Meeting Time and Location:  Tues/Thurs 2 – 3:15 @ Bobst LL150
Instructor: Susan Murray
Office hours: Thursdays 3:30-4:30 or by appointment, 239 Greene Street, rm 716
Email: sdm5@nyu.edu
Phone: 212-998-5645

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) **FOURTH EDITION** (Available @ Amazon.com)
- Articles and chapters posted on NYU Classes

Screenings:
Screenings/Listenings are mandatory and must be completed by the class meeting time for which they are assigned. They will be available on NYU Classes. If a screening is not listed on NYU Classes that means we will view a clip of it in class.

NYU CLASSES
We will use NYU Classes 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.

Grading:

90 – 100= A range  
80 – 89 = B range  
70 – 79 = C range  
60 – 69 = D range  
59 & below= Fail

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 (30%) 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 (30%) 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. Research Paper (25%) Students will research and write a 5-6 page research paper. Primary historical research will be required.

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 take home 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 another’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
  1/24: Introduction to Course

  1/26: Telegraph, Wireless & Amateur Operators
  Reading: Hilmes, chapters 1 and 2
  Douglas, “Exploratory Listening in the 1920s”
  Marks, “Dot-Dash-Diss” (new scientist link)

+ Week 2
  1/31: Broadcasting Begins, 1919-26
  Reading: Hilmes, chapter 3
  Sconce, “Voices from the Void”

FEBRUARY
  2/2 Commercial Network Broadcasting: 1926-40
  Listening: Jack Benny (blackboard)
  Reading: Hilmes, chap 4
  Matthew Murray, “The Tendency to Deprave and Corrupt Morals”

+ Week 3
  2/7: Radio’s Golden Age/Genres/War
  Listening: Jack Benny “Gracie for President”
  Reading: Hilmes, chapter 5

  2/9: Invention and Cultural Construction of Television
  Screening: “Magic in the Air”, “RCA: Television”
  Reading: Hilmes, chapter 6
  Becker, “Hear and See Radio”
+Week 4
2/14: From Radio to TV/Blacklist
Listening: *My Favorite Husband*
Screening: *Texaco Star Theatre*
Reading: Hilmes, chapter 7
Myers, Advertising, the Red Scare, and the Blacklist: BBDO, US Steel, and *Theatre Guild on the Air, 1945–1952*

2/16: Early Television, 1946-52
Reading: Lynn Spigel, “Installing the TV Set
McCarthy, “The Front Row is Reserved for Scotch Drinkers”

+Week 5
2/21: Mid 1950s — expansion and standardization
Screening: *I Love Lucy* (1952) “Lucy does a TV Commercial”
Reading: Schatz, “Desilu, I Love Lucy and the Rise of Network TV

2/23: Hollywood and Television
Screening: *Disneyland*
Reading: Anderson, “Hollywood in the Home”
*Midterm review sheet distributed in class

+Week 6
2/28: Late 1950s — Public Relations Crisis
Screening: *Welcome Guest in the House*, 1957
Reading: Boddy, “TV’s Public Relations Crisis of the Late 1950s”
Boddy, “the Honeymoon is Over”
Charles Van Doren, “All the Answers”

MARCH
3/2: Color Television
Reading: Hilmes, chapter 6
Murray, “Never Twice the Same Color”
*exam review

+Week 7
3/7: EXAM #1

3/9: Public Broadcasting and Alternative TV
Screening: *TBA*
Reading: Ouellette, “Oasis of the Vast Wasteland”
Deirdre Boyle, “A Brief History of American Documentary Video

+Week 8
3/14-3/16: SPRING BREAK

+Week 9
3/21: Classic Network System and Demographics 1960-65
Screening: *I Dream of Jeannie*
Reading: Hilmes, chapter 9
Spigel, “The Fantastic Family Sitcom”
Kepley, “From ‘Frontal Lobes’ to the ‘Bob and Bob’ Show…”

3/23: **Network TV, 1965-75**
Screening: *Maude*
Reading: Hilmes, Chapter 9
Bodroghkozy, “The Smothers Brothers Comedy Hour and the Youth Rebellion”
Emily Nussbaum, “Norman Lear, Archie Bunker, and the Rise of the Bad Fan”

+ Week 10

3/28: **Network TV, More 1970s**
Screenings: *Mary Tyler Moore,*
Readings: Victoria Johnson, “You’re Gonna Make it After all”
Bodroghkozy, “Good Times in Race Relations?”

3/30: **Television, 1975-90**
Screening: *Dallas* and more TBA
Reading: Hilmes, chapter 10
Gomery, “Brian’s Song: The Movie Made for TV”

April

+ Week 11

4/4: **Cable TV & Narrowcasting**
Screening: MTV clips and 9/11 footage
Reading: Hilmes, chapter 11
Kompare, “TV Land”
Spigel, “Television Culture After 9/11”

4/6: **LIBRARY SESSION**

+ Week 12

4/11: **NO CLASS**

4/13: **Beyond the Box: TV in the 2000s**
Screening: TBA
Reading: Hilmes, Chapter 12
Michael Lewis, “Boom Box”
Ted Magder, “Television 2.0”

+ Week 13

4/18: **Reality TV**
Screening: *Teen Moms, Real Housewives of New York City, The Apprentice*
Reading: Laurie Ouellette, “It’s Not TV, It’s Birth Control” Reality TV and the “Problem” of Teenage Pregnancy (blackboard)
History of Television
Research Essay Assignment

For this assignment, I want you to engage in primary research in order to craft a short essay that outlines the historical details/context of the early development of one television technology (pre-1980).

Questions to consider:
What was the technology exactly and how was the invention/innovation process described? Are there predictions of how it would impact society and/or the industry? What “problem” was it claiming to solve? Are there other technologies that it is compared to? Do you notice a change in how it is discussed or what its application was expected to be over time? Does it represent a major shift in aesthetics, production, business practices, spectatorship or entertainment forms?

1,200- 1,500 words (roughly 5-6 double-spaced pages)
Must contain a minimum of 8 primary sources. (Newspaper/magazine articles should be printed out and attached to your essay)

Possible Topics (you can propose one that is not on the list—just check with me first.)
Tesla Coil
Wireless spark technology
Shortwave radio
FM radio
Videotape
Iconoscope
Cathode ray tube
Nipkow disc
Image dissector
Mechanical television
Electromechanical television
Electronic television
“Outdoor” television
Two-way television
Mobile units for television broadcasts
Portable television
Closed-circuit television
Coaxial cable
Telefilm
Color television
Color convertors/adaptors
Remote control
Theater television
Portable television
Early versions of pay TV
Coaxial cable

Primary source databases/sites:
Entertainment Industry Magazine database available online through Bobcat Proquest *Historical* Newspapers database available online through Bobcat Lantern: http://lantern.medialhist.org
Internet Archive (Prelinger) at: https://archive.org
Also see: Journal of the Society of Motion Picture and Television Engineers (SMPTE) available digitally through bobcat (post 1955) and Lantern. (Very early issues available on microform at Bobst.)
Primary sources also include books published on your topic from the period. For example, a book on color television technology from 1950 would be a primary source if you were to write about the development of color television in the postwar years. However, a similar book published in 2002, would not be a primary source for postwar color television.