Social Practice

Glocal nodal discourse

The present approach coined the term 'global nodal Discourse' (GND). While 'Glocalism' (Brodeur, 2004) subsumes two terms: global and local, the objectivist perspective on discourse (Fairclough, 2006) and 'nodal' discourse (Laclue & Mouffe, 2001) are associated with globalism. Fairclough (1992, p.186) points out that the meaning potential refers to "the range of meanings conventionally associated with a word, which a dictionary will try to represent." He further shows four features of the meaning potential: stable, universal, discrete, and in a complementary relationship. Man is viewed as a rational animal, and this rationality revolves around the faculty of language (al-Attas, 1985).

Brodeur (2004) defined 'glocalism' as an integrated hybrid term of the words 'global' and 'local' (p. 191). He justifies the coining of this term for four reasons.

First, it synthesizes the thesis of modernity and postmodernity. Second, the term 'glocalism' is hybrid in its form and integrated in its content. Third, the simplicity of its dual origin makes it easily accessible to a large public. Fourth, it makes sense to the notion of the 'discontinuous history.' Brodeur further shows the use of the term 'glocalism' with an emphasis on the spatial integration of opposites.

The objectivist position on discourse treats globalization as an objective fact, in which discourse may legitimate or delegitimate (Fairclough, 2006). The advocates of this position treat globalization as simply objective processes in the real world (Fairclough, 2006). Fairclough further associates the objectivist position on discourse with the term 'nodal' discourse. In so doing, a nodal discourse is viewed as a 'global' objective discourse. Fairclough (2006) defines a nodal discourse as a globalist discourse around which many other discourses and strategies cluster (p. 169). This view of discourse as an 'objective fact' is related to the ontological aspect of language. This argument suggests that language, per se, is an objective fact that exists in every society.

A nodal discourse has basic meaning as well as relational meaning. In this regard, Laclau and Mouffe state that:

> Any discourse is constituted as an attempt to dominate the field of discursivity, to arrest the flow of differences, to construct a center. We will call the flow of the privileged discursive points of the partial fixation, nodal points (Laclau & Mouffe, 2001, p. 112).

Accordingly, meaning is neither totally fixed nor in constant flux. 'The flow of differences' also suggests that nodal discourse is in a dialectical relationship shaped by and shaping the surrounding discourses. As a privileged center, the nodal discourse is the master discourse around which other discourses cluster.

The creative media literacy approach associates the principle of the identity of being (ontology) with the term nodal Discourse and the objectivist position on Discourse; hence the term glocal nodal Discourse (GND). GND, per se, is neutral, but the debate among cultures remains subject to the identity of thought (epistemology). It is through the relational meaning that every culture associates GND with people's epistemological knowledge.

GND can be manifested in the meaning potential of WIs. WIs can be identified explicitly and implicitly in linguistic structures, inclusions and exclusions, and social events (Fairclough, 1992). They can be identified through a thematic analysis where the clause, clause complex, or whole-text organization are the units of analysis (Fairclough, 2001). WIs can be identified through word meanings, wording, and metaphors.

EFL teachers and researchers can employ this approach to investigate world issues such as climate change, pollution, global warming, poverty, terrorism, security, pandemic, globalization, overpopulation, natural disasters, liberalism, endangered species, unemployment, freshwater, and economy.

Discourse and media as power relations

In intercultural communication, power relations can be contextualized between competing legitimation discourses. Chouliaraki and Fairclough (1999) pointed out that one of the features of late modernity is the dialectic relationship between globalization and localization, between identity and difference. To identify obstacles to the social problem being tackled, one needs to illustrate how the local and the global identities are structured as well as what is going on in global media texts (Fairclough, 2001).

Fairclough (2006) distinguished social events, social practices, and social structures as different levels of abstraction. These three semiotic moments appear simultaneously in a global media text. All these levels of social life have semiotic moments that constitute their discursive aspect. The social structures have their moments as 'orders of discourse.' An order of discourse is a relatively fixed and stable sociocultural practice.

The 'object of research' (Fairclough, 2001, p. 237) determines the proper identities to be associated with it in a particular social context. The power relations over the construction of WIs can be examined between two orders of discourse: the local order of discourse and the global order of discourse. WIs specify the types of identities relevant to the critical analysis. The networks of practices relevant to the global media texts extend to the world-wide intercultural spatial contexts thereby highlighting the local identities and the global identities relevant to WIs.

Power relations are manifested in the form of competing local-global legitimation discourses associated with WIs. To reveal a discourse, text analysis focuses on the identification of themes. Discourse analysis focuses on production, distribution, and consumption processes and intertextuality. CDA primarily focuses on the ideological effects of discourse. It is in the combination of these three levels of analysis that a discourse is revealed.

Discourse and media as discursive legitimation strategies

Global media discourse may employ WIs such as liberalism to serve the interest of global hegemony through certain discursive legitimation strategies. In agreement with the rhetoricist perspective on discourse as a part of globalization, Fairclough (2006, p. 17) reported that globalization refers to "the strategic and persuasive deployment of [certain] discourses to legitimate particular courses of action."

A discursive strategy is a systematic technique that media producers, wittingly or unwittingly, employ to hide their ideologies and powers in global media texts. According to Carvalho (2000), discursive strategies are the forms of the discursive construction of reality by social actors, including journalists. In Fairclough's words, "strategies have a strongly discursive character," (Fairclough, 2010, p. 18). Reisigl and Wodak (2001, p. 44) define discursive strategies as "systematic ways of using language [...] at different levels of linguistic organization and complexity [...] to achieve a particular social, political, psychological and linguistic aim." Fairclough (2010, p.18) states that strategies, "include discourses, narratives and arguments which interpret, explain and justify the area of social life they are focused upon."

Discursive strategies serve certain functions. They can be exploited to naturalize and disseminate, whether consciously or unconsciously, a particular ideology. Discursive strategies contribute to the social functions of the ideologies of institutions or a group of people (Fairclough, 1995b). In other words, discursive strategies are elements that serve to transmit the ideologies and attitudes of media outlets to the audiences. Discursive strategies also provide a glimpse into the themes that dominate discourse (Al-azzani, 2009). Reisigl and Wodak (2001) add that, "These strategies can play an important role in the discursive presentation inasmuch as they operate upon it by sharpening it or toning it down" (p. 45).

Discursive strategies can be identified through constant movements between theoretical orientation and media texts. Identification of a discursive legitimation strategy is achieved through, "a constant movement back and forth between theory and empirical data," (Vaara et al., 2006, p. 796). In media texts, discursive strategies are manifested in the form of certain linguistic structures and choices. Writers can choose different strategies for different contexts and topics. They can also use more than one strategy in a single clause. These discursive strategies can be examined through various linguistic forms and patterns (Fairclough, 1995b). These strategies can be identified through the thematic analysis of the texts. Fairclough (1995b) points out that focusing textual analysis into thematic analysis would represent a more concrete analytical grounding for the identification of discursive strategies utilized in discourse. Textual analysis is further considered by Fairclough to focus on the discursive strategies that can be exploited to naturalize and disseminate, whether consciously or unconsciously, a particular ideology. While the theoretical orientation helps in recognizing and naming these strategies in media texts, new discursive legitimation strategies may emerge from the discourse practice associated with WIs.

Practitioners of CDA revealed some discursive strategies. These discursive legitimation strategies are authorization strategy, exclusion strategy as the process of delegitimation, and globalism strategy. These strategies are used in various discourses. Some studies ground their research on rhetorical traditions and other studies on critical discourse analysis.

Discourse and media as social practice

The social constructionist position on discourse and media as a perspective of globalization and intercultural communication sees discourse as potentially having significant causal effects in the processes of intercultural social construction (Fairclough, 2006). Accordingly, a discourse is defined as, "a type of language associated with a particular representation from a specific point of view, of some social practice," (Fairclough, 1995a, p. 41). Discourses are realized in the vocabulary and grammar of texts, and the analysis of collocations is a way of linking the analysis of discourses to the linguistic analysis of texts. It is added that selections amongst available discourses are likely to be ideologically significant choices. Fairclough (1989, 1992, 1995a, 1995b) introduced a three-dimensional framework of the analysis of media texts. Fairclough's analytical framework is developed to focus on a text and its relation to both intercultural discourse practice and intercultural social practice. It is directed at both micro and macro levels of intercultural analysis. While the micro-level describes a global media text, the macro-level involves the interpretation and explanation stages.

Three levels of analysis are operationalized in the present approach as textual analysis (TA), discourse analysis (DA), and critical discourse analysis (CDA). TA focuses on theme identifications and seeks to

identify the recurring global as well as local social actors associated with WIs. In DA, the identified textual themes are interpreted with a specific focus on intertextuality and interdiscursivity. To provide heterogeneous analysis, the textual themes can be interpreted keeping in mind the local audience as the 'consumers' of the global content in the texts and the global audience as the consumers of the local content. At CDA, the focus of analysis is on the power relations between global identities and local identities associated with WIs.

In intercultural communication, a discourse is roughly bordered with a domain and perspective. To name a discourse, Fairclough suggests bordering it by a domain e.g., 'political' and a perspective e.g., 'Marxist' so that the identified discourse is named, for example, 'Marxist political discourse' (Fairclough, 1995, p. 94). An identified discourse is called a theme at the textual level of analysis. Similarly, the emerging ideas at any level of analysis do not determine the shape of a discourse. This is because there is no specific entry point for a text-oriented discourse analysis (Janks, 1997). Besides, some discourses overlap, and the boundary between one discourse and another is problematic in empirical research.

IMPLEMENTATION OF CREATIVE MEDIA LITERACY IN EFL CONTEXT

Creative media literacy can be implemented in EFL classes (Chamberlin-Quinlisk, 2012). Recent research employed this approach in an empirical study with EFL students at Najran university (Hazaea, 2019, 2020) where the researcher played the role of teacher-researcher. The present article provides some concrete guidelines for EFL university lecturers on how they can implement this approach. In so doing, the article answers questions such as: What can lecturers do in terms of designing pedagogical lessons and training programs? What will work well and what are the potential challenges lecturers may encounter in their journey of fostering creative media literacy for WIs among their students?

Students' level is a challenge for creative media literacy in the EFL context. This approach foregrounds a topic and its associated issues disseminated in media texts. At the same time, it backgrounds language skills. In other words, it raises awareness about a world issue as a discourse and the discourses associated with it. It shifts language learning to be unconscious. Lecturers in EFL contexts can employ this approach to intermediate level students who do not struggle for basic language skills.

Some terminologies need to be explained to students. For instance, terms of functional grammar can be linked with students' terms of descriptive grammar. For example, the term 'participants' or 'social actors' can be introduced as 'subjects.' For written discourse analysis, reading and writing skills can be integrated in order to implement this approach. Similarly, listening and speaking can be subsumed for oral discourse analysis. Learning materials are another challenge for using this approach. It is sometimes not easy to find ready materials that address a world issue in global media. It is suggested that lecturers first need to determine a world issue and let their students participate in collecting learning materials from various media outlets about that topic.

The four pillars of creative media literacy can be gradually implemented. For media access, EFL lecturers need to make sure that their students can access various media outlets. That is to say, students need to have an internet connection where they can access and surf various media outlets. For media awareness, lecturers can design training programs to equip their students with analytical tools from critical discourse analysis. For media evaluation, lecturers can divide their students into two groups for a classroom debate about a world issue. In role-playing, one group can represent local identities and the other group can portray global identities. For media production, students can write their reports about a world issue and then share their writings in various media outlets such as *Twitter* and *Facebook*. Lecturers may video record their classes and share these debates on social media, provided they get the required permissions.

Creative media literacy can be implemented with multimodal texts such as movies. For example, a movie entitled '2040' has been recently published. The movie aims to create awareness among students about climate change. EFL lecturers can use it as a starting point to design pedagogical lessons for creative media literacy on the issue of climate change. Students can also be involved in collecting materials about the issue. Lecturers can first train their students to use CDA tools to deconstruct the movie. Students can watch the movie several times. First, they can watch it to find out the manifestations of climate change. Then, they can watch it to identify the global 'social actors' represented in the movie. They can also question the producers of the movie and their hidden discursive strategies and interests in producing the movie. After that, students can

watch the movie for the third time to find out the space given to their local contexts. Finally, students can select some segments of the movie to share it through various media outlets such as *Youtube* and *Instagram*. While sharing, students must foreground their voices, localities, and identities with the issue of climate change. In so doing, they can represent a balance of power relations between local identities and global identities associated with WIs.

Creative media literacy provides a toolkit that can be used by students to analyze global media discourse. This toolkit consists of three levels of analysis: textual analysis, discourse analysis, and critical discourse analysis. The textual analysis helps students analyze the text through systemic functional grammar where the clause is used as the unit of analysis. In discourse analysis, students ask questions about the producer(s) and target consumers of the text. Such questions are: Who are the producers of the text? Where are they from? Did they take the EFL culture in mind when they produce the text? Did they take other cultures in mind when they produced the text? In the students' opinion, why did the producer choose a particular phrase? Can this text be given to international students to learn about Arab culture, for example? Is the text or parts of it produced by someone else in other texts such as movies? Can the student search the internet to find out the intertextuality of the text? If the answer is 'Yes', then the critical consumer has to analyze the text in relation to the original (source) text.

In critical discourse analysis, the students ask questions about their identities and other identities in global media discourse. Such questions are: Do students agree with the producers about the image of Arab culture in the text? If not, why? Do students agree with the producers about the image of other cultures in the text? If not, why? What is the 'point' of the text? What are the producers trying to tell us? Are there any other questions about the self-identities and other identities?

After the three overlapping layers of analysis, a student becomes a creative analyst instead of being a mere passive consumer. Accordingly, the student understands the text and appreciates the self and other cultures in the text. Finally, the student can deconstruct and reconstruct global media texts.

Hazaea, Ibrahim, and Nor Fariza (2017) introduced a detailed CDA methodology that would be applicable to address WIs in global media discourse from four perspectives of media and discourse. While the thematic analysis can be used to reveal such WIs in the form of thematic analysis, critical discourse analysis can be conducted to investigate power relations over WIs. Similarly, the discursive legitimation strategies disseminated in media texts can be revealed; something that creates critical intercultural awareness about world issues. Recently, Hazaea (2019, 2020) operationalized creative media literacy for EFL students at the preparatory year of Najran University.

EFL teachers and their students can collect data about COVID-19 as a global media communicative event to enhance creative media literacy through combating infodemic (Vraga, Tully, & Bode, 2020). Information gathering about the pandemic can go hand in hand with classroom discussion and debate about this issue. A class can be divided into two groups. The first group collects local reports and discuss their representation. The global group collects and discusses global reports. Authorization strategies can be highlighted in media discourse. Students can be trained to question the source of information and the strategies used to legitimate the representation of COVID-19 in various media outlets.

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