

**Georgia State University**  
**Department of Communication**  
**COMM 6160: Media History**  
**CRN #88747**  
**Fall 2011**

**Class Meetings:** Wednesdays, 4:30-7:00 p.m., 840 One Park Place

**Professor:** Dr. Alisa Perren  
**Office:** One Park Place, room 1050  
**Office phone:** 404-413-5633  
**Office hours:** Tuesdays 12:30-3:30 p.m. (and by appointment)  
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**Course Description and Objectives:**

This course surveys the history of a variety of media forms during the 19<sup>th</sup> and 20<sup>th</sup> centuries, focusing particularly on the evolution of these media within the United States. Though our emphasis will be primarily on the development of motion pictures, radio, television and advertising, we will also discuss newspapers, telephony, telegraphy, games, music and the Internet during the course of the semester. We will read works employing a range of theories and methods, thereby considering the varied ways that media history can be presented.

This course has three primary objectives:

- 1) Ensure that students have a solid foundation in media history so they may strengthen their own teaching and scholarship;
- 2) Illustrate the diverse technological, industrial-economic, political, sociocultural, and formal-aesthetic approaches that can be employed in researching, writing and presenting media history and consider the stakes involved in presenting media history in different ways;
- 3) Enable students to use the knowledge of media content and form gained in this course to develop their own undergraduate lower-division courses in *History of Motion Pictures* and *History of Radio, Television and New Media*, as well as an upper-division special topics media history course of their own design.

Course discussions and assignments will heavily emphasize *pedagogy*, considering how materials can be used for instructional purposes.

**Required Texts:**

- Paul Starr, *The Creation of the Media*
- Carolyn Marvin, *When Old Technologies Were New*
- Gerald Mast and Bruce F. Kavin, *A Short History of the Movies* (10<sup>th</sup> edition is fine)
- Yannis Tzioumakis, *American Independent Cinema: An Introduction*
- Roland Marchand, *Advertising and the American Dream: Making Way for Modernity*

- Michele Hilmes, *Only Connect: A Cultural History of Broadcasting in the United States* (2<sup>nd</sup> edition is fine)
- Tristan Donovan, *Replay: The History of Video Games*
- Lisa Gitelman, *Always Already New: Media, History, and the Data of Culture*
- Course packet (available at Bestway Copies)

**Recommended:**

- Bordwell and Thompson, *Film History: An Introduction* (2<sup>nd</sup> ed. is fine)

<u>Grading Breakdown</u>	<u>Worth</u>	<u>Due date</u>
Class participation	15%	Ongoing
Film history presentation	10%	9/21; 9/28; 10/5 – sign up
Radio/TV presentation	10%	10/26; 11/2; 11/9 – sign up
Weekly assignments	15%	Ongoing
Teaching portfolio (syllabi and lectures)	50%	December 9

- There will be plus and minus grades in this course. Grades will be determined according to the following scale:

98-100	A+	77-79	C+
93-97	A	70-76	C
90-92	A-	60-69	D
87-89	B+	Below 60	F
83-86	B		
80-82	B-		

**Regarding Incompletes:** Incompletes are only given in special hardship cases.

**Participation:** Class participation comprises 15% of your course grade. You are required to be on time and in class for each meeting. Excused absences are only those that are documented medical or family emergencies; *all other absences will affect your participation grade.* In general, you are expected to attend all class meetings, to actively participate in class discussions, and to demonstrate your command of the assigned material.

Please come to class prepared to discuss the major questions, themes and arguments presented in the week's assigned readings. Throughout the semester, students will also report on the courses they are developing and discuss the ideas (and challenges!) that emerge in the process.

**Film history presentation:** Each member of the class will select one article from the *Oxford History of World Cinema* and provide a 10-15 minute presentation of the reading to the class. The presentation should focus on: 1) the approach taken by the author of the article (e.g., what are the major themes and key arguments made by the author?); 2) how the approach taken here differs from the approach taken by Mast & Kawin and Bordwell & Thompson; 3) how the presenter would explore this topic in a 75 minute introductory course on the *History of Motion Pictures*. A lecture connected to the topic addressed in this presentation should be turned in as part of the teaching portfolio assignment at the end of the semester.

**Radio/TV history presentation:** Each student will choose a chapter from Hilmes and a supplementary reading to accompany that chapter. Drawing from these materials, students will design *two 75-minute lesson plans*, covering one week of class time for a lower-division *History of Radio, Television and New Media* course. (These materials will later be turned in as part of the larger teaching portfolio assignment.) For the purposes of the presentation, students should address the following during the 15 minute presentation: 1) An outline of the class content to be presented (key lecture/discussion points, clips shown, activities to take place, major learning objectives); 2) Challenges or issues that emerged in designing these lesson plans; 3) at least one alternate way that they might have approached this material in class.

**Weekly exercises:** Each week, I will assign a different exercise for the following week. Most of these exercises are meant to assist you in thinking through issues of course design and are due at the start of class. (Many of these exercises will be shared via an online format agreed on by the class.) These exercises will involve developing lecture topics, constructing class activities, writing exam questions, and creating student assignments.

**Teaching portfolio:** The portfolio turned in at the end of the semester should consist of the following items:

- Two film history lesson plans/lectures (linked to the film presentation noted above);
- Two radio/TV history lectures (also linked to the radio/TV presentation noted above);
- A syllabus (including reading list, assignments and general lesson plan) for the lower-division *History of Radio, Television and New Media* course;
- A syllabus (again, including reading list, assignments and general lesson plan) for an upper-division *Special Topics* history course (subject is up to you, but please consult with me before beginning the design of this course);
- Outlines for the two courses above; this should provide a sense of the general scope/trajectory to be taken in each course;
- Two lesson plans/lectures for your Special Topics course;
- A narrative that guides me through how you designed these two courses and the challenges you encountered in the process.

The portfolio will be created in a digital format agreed on by the class.

**Special accommodations:** If you have specific physical, psychiatric, or learning disabilities that you believe may require accommodations for this course, please meet with me after class or during my office hours to discuss appropriate adaptations or modifications which might be helpful to you. The Office of Disability Services (<http://www2.gsu.edu/~wwwods/>; 3-9044) can provide you with information and other assistance to manage any challenges that may affect your performance in coursework.

**Regarding Scholastic Dishonesty:** I take this matter very seriously and will report any suspected cases of academic dishonesty to the Office of Judicial Affairs. Please see the following page for details on the University's policy on Academic Honesty. For more information, you can also look at the Office's website at [http://www2.gsu.edu/~wwwdos/codeofconduct\\_conpol.html](http://www2.gsu.edu/~wwwdos/codeofconduct_conpol.html) or the Policy on Academic Honesty in the Faculty Handbook (section 409).

## Schedule

*\*This syllabus is the general plan for the course\**  
*\*\*Deviations may be necessary as the semester progresses*

### Week 1

August 24

Introductions

### Part I:

### Beginnings

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### Week 2

August 31

Media History and Historiography

#### Readings:

Winston, "How Are Media Born?" (packet)  
 Sterne, "Rearranging the Files: On Interpretation in Media History" (packet)  
 Peters, "And Lead Us Not into Thinking the New is New: A Bibliographic Case for New Media History" (packet)  
 Lipartito, "Picturephone and the Information Age: The Social Meaning of Failure" (packet)

#### Recommended:

Selections from Filene, *The Joy of Teaching* (packet)

### Week 3

September 7

Media from the 18<sup>th</sup> to early 20<sup>th</sup> Century

#### Readings:

Starr, *Creation of the Media* (Introduction; Chapters 1-8)  
 Carey, "Technology and Ideology: The Case of the Telegraph" (packet)

### Week 4

September 14

From Electricity to Telephony

**\*Select readings for *Oxford History of World Cinema* presentations\***

#### Readings:

Marvin, *When Old Technologies Were New*  
 Fischer, "Personal Calls, Personal Meanings" (packet)

### Part II:

### Cinema

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### Week 5

September 21

Early Film

#### Readings:

Mast and Kavin (Chapters 1-8)  
 Starr, Chapter 9

**Week 6**

September 28           The Studio Era

*Readings:*           Mast and Kavin (Chapters 9-13)  
 Tzioumakis (Introduction, chapters 1-2)

**Week 7**

October 5               From the Transitional Era to the New Hollywood

<b>*Select and report on Special Topics course you will be designing*</b>
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*Readings:*           Mast and Kavin (Chapters 14-18)  
 Tzioumakis (Chapters 3-7)

<b>***Full semester midpoint is <i>October 7</i>: last day to withdraw and receive a “W”***</b>
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**Part III:                   Radio, Television and New Media**


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**Week 8**

October 12              No class – read Marchand

*Readings:*           Marchand (Chapters 6-10 – be sure to read these chapters *first*)

**Week 9**

October 19             Advertising and Consumer Culture

*Readings:*           Marchand, (Chapters 1-5)  
 Newell, Salmon and Chang, “The Hidden History of Product Placement”  
 (packet)

**Week 10**

October 26             The Radio Age

<b>*Bring in suggestions for case study readings for 11/9 class*</b>
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*Readings:*           Hilmes (Chapters 1-6)  
 Starr (Chapters 10-12)

**Week 11**

November 2            The Classic Network Era

*Readings:*           Hilmes (Chapters 7-10)  
 Schatz, “Desilu, *I Love Lucy*, and the Rise of Network TV”  
 Doty, “The Cabinet of Lucy Ricardo: Lucille Ball’s Star Image”  
 Carini, “Love’s Labors Almost Lost: Managing Crisis During the Reign of  
*I Love Lucy*”

**Week 12**

November 9

From the Multi-Channel Transition to the Post-Network Era

*Readings:*

Hilmes (Chapters 11-13)

**Class to select case study/articles – TBD****Week 13**

November 16

Gaming and Convergence Culture

*Readings:*Donovan, *Replay: The History of Video Games***Week 14**

November 30

Reassessments

Brief reports on teaching portfolios

*Readings:*Gitelman, *Always Already New*

Mast &amp; Kavin, Chapter 19

Tzioumakis, Chapter 8

Hilmes, Chapter 14

**Final exam week**

December 9 (F)

**\*\*\*Teaching portfolios due by 5p.m.\*\*\***

## **Georgia State University Policy on Academic Honesty FROM THE GSU FACULTY HANDBOOK**

As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work.

The university's policy on academic honesty is published in the *Faculty Affairs Handbook* and the *On Campus: The Undergraduate Co-Curricular Affairs Handbook* and is available to all members of the university community. The policy represents a core value of the university and all members of the university community are responsible for abiding by its tenets. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. All members of the academic community -- students, faculty, and staff -- are expected to report violations of these standards of academic conduct to the appropriate authorities. The procedures for such reporting are on file in the offices of the deans of each college, the office of the dean of students, and the office of the provost.

In an effort to foster an environment of academic integrity and to prevent academic dishonesty, students are expected to discuss with faculty the expectations regarding course assignments and standards of conduct. Students are encouraged to discuss freely with faculty, academic advisors, and other members of the university community any questions pertaining to the provisions of this policy. In addition, students are encouraged to avail themselves of programs in establishing personal standards and ethics offered through the university's Counseling Center.

### **Definitions and Examples**

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions which also will be judged unacceptable by the academic community.

A. Plagiarism: Plagiarism is presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based

resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

**B. Cheating on Examinations:** Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

**C. Unauthorized Collaboration:** Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source, or computer-based resource, is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

**D. Falsification:** It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

**E. Multiple Submissions:** It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.