Course Description:
This course will survey American broadcasting from the wireless through digital television. We will examine how historically specific economic and political forces, regulation, technological innovation, advertisers, creative producers, and audiences have interacted to shape the development of commercial broadcasting and how these cultural products, narratives and processes have become part of our social history.

Required Readings:
- Hilmes, Michele, Only Connect: A Cultural History of Broadcasting in the US (New York: Wadsworth) THIRD EDITION (Available @ NYU Bookstore or Amazon.com)
- Blackboard Readings

Screenings:
Screenings/Listenings are mandatory and must be completed by the class meeting time for which they are assigned. They will be available either online or on reserve.

Blackboard
We will use blackboard in this class. Please check our page regularly for announcements and updates.

Attendance
Students are allowed two absences without explanation. Any further absences will only be excused if they are due to documented emergency or illness.

Assignments/Responsibilities:
1. Participation (15% of grade) Class discussion is a very important aspect of this course and all students are expected to attend class and participate. If a student fails to show up, participate, is disruptive, or is regularly late to class, his/her grade will be affected. Students are allowed two unexcused absences. You will only get a high grade for participation, if you regularly attend and contribute to class discussion.
2. Midterm (25%) Exam will consist of short answer and essay questions. There will be NO-MAKE UP exams unless it is due to a documented emergency.
3. Final Exam (25%) Final exam is not cumulative. Like the midterm, the exam will consist of short answer and essay questions. There will be NO-MAKE UP exams unless it is due to a documented emergency.
4. Paper proposal (10%) Students will hand in a one-page proposal containing a thesis statement and citations of one secondary source and three primary sources.
5. Research Paper (25%) Students will research and write a ten page research paper. Primary historical research will be required.
6. Grading:
   90 – 100= A range
   80 – 89 = B range
   70 – 79 = C range
   60 – 69 = D range
Helpful Online Resources for Research:
Proquest Historical Newspapers (on NYU libraries site)
Proquest Historical Annual Reports (on NYU libraries site)
Project muse (academic journal articles) - http://muse.jhu.edu/
Ingenta (academic journal articles) - http://www.ingenta.com
Internet archive
  radio - http://www.archive.org/details/oldtimeradio
  classic tv--http://www.archive.org/details/classic_tv
Calfkiller Old Time Radio--http://otrarchive.blogspot.com/
Hagley Library and Archive - http://www.hagley.lib.de.us/
Hulu - http://www.hulu.com/

NOTE ON PLAGIARISM Since I consider plagiarism to be the most egregious and prevalent form of academic dishonesty, I carefully check every student paper/assignment for ideas/sentences/paragraphs that are copied from sources without proper attribution. Often students cut and paste such material from websites, which means I can find evidence of cheating fairly easily, but I will also go to the library to check books, articles, and encyclopedia entries in order to locate the original source. If I find that you have plagiarized, you will most likely fail the assignment and possibly fail the course. Don’t risk your grade because you are feeling uninspired, lazy or overwhelmed.

Academic Dishonesty and Plagiarism
http://steinhardt.nyu.edu/policies/academic_integrity
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
• cheat on an exam,
• submit the same work for two different courses without prior permission from your professors,
• receive help on a takehome examination that calls for independent work, or
• plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.
Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
• copy verbatim from a book, an article, or other media;
• download documents from the Internet;
• purchase documents;
• report from other’s oral work;
• paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
• copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people’s ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty
• Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
• Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another’s work need to be acknowledged.
• Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
• Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
• Save your notes and drafts of your papers as evidence of your original work.

Student Resources
• Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.

Schedule
January
+ Week 1  1/29: Introduction to Course
1/31: Telegraph, Wireless & Amateur Operators
FEBRUARY
+Week 2  2/5: Broadcasting Begins, 1919-26
Reading: Hilmes, chapter 3 (p. 37-64)
Sconce, “Voices from the Void”

2/7: Commercial Network Broadcasting: 1926-40
Listening: Jack Benny (blackboard)
Reading: Hilmes, chapt 4 ( 59-92)
Matthew Murray, “Mae West and the Limits of Censorship”

+Week 3  2/12: Radio’s Golden Age/Genres/War
Listening: Jack Benny “Gracie for President”(blackboard)
Reading: Hilmes, chapter 5 & 6 (p. 93-168)
Hilmes (article on blackboard): “Wartime Radio”

2/14: Invention and Cultural Construction of Television
Screening: “Magic in the Air”, “RCA: Television” (blackboard)
Reading: Becker, “Hear and See Radio”

+Week 4  2/19: From Radio to TV
Listening: My Favorite Husband (blackboard)
Screening: Texaco Star Theatre
Reading: Hilmes, 169-178
Murray, “TV is a Killer”

2/21: Early Television, 1946-52
Screening: The Goldbergs (1953), Burns & Allen, “Tax Man” (1951) (both
on blackboard)
Reading: Lipsitz, “The Meaning of Memory”
McCarthy, “The Front Row is Reserved for Scotch Drinkers”

+Week 5  2/26: Mid 1950s—expansion and standardization
Screening: I Love Lucy (1952) “Lucy does a TV Commercial” (blackboard)
Reading: Schatz, “Desilu, I Love Lucy and the Rise of Network TV”

2/28: LIBRARY SESSION w/ Alexa Pearce @ PC Lab 2 LL Bobst @

MARCH
+Week 6  3/5: Hollywood and Television
Screening: Disneyland
Reading: Anderson, “Hollywood in the Home”
*Midterm review sheet distributed in class

3/7: NO CLASS—Prof @ conference

+Week 7  3/12: Late 1950s—Public Relations Crisis
Screening: *Welcome Guest in the House*, 1957 (blackboard)

Reading: Boddy, “TV’s Public Relations Crisis of the Late 1950s”
Boddy, “the Honeymoon is Over”
Charles Van Doren, “All the Answers”

3/14: EXAM #1

+Week 8
NO CLASS—SPRING BREAK

+Week 9

3/26: Color Television
Reading: Chisholm, “Red, White, and Blue”

3/28 Television, 1960-65
Screening: *I Dream of Jeannie*
Reading: Hilmes, 220-245
Spigel, “The Fantastic Family Sitcom”
Kepley, “From ‘Frontal Lobes’ to the ‘Bob and Bob’ Show…”

APRIL
+Week 10

4/2: Public Broadcasting and Alternative TV
Screening: TBA
Reading: Ouellette, “Oasis of the Vast Wasteland”
Deirdre Boyle, “A Brief History of American Documentary Video”
++PAPER PROPOSAL DUE at start of class++

4/4: Network TV, 1965-75
Screening: *Maude* (abortion episode) blackboard
Reading: Hilmes, Chapter 9 (p. 246-285)
Bodroghkozy, “Making it Relevant”

+Week 11

4/9: Network TV, More 1970s
Screenings: *Mary Tyler Moore*, blackboard
Readings: Victoria Johnson, “You’re Gonna Make it After all”
Christin Acham, “Respect Yourself! Black Women and Power n Julia and Good Times”

4/11 Television, 1985-95
Screening, *The Cosby Show*, blackboard
Reading: Hilmes, chapter 11
Staiger, “The Cosby show”

+Week 12

4/16: Television, 1975-85
Screening: *Dallas (blackboard)*
Reading: Hilmes, 306-327
Gomery, “Brian’s Song: The Movie Made for TV”

4/18: Cable TV—early years
Screening: TBA
Reading: Santo, “Paratelevision and Cultures of Distinction”
Hilmes, 286-304

+++++PAPER DUE at start of class+++++

+Week 13 4/23: Narrowcasting, Convergence & the Expansion of Cable
Screening: 9/11 footage
Reading: Hilmes, 381-423
Kompare, “TV Land”
Spigel, “Television Culture After 9/11

4/25: Reality TV
Screening: TBA
Reading: Hilmes, Chapter 13
McMurria, “Global Realities”
Ted Magder, “Television 2.0”

+Week 14 4/30: Beyond the Box: TV in the 2000s
Screening: TBA
Michael Lewis, “Boom Box”
Reading: Curtin, “Matrix Media”
Andrejevic, “The Twenty-first-century Telescreen”

MAY 5/2: YouTube, Hulu, Netflix, etc
Screening: Wainy Days
Reading:
Nick Marx, “The Missing Link Moment: Web Comedy in New Media Industries”

+Week 15 5/7: Catch-up and Review

5/9: EXAM #2

*ALL LECTURES AND READING ASSIGNMENTS ARE SUBJECT TO CHANGE*
Television: History & Form
Historical Research Paper

Due Date: April 18 @ the start of class
Length: 10-11 double-spaced typed pages
Worth: 50 points

For this assignment, you are expected to write a paper about an episode of a television program selected from the classic television collection on the Internet Archive (http://www.archive.org/details/classic_tv). You are to discuss, analyze, and make an argument about the episode by placing it into its historical (cultural and industrial) context. To do so, you will have to find and use no less than five primary sources and two secondary sources in order to address questions such as:

When did this program air? Who produced/created it? Where was it located on the programming schedule? Did it fit a particular programming trend or network branding attempt? How does it fit in the history of the broadcasting business that we’ve discussed in this course?

What genre/subgenre does it belong to? How was this genre functioning industrially and culturally during this time? Was this program innovative in any way? Is it borrowing from or making references to any other entertainment industry or form?

What cultural discourses and or political/social issues is this show addressing/tapping into? What are the program’s representations of class, racial, gender and/or sexual identities and relations like and how do they relate to culture and politics of the period?

(The above represents only a sample of possible historically based questions that one can ask oneself while researching the context of a “classic tv” episode.)

Please keep in mind that your required sources cannot come from commercial or encyclopedia websites. For the purposes of this assignment, episodes from the program that you’re looking at WILL NOT count as one of the required five primary sources. Your paper will be marked down 2 points for every missing source.

Your paper will also contain proper citations and a bibliography broken up in the categories “primary sources” and “secondary sources” (in any style you choose, as long as it is consistent).

If your paper is handed in late, your paper will be marked down 3 points for every day past the due date.

A one-page proposal for this paper containing a thesis statement and citations of one secondary source and three primary sources will be due on 4/2.
Grading Criteria

A range
A grade of A is an excellent grade. The student’s work shows originality, coherence, and a mastery of the primary and secondary research. The interpretation of the material is concise and well-argued and all requirements of the assignment have been met. Sources used are varied and are referenced correctly within the body of the paper. The writing is very strong. Sentences are complete and understandable and there are few, if any, grammar, punctuation or spelling errors.

B range
A grade of B is an above average grade. All requirements of the assignment have been met. The student has shown that he/she clearly understands the material and knows how to make an argument. There must be a solid presentation of research and interpretive skills, but some aspects of the argument are weak or digressive. The writing may contain some grammar, punctuation, or spelling errors. It is clear that with some additional work, this type of paper could become an A paper.

C range
A grade of C is an average grade. The student has completed only the very basics of the assignment and the argument or analysis may need significant revision. Interpretation may be weak in that it may be factually incorrect, tenuously argued, or awkward. The writing may be rough, contain structural errors (incoherent development of a main point or unclear sentences or paragraphs) or contain quite a few grammar, punctuation, or spelling errors.

D range
A grade of D is a poor grade. The basic expectations of the assignment are not met. All questions are not answered and the argument does not hold together. However, student will not receive a failing grade, because he/she has provided some evidence of research. The writing may be inept or riddled with grammar, punctuation or spelling errors.