

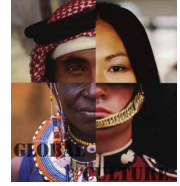
GLOBAL COMMUNICATION & CULTURES



DIVERSITY - IDENTITY
GLOBAL MARKETING
CULTURE CODING
INTERNATIONAL FUSIONS



E-MERGING MEDIA & TECH
WORLD INFORMATION FLOWS
ENVIRONMENTAL POLICY
ATTENTION ECONOMICS



SMC DEPARTMENT OF DIGITAL MEDIA & COMMUNICATION (DMC&DMK)

SPRING Semester 2026 — T/TH 1:45-3:20 Classroom: STE 102

Web version of the GC² syllabus @

[https://academics.smcvt.edu/mjda/2026%20SP%20Globalcom links and projects.htm](https://academics.smcvt.edu/mjda/2026%20SP%20Globalcom%20links%20and%20projects.htm)

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Office Hours: Tues/Thurs 3:30-4:30

THE COURSE

In this course we will be taking an in-depth look at **MEDIA, CULTURE, WORLD COMMUNICATION** and the cross-cultural outlines of our so-called "GLOBAL VILLAGE." Global media is one of the most vibrant, dynamic—and frequently unpredictable—fields of development. Hold on to your hat. This is a **BIG PICTURE** course.

Media, Identity & Cultural Fusions → BIG Picture Transformations. In the first two parts of the course, we will look at a number of important **BIG PICTURE PERSPECTIVES** about **DIVERSITY** (of ALL kinds), the rise of international media systems and the ways they have changed cultures and fueled globalization in both expected and unexpected ways. TikTok, YouTube, iPhones, IG, Netflix, music, fashion, social media, advertising, TV, VR/AR, satellites, the news, food, films, and fiber optics → ALL of these are part of the larger communication MEGA-media-mix that we will be exploring. *How do any of these techniques/technologies impact us as individuals? How do they impact the psychology and sociology of mass behavior and popular culture? How do they re-shape important issues associated with diversity, travel, sports, race, gender, social equality/inequality, relationships, family, and the environment? What does it mean to be intelligent or CrEaTivE in the world today? How do YOU fit into the larger global village? Do you?* These are just a few questions we will examine.

Media → DIVERSITY → Social Justice → Global Citizenship. In the third part of the course, we will take a critical look at a series of significant case studies involving diverse groups of people and organizations (large and small), NGOs, non-profits, governments, volunteers, pioneers, and many others who are creatively using media and communication systems to tackle important local and global problems. Along the way, we will be looking forward a bit into the **FUTURE→ the future** of the mass audiences, cross-cultural relationships, privacy, world politics, and the **intersections between science and science fiction.**

Throughout the course, our focus will be on understanding **the dynamics of a media ecology.** This means a more complex and nuanced set of perspectives about media, humans, and cultural environments. In many ways this course is a media sociology or cultural anthropology course, for we will be looking at how media (TV, film, music, the Web, cell phones, etc.) act as systems of socialization and enculturation—not just purveyors of information. We will look at how media serve as means of expression, conveyors of cultural identity, and ultimately, as the producers of the communication/symbolic environments in which we "live." In the midst of this process, one of our principle aims will be to examine our own "cultural skins" and the media through which we have been socialized to view the world. The course will be divided into three units as follows:

- | | | |
|---|-------------|----------------|
| <p>(1) MACRO-Perspectives on Media, Technology & Global Culture
 <i>Setting the Stage—The Rise of Global Communication Networks</i>
 <i>Global Knowledge, Media and Cultural Skins</i>
 <i>Media & National Identity</i></p> | <p>></p> | <p>Unit #1</p> |
| | | |
| <p>(2) Media , Identity, Development, & Expression: Case Studies
 <i>Health, Race, Ethnicity, Power and Place</i>
 <i>The New World Information Order – Whose Order?</i>
 <i>Global Rifts—Digital Divides</i></p> | <p>></p> | <p>Unit #2</p> |
| | | |
| <p>(3) 21st Century Digital Divides-Cultural Dilemmas
 <i>Media Change—NGOs, Non-Profits, Business and Governments</i>
 <i>The Geo-politics of E-commerce and Cyberspace</i>
 <i>The Future of the Mass Audience</i></p> | <p>></p> | <p>Unit #3</p> |

REQUIREMENTS AND GRADING

Percentage of Grade

- | | |
|---|-------------------|
| <p>1. Attendance/ETHICAL-PROFESSIONAL CONDUCT/Active Participation/WRITTEN Responses . . .</p> <p>Active Participation" refers to (1) how much you verbally participate in class; (2) how you conduct yourself when others are speaking; and (3) how well prepared you are for class (i.e., how carefully you read assigned readings, and complete world news brief questions, and response cards, etc.). Excessive absences will result in a failing grade.</p> | <p>25%</p> |
| <p>2. Research Projects</p> <p>There will be THREE multi-phase RESEARCH projects assigned during the semester. Topics and specific guidelines for each will be handed out in advance.</p> | <p>35%</p> |
| <p>3. EXAMS</p> <p>There will be 2 exams for the course. Exams are comprehensive and will cover ALL lectures, readings, discussions, and screenings.</p> | <p>40%</p> |

**REQUIRED** —

- 🌐 **ALL LINKS/RESOURCES ON THE COURSE WEB SITE.** This course is “Canvas-light.” Instead, of Canvas, the principal platform we will be using is the World-Wide-Web. **Check out the course web site and bookmark it during the first week.** I will post links, lects, screenings, and other course resources which you will need for **ALMOST EVERY CLASS SESSION.**
- 🌐 **Required Readings— Articles/Essays/Reports/Data Sets--**You will be reading quite bit throughout the semester. Some in print/hard-copy, others digitally. Many of these are listed in the syllabus. But others I will give to you as the term progresses. The timing of some readings may change over the course of the semester. **IMPORTANT** --If you miss a class, **make sure** that you pick up the reading and any assignment instructions from a classmate. It's good to have **informed** friends.
- 🌐 **WORLD-WATCH: INFORMATION RESOURCES — Events – People - Issues.** You'll be reading and critiquing information from a variety of different world information resources—news, culture, music, TV, images, travel, etc. We'll start with news and move on to others.
- 🌐 **SCREENINGS/AUDIO CLIPS & Performances** — At various times during the semester you will be required to screen films, performances, photo-essays, and other multimedia clips both online and in theaters, galleries, and elsewhere.
- 🌐 **World Atlas/Map— You will be required to know the world and ALL of its countries starting with EXAM#1.**

MEDIA & CROSS-CULTURAL LITERACY—GLOBAL INFO DECODING QUESTIONS—This course requires a high level of **media and cross-cultural literacy** in both thought and action. For every source you read or gather information from, you should be critically evaluating them using the following five criteria/questions below. These five criteria will serve as a basis for your BBC descriptions, class discussions, and exams questions.

Global Significance & Prioritization →	WHAT is significant about the actual news event? Is it significant on a global scale? Why or why not? Why was it likely PRIORITIZED as “global news? HOW is this significance conveyed (or not) by the author or reporter? For WHOM is the event or issue important? How is it connected to other world issues or events? Why was it likely to have been chosen (and privileged) by the author/editor/reporter over all other world issues or events?
Sources? →	WHO is quoted and WHAT organizations or national/cultural affiliations do they represent? HOW many people are quoted in the story? Who is NOT quoted? Who should have been quoted ?
Evidence? →	Who provides the critical pieces of information upon which the article is based? Is it substantive? WHAT seems to be MISSING from the story? What EVIDENCE possibly should have been provided but wasn't?
Arguments/Judgments? →	What are the central arguments/evaluations which are either made outright or implied in the article?
Cultural Angles/Slants/Perspectives? →	From what PERSPECTIVE(s) is the article written? Does it have a cultural, economic, political, religious, nationalist, racial, or ethnic perspective? What is the cultural angle or slant of the story? What country, region, or culture does the article appear to favor? Who really benefits from this information? Who doesn't?
Assumptions? →	These are underlying and often unstated <i>assessments, biases, or evaluations</i> upon which the story/article is grounded. They are often the core ideas upon which the article was written or chosen as world news.

INTERNATIONAL/CROSS-CULTURAL PERSPECTIVE — One of the more serious problems that plagues many media and journalism courses today is that they tend to be “**Ameri-centric**.” Some would even say that they are **culturally myopic** or even **xenophobic** (fearful of foreigners and foreign places). This is not too surprising given the chronic lack of a world perspective furthered by of American media (news, films, TV, advertising). In fact, it often seems as if there's no escaping the parochial POVs of the American media. **However, we will try.** One of our primary objectives to take a more diverse, cross-cultural and international set of perspectives on issues of media representation. This means that we will often try to step outside the boundaries of the “American” and “Western” mindsets to help us examine issues of media power and representation from different cultural perspectives. This takes an open mind and engaged effort.

FILM – FOOD – MUSIC – ART – PERFORMANCE – Food, film, music, art and performance provide some of the more interesting “media” through which cultures communicate. We will be screening a variety of international films and listening to a lot of world music. I encourage you to partake in this process outside of class as well.

RESEARCH & DIGITAL MEDIA SKILLS — You will also be using your **DiGiTAL mEdiA skills** to create several web research projects throughout the semester. Technically, this means that you will need to have a working knowledge of programs such as Dreamweaver (or another web design program) and Photoshop. You will also need to hone your web research skills.

EVALUATION— Point values will be converted to letter grades as follows:

A	94-100	B+	87-89	C+	77-79	D+	67-69
A-	90-93	B	84-86	C	74-76	D	64-66
B+	87-89	B-	80-83	C-	70-73	F	Less than 64

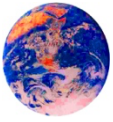
IMPORTANT NOTE ON PROJECTS & ASSIGNMENTS!! → **Failure to complete any of the projects in this course inevitably translates into an F for the course.** Additionally, I maintain a firm policy on cheating, plagiarism, and digital dishonesty. These grounds for immediate failure in this course. **Late assignments:** there will be a **10% deduction per day** for any late assignment. The last time I will accept late work is two class periods after it was due (so, one week later). After that, the assignment will go down as a **zero (0)**.

PHONES, TEXTING, & LAPTOPS/IPADS — This is a **DEVICE-FREE course** (no laptops, phones, etc.). Be **PRESENT** in class, both mentally and physically. Help others to do the same. Make sure that when we start class, your devices are **ALL OFF**. Period. Texting/calling/computing during class counts as one absence.



SCHEDULE OF CLASSES AND ASSIGNMENTS

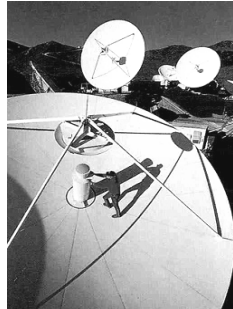
WEEK	TOPICS-ISSUES-PERSPECTIVES	ASSIGNMENT(S)
1	<p>UNIT 1: MACRO-PERSPECTIVES ON GLOBAL CULTURES</p> <ul style="list-style-type: none"> • Introduction and Overview <ul style="list-style-type: none"> What do you mean the world isn't flat? Xenophobia—American and otherwise... 1st Conceptions of "Globalism" in a "Modern World" Globalization vs. Global Culture in a Mediated world 	<p>Readings Due for Thurs</p> <p>(1) BBC World News www.bbc.co.uk/news/</p> <p>(2) Readings/links + GC-2 Links Page</p> <p>>Farrell, <i>FARM PORCH POLITICS</i></p> <p>>Smith, <i>Is there a Global Culture?</i></p> <p>>Chatterjee, <i>Saying HELLO to Strangers</i></p> <p>>A.P. <i>U.S TO EXIT 66 INT ORGS</i></p>
2	<ul style="list-style-type: none"> • Global MEDIA Systems & CULTURAL Power <ul style="list-style-type: none"> The CREATION of Ethnicity and Cultural Identities Who are you ethnically or culturally? The inherent "BIASES" of global media techniques, technologies, and information sources. 	<p>☑ Readings & Screenings Due:</p> <p>MLK EVENTS</p>
3	<ul style="list-style-type: none"> • CULTURAL Fusions, Transformations, THEFTS, and Outright Rip-offs: <ul style="list-style-type: none"> Media, Music, Fashion, and Cultural Identity Is there a "world music"? 	<p>☑ Readings & Screenings Due:</p> <p>BANFF MOUNTAIN FILM FESTIVAL WORLD TOUR</p> <p>THE PENGUIN PLUNGE</p>
4	<ul style="list-style-type: none"> • GLOBAL SPORT, MEDIA SPECTACLES, and MEDIA EVENTS <ul style="list-style-type: none"> Digital Devices as conveyors of the Cultures of SPORTS The OLYMPICS? FUTBOL or Football? 	<p>☑ Readings & Screenings Due:</p>
5	<p>Big Picture Perspectives on World Communication :The Emergence of Global Media Moguls</p> <p>Media Imperialism & Modern Media Giants</p> <p>Material Cultures</p>	<p>☑ Readings & Screenings Due:</p>
6	<p>☑ EXAM-1: The WORLD + Terms/Comparisons –FEB 19TH</p> <ul style="list-style-type: none"> • Media and Nation-Building for the 20th Century <ul style="list-style-type: none"> Media, Persuasion, Propaganda in Development 	<p>☑ Readings & Screenings Due:</p>
7	<ul style="list-style-type: none"> • <i>International Human Rights & The Environment:</i> <ul style="list-style-type: none"> Ecuador: Media, Oil, The Amazon 	<p>☑ Readings & Screenings Due:</p>
8	<ul style="list-style-type: none"> • On Becoming <i>Wired and Unglued</i> <ul style="list-style-type: none"> Post-WWII Media and Communications The United Nations & UNESCO--The Great International Instruments and Experiments 	<p>☑ Readings & Screenings Due:</p>
9	<ul style="list-style-type: none"> • Foundations of the "Modern World": <ul style="list-style-type: none"> Case studies: Bhutan, UAE, and Estonia, and Indonesia 	<p>☑ Readings & Screenings Due:</p> <p>🌐 DUE: RESEARCH PROJECT#1</p>
10	<p>•SPRING BREAK</p>	



WEEK	TOPICS-ISSUES-PERSPECTIVES	ASSIGNMENT(S)
11	<p>DIGITAL DIVIDES & CULTURAL DILEMMAS: The New Millennium</p> <ul style="list-style-type: none"> •Modernization Theories—Media and Development Re-Building a Nation's Media & Comm Systems Digital Network & Satellite Communication Systems 	<input checked="" type="checkbox"/> Readings & Screenings Due:
12	<ul style="list-style-type: none"> •The Ethics of a New World Digital Information Order TikTok, Insta-G, YouTube, Facebook, Google, Apple, Netflix, et.al. The McDonaldization of Society <p>•Global Rifts AND NEW ALLIES:</p>	<input checked="" type="checkbox"/> Readings & Screenings Due:
13	<ul style="list-style-type: none"> • Geo-Politics & E-WASTE 	<input checked="" type="checkbox"/> Readings & Screenings Due: 🌐 DUE: RESEARCH PROJECT#2
14	<ul style="list-style-type: none"> • Media, NGOs, and Non-Profits 	<input checked="" type="checkbox"/> Readings & Screenings Due:
15	<ul style="list-style-type: none"> •The Futures of World Media 	<input checked="" type="checkbox"/> Readings & Screenings Due:
16	EXAM-TBA	



Human Labor: Brazilian Gold Mining Pit (Brazil)



SAT Uplink Station, Denver, CO



Y. ou are here! SMC Satellite Photo



Can You Ever Escape? Upper Amazon River



Sometimes turning a thing upside-down gives a different perspective.