Eastern Illinois University
New/Revised Course Proposal Format
(Approved by CAA on 4/3/14 and CGS on 4/15/14, Effective Fall 2014)

Banner/Catalog Information (Coversheet)

1. __X__New Course or _____Revision of Existing Course

2. **Course prefix and number:** HIS 4922

3. **Short title:** Doing Media History

4. **Long title:** Doing Media History

5. **Hours per week:** ___3 Class ___0 Lab ___3 Credit

6. **Terms:** ___ Fall ___ Spring ___ Summer X On demand

7. **Initial term**: X Fall ___ Spring ___ Summer Year: 2016

8. **Catalog course description:** This course serves as an introduction to media history and media archaeology, focusing on interdisciplinary approaches to the study of both "new" and "old" media. By working with archival sources both on campus and online, students learn and practice historical and critical approaches to media. **WI**

9. **Course attributes:**

    General education component: _____N/A_____

    ___ Cultural diversity ___ Honors ___ Writing centered ___ Writing intensive ___Writing active

10. **Instructional delivery**
    Type of Course:

    _X_ Lecture ___ Lab ___ Lecture/lab combined ___ Independent study/research

    ___ Internship ___ Performance ___ Practicum/clinical ___ Other, specify: _____

    Mode(s) of Delivery:

    _X_ Face to Face ___ Online ___ Study Abroad

    ___ Hybrid, specify approximate amount of on-line and face-to-face instruction_____

11. Course(s) to be deleted from the catalog once this course is approved. _____N/A_____

12. **Equivalent course(s):** _____N/A_____

    a. Are students allowed to take equivalent course(s) for credit? ___ Yes X No

13. **Prerequisite(s):** _____None_____

    a. Can prerequisite be taken concurrently? ___ Yes ___ No

    b. Minimum grade required for the prerequisite course(s)? ___

c. Use Banner coding to enforce prerequisite course(s)? ___ Yes ___ No

d. Who may waive prerequisite(s)?

___ No one ___ Chair ___ Instructor ___ Advisor ___ Other (specify)

14. Co-requisite(s): _____None_____

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which <u>may</u> take the course: _____All_____

b. Degrees, colleges, majors, levels, classes which may <u>not</u> take the course: ____N/A_____

16. Repeat status: _X__ May not be repeated ___ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: ___

18. Grading methods: _X__ Standard ___ CR/NC __ Audit ___ ABC/NC

19. Special grading provisions: N/A

___ Grade for course will <u>not</u> count in a student's grade point average.

___ Grade for course will <u>not</u> count in hours toward graduation.

___ Grade for course will be removed from GPA if student already has credit for or is registered in:
_____

___ Credit hours for course will be removed from student's hours toward graduation if student already has credit for or is registered in: _____

20. Additional costs to students:
Supplemental Materials or Software_____N/A_____

Course Fee _X__No ___Yes, Explain if yes_____

21. Community college transfer:

___ A community college course may be judged equivalent.

_X__ A community college may <u>not</u> be judged equivalent.

Note: Upper division credit (3000+) will <u>not</u> be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

1. ___Course is required for the major(s) of _____

    ___Course is required for the minor(s) of _____

    ___Course is required for the certificate program(s) of _____

    _X__ Course is used as an elective

2. **Rationale for proposal** : This is a new course that, on one hand, focuses on the development of different media within a transnational, historical perspective, and on the other, teaches students an approach to researching media that centers on archival evidence and records. It will be of interest to majors in the History Department, and both teaches and reinforces skills in original research and in working with primary evidence of many different kinds: not only media productions, but also industrial records, advertising, and user-based reviews. It will be of interest to students in the Film Studies minor, as well as in the Communication Studies major.

3. **Justifications for (answer N/A if not applicable)**

    Similarity to other courses: This course uses archival methodology to interrogate the emergence of new media within a historical perspective. While this course has some similarity with regards to content to CMN2520: Introduction to Mass Communication, CMN 4770: Television Criticism, CMN3530: Film Communication, and CMN3570: Topics in Media History, it is different in that it focuses on historical perspective and archival research methodologies. Representatives from the Departments of History and Communication Studies have met and addressed potential overlap between these courses. After discussion all were satisfied that the methods and objectives of the courses are qualitatively different and reflect diverse disciplinary approaches to the subject matter.

    Prerequisites: N/A

    Co-requisites: N/A

    Enrollment restrictions: N/A

    Writing active, intensive, centered: Students will complete research and/or analytic papers and examinations will be in essay format. Students will also have the opportunity to draft and revise the major research paper. Student writing constitutes more than 35% of the final course grade.

4. **General education assurances (answer N/A if not applicable)**

    General education component: N/A

    Curriculum: N/A

Instruction: N/A

Assessment: N/A

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: N/A

Instruction: N/A

Integrity: N/A

Interaction: N/A

Model Syllabus (Part II)

1. HIS4922: Doing Media History

2. Catalog Description: This course serves as an introduction to media history and media archaeology, focusing on interdisciplinary approaches to the study of both "new" and "old" media. By working with archival sources both on campus and online, students learn and practice historical and critical approaches to media. **WI**

3. Learning Objectives:

1. Analyze the emergence of new media within specific political, economic, and cultural contexts (Critical Thinking 1-4, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7 Responsible Citizenship 1, 4, GLG 1,2)

2. Use comparative historical methods to research and analyze specific media technologies (Critical Thinking 1-6, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7, GLG 1-4)

3. Distinguish among interdisciplinary approaches to media history (Critical Thinking 1-3,5, Writing and Critical Reading 1,2,4,5,6, GLG 1,2,4)

4. Propose, undertake, and present on a sustained research project on the emergence and development of a historical media in context (Critical Thinking 1-6, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7, Responsible Citizenship 1, 4, GLG 1-4)

This course will also address the following History Transferrable Skills

- Critical thinking skills and Language analysis (Analyzing and documenting written primary sources; analyzing historical point of view in book reviews) [*University Learning Goal* "Critical Thinking" #s1-6]

- Writing skills (formulating research into a coherent, clear argument—skills that include mastery of grammar, structure, clarity, style, organization). [*University Learning Goal* "Writing and Critical Reading" #s1-7]

- Visual literacy (Analyzing and documenting paintings, architecture, material culture, political cartoons, film)

- Digital Database Use (search strategies, data mining written/printed primary sources) [*University Learning Goal,* "Quantitative Reasoning" #s2-6]

- Research and Citation Management (not simply writing a citation, but saving and re-deploying research in one way for one course or paper, in another for the next; teaching students to build their own reference collection through *Zotero* or otherwise) [*University Learning Goal,* "Critical Thinking" #s2-4; "Writing and Critical Reading" #s 1-3, 7]

- Presentation/public speaking through oral presentation at mini-conference, in-class presentation or video (i) communicates ideas orally in an effective manner; (ii) Logical organization to research presentation; (iii) demonstrates understanding of presentation technology (e.g., Mastery of Power Point or Prezi) and uses it effectively [*University Learning Goal*; "Speaking and Listening" #s1-7]

How do we best understand media technologies, forms, and institutions within their larger contexts? Too often, accounts of the emergence of new media ignore their relationship to older media, or simply see the development of new technology as an improvement on older technology. This approach does not account for hiccups, false starts, conjunctions, or moments of transition. This course will serve as an introduction to media history and media archaeology, focusing on interdisciplinary approaches to the study of both "new" and "old" media. This is also a methodological course, as students will learn and practice archival and critical approaches to the study of media, using resources both online and on campus.

4. **Course Materials**
All readings will be available on the online course management system as PDF's. It is the student's responsibility to bring them to class each day, as the class will be looking closely at individual sections and quotes. The instructor will allow students to bring readings to class in their digital versions, but students are encouraged to use a PDF reading platform that allows highlighting and annotation, as these documents will require engaged reading.

5. Weekly Outline of Content

WEEK 1: What is Media History?
☐ Vannevar Bush, "As We May Think," *The Atlantic* , July, 1945
☐ Wendy Hui Kyong Chun, "Did Somebody Say New Media?" in Wendy Hui Kyong Chun and Thomas Keenan, eds., *New Media, Old Media: A History and Theory Reader*, (2006) 1-10
☐ Marshall McLuhan, *Understanding Media: The Extensions of Man* (1964), Part I (1-76)

WEEK 2: Objects and Methodologies

☐ Friedrich Kittler, *Gramophone, Film, Typewriter*, (1986), selections

WEEK 3: Thinking About the Visual

◻ Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the 19th Century*, (1992)

WEEK 4: WORKSHOP WEEK: CHOOSING AN OBJECT OF STUDY
meet in computer lab: workshop and assignment: working with digital archival materials

WEEK 5: The Invention of Photography
◻ Geoffrey Batchen, *Burning with Desire: The Conception of Photography*, selections (1999)
◻ Jay David Bolter and Richard Grusin, "The Double Logic of Remediation," "Digital Photography," and "Photorealistic Graphics," in *Remediation: Understanding New Media* (1999), 2-19, 104-131
DUE: 1 PAGE DESCRIPTION OF MEDIA ARTIFACT

WEEK 6: The Long History of Cinema
◻Alison Griffiths, *Shivers Down Your Spine: Cinema, Museums, and the Immersive View* (2008)

WEEK 7: Recorded Sound
◻ Lisa Gitelman, "The Case of Phonographs" in *Always Already New: Media, History, and the Data of Culture* (2006)

WEEK 8: WORKSHOP WEEK: CHOOSING SECONDARY SOURCES
meet in library: workshop and assignment: working with databases of primary and secondary sources, Zotero

WEEK 9: Different Approaches: Television U.S. Culture Part I
◻Lynn Spigel, "Domestic Ideals and Family Amusements: From the Victorians to the Broadcast Age" and "Television in the Family Circle." in *Make Room for TV: Television and the Family Ideal in Postwar America* (1992), 1-72
◻ Jeffrey Sconce, *Haunted Media: Electronic Presence from Telegraphy to Television* (2000), selections

WEEK 10: Different Approaches: Television U.S. Culture Part II
◻ Anna McCarthy, *Ambient Television: Visual Culture and Public Space* (2001), selections
DUE: ANNOTATED BIBLIOGRAPHY OF PRIMARY AND SECONDARY SOURCES

WEEK 11:Digital Media
◻Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (2006), selections
◻Lev Manovich, *The Language of New Media*, (2002), selections

WEEK 12: WORKSHOP WEEK: PRESENTING YOUR WORK
meet in computer lab: workshop and assignment: working with multimedia tools: Zeega, Omeka, Prezi, iMovie
DUE: RESEARCH PROPOSAL

WEEK 13: Media Convergence

Henry Jenkins, *Convergence Culture: Where Old and New Media Collide* (2006), selections

WEEKS 14 + 15: PRESENT WORK-IN-PROGRESS

Students present and give each other feedback on their final projects.

WEEK 16
FINAL PROJECTS AND REFLECTION PAPERS WILL BE DUE DURING EXAM WEEK

6. ASSIGNMENTS and EVALUATION
☐**Attendance, Preparedness, and Preparation 10%**

☐**Response Papers:** Students will write two short (3-4 page) response papers to course readings and discussions. These will be assigned on a rotating basis, according to student interest in particular topics. One paper will be revised and rewritten. **30% total**

☐**Reflective Blogs:** Students will periodically write short blog entries on the research process. These will be ungraded, but will be included in the final project. **20%**

☐**Final Project**: Students will periodically meet as a workshop with special guests, during which they will learn research and presentation skills. At the beginning of the semester, each student will select and report upon a <u>media artifact</u> from an archive (local or virtual and learn to use <u>primary and secondary sources</u>. The final project will be an online presentation that includes a study of the media artifact, as well as <u>reflection</u> upon and documentation of the research process. Students will present upon and revise this final project before turning it in. **40%**
**Final Project Components (these are ungraded, but will be given extensive feedback as students work on projects throughout the semester):
-short description of media artifact
-annotated bibliography of primary and secondary sources
-research proposal
-draft project
-reflection essay

Graduate students taking this course will be expected to complete projects that reflect a more sustained engagement with primary and secondary sources. Such projects may be longer in length and/or require more bibliographical material.

7. Grading scale: (%)

90 -100   A

89 - 80   B

79 - 70   C

69 - 60   D

Under 60   F

8. Correlation of learning objectives to assignments and evaluation

	Attendance, Preparedness, and Participation (10%)	Blogs (20%)	Response Papers (30%)	Final Project Components (40%)
1. Analyze the emergence of new media within specific political, economic, and cultural contexts (Critical Thinking 1-4, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7 Responsible Citizenship 1, 4, GSC 1,2)		x	x	x
Use comparative historical methods to research and analyze specific media technologies (Critical Thinking 1-6, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7,GSC 1-4)		x	x	x
Distinguish among interdisciplinary approaches to media history (Critical Thinking 1-3,5, Writing and Critical Reading 1,2,4,5,6, GSC 1,2,4)	x	x	x	x
Propose, undertake, and		x		x

present on a sustained research project on the emergence and development of a historical media in context (Critical Thinking 1-6, Writing and Critical Reading 1-7, Speaking and Listening 1,2,3,7, Responsible Citizenship 1, 4, GSC 1-4)				

Date approved by the department or school: 10/1/2015

Date approved by the college curriculum committee: 10/7/2015

Date approved by the Honors Council (if this is an honors course): N/A

Date approved by CAA: 11/19/15   CGS: