**PURDUE UNIVERSITY**
REQUEST FOR ADDITION, EXPIRATION,
OR REVISION OF AN UNDERGRADUATE COURSE:
(10000-40000 LEVEL)

**DEPARTMENT Communication**

**EFFECTIVE SESSION** Fall 2013

**INSTRUCTIONS:** Please check the items below which describe the purpose of this request.

- [ ] 1. New course with supporting documents
- [ ] 2. Add existing course offered at another campus
- [ ] 3. Expiration of a course
- [ ] 4. Change in course number
- [ ] 5. Change in course title
- [ ] 6. Change in course credit/Type
- [ ] 7. Change in course attributes (department head signature only)
- [ ] 8. Changes in Instructional hours
- [ ] 9. Change in course description
- [ ] 10. Change in course requisites
- [ ] 11. Change in semesters offered (department head signature only)
- [ ] 12. Transfer from one department to another

**PROPOSED:**

<table>
<thead>
<tr>
<th>Subject Abbreviation</th>
<th>Subject Abbreviation COM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Number</td>
<td>Course Number 329</td>
</tr>
<tr>
<td>Long Title</td>
<td>History of the mass media</td>
</tr>
<tr>
<td>Short Title</td>
<td></td>
</tr>
</tbody>
</table>

Abbreviated title will be entered by the Office of the Registrar if omitted. (30 CHARACTERS ONLY)

**CREDIT TYPE**

- 1. Fixed Credit: Cr. Hrs.
- 2. Variable Credit Range: Minimum Cr. Hrs. (Check One) To
- Maximum Cr. Hrs. 3. Equivalent Credit: Yes No

**COURSE ATTRIBUTES:** Check All That Apply

- 1. Pass/Not Pass Only
- 2. Satisfactory/Unsatisfactory Only
- 3. Repeatable
- Maximum Repeatable Credit:
- 4. Credit by Examination
- Fees: $ Coop $ Lab $ Rate Request
  Include comment to explain fee
- 6. Registration Approval Type
  Department Instructor
- 7. Variable Title
- 8. Honors
- 9. Full Time Privilege
- 10. Off Campus Experience

**CROSS-LISTED COURSES**


**COURSE DESCRIPTION (INCLUDE REQUISITES/RESTRICTIONS):**


**COURSE LEARNING OUTCOMES:**


**Office of the Registrar**

**Department Head:** Date

**School Dean:** Date

**Department Head:** Date

**School Dean:** Date

**Department Head:** Date

**School Dean:** Date

**Department Head:** Date

**School Dean:** Date

**Office of the Registrar**
Sample Syllabus for COM 329 History of Mass Media Adapted from Henry Jenkins’ 1998 “Introduction to Media Studies”

This is an adaptation of a similar undergraduate course “Introduction to Media Studies” taught by Henry Jenkins at MIT in 1998 and developed by leading scholars in media studies, including Jenkins, David Thorburn, and Janet Murray. The original syllabus by post-doctoral associate Mary Hopper, a Purdue graduate, is available at http://www.mit.edu/afs/athena/course/21/21.015/fall98/index.html. The philosophy and content of the course still lends itself particularly well to an introductory media history course with only minimal alterations. In its sweep and scope, it also captures what the COM 329 History of Mass Media title says the course will do, and significantly broadens the course beyond the scope of only being a “study of Anglo-American press traditions,” instead emphasizing the second half of the description: “the development of American mass media within socio-cultural environments.” We obviously would make further adjustments when a faculty member actually teaches the course.

Steven Alan Carr, PhD

From the Course Description:

The course operates alongside a more traditional introduction to film studies.

We designed the subject to meet the needs of a new generation of computer-literate and web-surfing students and to respond to the powerful changes that have occurred in our global media environment. The convergence of media technologies and the horizontal integration of media industries suggests the need for a more horizontally-integrated conception of media studies as a discipline, one which moves away from medium-specific approaches and towards a comparative media approach that looks at the full range of communications technologies at place at a particular historical juncture. This approach required us to broaden the historical scope of many media studies subjects to deal with earlier forms of communications, including the oral bards of Ancient Greece, the manuscript culture of the middle ages, the early history of the book, Shakespearian theatre, early photography, and so forth. This course assumes that comparative and historical perspectives are essential to understand any specific medium of communication. The history of cinema needs to build upon the history of photography, theatre, and modern art traditions. The history of digital medium necessitates a grasp of the history of print culture. The history of television needs to be built upon a history of radio and theatre.

The MIT syllabus consists of four basic units: Core Concepts; Media in Transition; Media Functions, and Media Institutions. The Course Description explains each of the sections:
• The first, Core Concepts, provides students with an overview of three basic traditions of analysis -- the media studies tradition embodied by Marshall McLuhan, Harold Innis, and Ithiel De Sola Pool; the cultural studies tradition represented by Raymond Williams, Clifford Geertz, James Carey, and John Fiske; and the commodity theory approach represented by the Frankfurt School. We also spend some time looking closely at the case study of radio to suggest the ways that one core media technology adopts a range of structures in response to changes in its social, cultural, economic, and technological environment: from early attempts to displace the telegraph, amateur radio as a participatory medium, the era of network broadcast radio, the relations of radio to the emergence of Rock and Roll, the growing political power of talk radio, and the new role of RealAudio.

• The second unit, Media in Transition, offers students a historical overview of media from Homer to Cyberspace, with a particular focus on moments in which the dominant media in the society underwent significant change -- orality to literacy, manuscript culture to print culture, the explosion of modern mass media in the late 19th and early 20th century, and the so-called "digital revolution."

• The third unit, Media Functions, looks comparatively across different kinds of media to determine what recurring social roles they play. Each week juxtaposes media in somewhat different ways. For example, we might look at the ways the emergence of photography placed special emphasis upon the documentary functions of the medium and how the credibility of the image is challenged by digital image-making. Another week might look at how media can be used as an instrument of political power, comparing the role of the printing press during the American Revolution with the role of cinema and radio in Nazi propaganda. We might look at a core genre -- the detective story -- across print, radio, television, and film. Or we might compare American television's role as a "consensus narrative" with the controversy around the importation of American programs into Europe.

• The final section, Media Institutions, looks at the structures that shape media production and reception, comparing the role played by the Hollywood studio system and the new media conglomerates in shaping film content, looking at two different modes of resistant consumption (the so-called cultural jammers and the appropriative culture of media fans).

While MIT faculty originally team-taught the course with Jenkins, one easily could adapt the syllabus for one faculty member. I have assumed a TR weekly schedule, although one easily could adjust this schedule to accommodate a MWF schedule. For clarity, I have removed some of the more specific references in the syllabus, such as dates and names of faculty teaching individual sections.
I. CORE CONCEPTS

Week 1 The Concept of Media

Week 2 The Concept of Culture
8 Things Everyone Should Know About Popular Culture
TROOPS

Week 3
T LAB: Show and Tell
R The Concept of Commodity

Week 4
Case Study Radio - First Paper Due*

Week 5
T LAB: Early Radio Shows
R From Orality to Print

II. MEDIA IN TRANSITION
Week 6
The Rise and Decline of the Book - Second Paper Due*

Week 7
T Theatre and Theatricality
R Media in Transition
HyperText in Historical Context: Bush and Nelson Revisited (Hopper)

Week 8
T The Rise of Modern Mass Media
LAB: Early Cinema; excerpt from WAYS OF SEEING

Week 9
T Photography and Modernity - Third Paper Due*

R Modern Art, Sound, and Mass Media
Michael Budd, "The German film Industry and the Making of Caligari," in Mike Budd (ed.) The Cabinet of Dr. Caligari (New Brunswick: Rutgers