



Mission Statement:

Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

COURSE SYLLABUS

RELEASE: V02

**SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF CINEMA-TELEVISION**

CTV 607 - **CAMPUS HISTORY OF AMERICAN BROADCASTING**

FALL SEMESTER 2011

TUESDAYS 1:30 – 3:30 PM, COM 145--**SCREENING ROOM A**
COMMUNICATION & THE ARTS BUILDING

PLUS ONE ADDITIONAL WEEKLY ONLINE STREAMED RESOURCE
CLASS YOU CAN VIEW ACCORDING TO YOUR OWN SCHEDULE

INSTRUCTOR INFORMATION

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Office Hours: Thursday 9:00 – 11:45 AM, 1:30 – 3:00 PM and via email or Skype

All students are required to read and have a thorough understanding of the syllabus. You will need to acknowledge same at your instructor's request. Any questions or concerns need to be addressed to the instructor.

COURSE DESCRIPTION

Critical examination of the great cultural producers for our times: television and radio. From the early days of radio, through the creation of the television networks, the wiring of America to the history of broadcast programming and the impact of new technologies, such as DVD, direct broadcast, cable and the Internet. Consider the impact of —human agency vs. market forces in the development of these media.

RATIONALE / COURSE OVERVIEW

Broadcasting—radio and television—has for over 100 years been one of the primary channels for news, information and entertainment for the American people.

The roots of broadcasting can be found in the non-electronic days of books, newspapers, theatrical venues, magazines, peep shows and magic lantern showmanship.

Then, in the 1920s, amidst the dramatic glow of wireless set radio vacuum tubes, the fledgling medium borrowed from vaudeville, the silent nickelodeons, Broadway, music halls, and a cacophony of immigrant cultures to bring free entertainment directly into the American home. It was nothing short of fantastic!

It was *free* radio that encouraged Americans in our worst depression to “carry on” with life, family, and work—if you could find it, while something the adults called *Radioscape*, and the teenagers *Television*, was making its way out of the laboratories to experimental public presentations.

The 30’s generated new ideas for radio programming: kids serials, variety revues, comedy, drama, and church services. During the war years, radio went international via short-wave broadcasts, and television provided air-raid warden instruction.

Then, peacetime arrived in America, and with it, radio’s golden age, and the debut of American commercial television.

Broadcasting was now at the center of every US household. The 50s was about formula format radio playing that awful rock ‘n roll music while television explored live drama, sporting events, quiz shows and variety programs. The 60’s decade saw the rise of the sitcom and westerns, and the 70’s disco and lavish music hall venues.

Then cable television arrived to duplicate and then create their own form of television entertainment, leading into home video tape recorders, CD’s, DVD’s and the Internet, the latter which continues to expand the universe of a rich program offering on-demand, streamable, and available on any screen, anywhere on the planet.

History of American Broadcasting is about the technological pioneers, the producing of great—and not so much—program content, the entrepreneurial efforts necessary to progress from creative idea to launch, and the impact of Christian faith and values within those program vehicles coming together to inform, guide, and entertain multiple generations of Americans.

Glad to have you in this course!

A BIBLICAL BASIS OF STUDY

Quality research is a process of refined planning, thorough investigation, diligent stewardship and humility to admit mistakes when results demonstrate other than expected directions.

Integrating the material of the discipline of human communication and the substance of Christian faith is a matter of incarnationalizing our lives as faculty, and students. The study of human communication is not one thing and our faith another. As divinity subsumed humanity and humanity became divine in and through Jesus Christ, our faith must subsume our studies and our studies are made faith-full.

Here are some scriptures that reflect the renewed mind to which the Word of God calls us:

Prov 24: 3,4 - Any enterprise is built by wise

planning, becomes strong through common sense and profits wonderfully by keeping abreast of the facts.

Prov 19:2 - It is dangerous and sinful to rush into the unknown.

Prov 27:12 - A sensible man watches for problems ahead and prepares to meet them.

Prov 16:9 - We should make plans, counting on God to direct us.

Prov 10:17 - Anyone willing to be corrected is on the pathway to life.

Prov 28:13 - A man who refuses to admit his mistakes can never be successful.

PREREQUISITES

None.

DEPARTMENTAL (CINEMA-TV) PROGRAM OUTCOMES

- To reclaim the power of "stories" and to weave Christian values and enduring truths in infinitely fresh and relevant ways.
- To allow students to explore and refine their craft through observation, intense study and practice.
- To grow artists who can create media infused with the Light to those with eyes to see and ears to hear.

COURSE HISTORY OF AMERICAN BROADCASTING OUTCOMES

- To identify the origins and development of the various radio-television genres and track their historical evolution, as well as contemporary Internet manifestations in American culture.
- To discern the underlying cultural, theoretical, ethical and practical aspects of American broadcast and Internet channel programming.
- To investigate primary creative movements of classic and contemporary American broadcast/internet genres and to analyze the ways in which those narratives are constructed and enacted.
- To contextualize radio-television and Internet programming channels in such a way as to articulate cultural, social, economic, and political trends in American society.

COURSE MATERIALS

Required Materials:

- Computer / notebook / netbook / tablet with multi-media playback capability
- Broadband connection for online streaming lecture content, and Net connectivity
- Blackboard / edu 2.0, our home-base for online lectures, Gradebook, and media content --Instructions on using edu 2.0 will be sent to you by email invitation in early August.
- Any word processing software capable of producing either .doc or .docx formatted output



COURSE REQUIREMENTS AND ASSIGNMENTS

A. Readings / Listening / Viewing

While there is no textbook for this course, internet links to additional aural, visual and textual content will be made available through Blackboard and edu 2.0 content management systems. At various times, wiki assignments will be made centering around such materials.

B. Assignment: Analyze Radio Programming

This is a wiki-based collaborative analysis of specific American network radio program genres and series from 1930 – 1960, including comedy, drama, variety, quiz, western, and children's program formats. For example: *Town Hall Tonight*, *Vox Pop*, *Little Orphan Annie*, *Capt. Midnight*, *Mercury Playhouse*, *Charlie McCarthy & Edgar Bergen*, *The Life of Riley*, *The Green Hornet*, *Lux Presents*, *Jack Benny Show*, *Melody Ranch*, *The Pop of Gold*, *Superman*, *Gunsmoke*.

C. Assignment: Analyze Television Programming

This is a wiki-based collaborative analysis of specific American network television program genres and series from 1946 – 2000, including comedy, drama, variety, quiz, western, and children's program formats. For example: *Broadway Open House*, *I Love Lucy*, *CSI*, *Toast of the Town*, *Capt. Kangaroo*, *My Three Sons*, *Life with Elizabeth*, *Laugh – In*, *Lawrence Welk*, *Sesame Street*, *Walt Disney Presents*, *Celebrity Apprentice*, *The West Wing*, *Touched by an Angel*, *Bonanza*, *NOVA*, *The Office*, *Masterpiece Theatre*.

D. Assignment: Analyze Cable Television Original Programming

In this wiki-based collaborative assignment you will explore American cable television systems (e.g., HBO, Showtime, TBS, Lifetime, CBN, AMC, etc.) that began in the 1970s to offer their own rich array of original programming content for American audiences. For example: *Angels in America, It Takes Two, Band of Brothers, Fraggle Rock, Tyler Perry’s House of Payne, Inside the NFL, Mad Men, Remember WENN.*

E. Assignment: Analyze Net Programming

In this wiki-based collaborative assignment you will explore *Streaming from the Cloud Net Programming*, which is the new channel of what was originally called broadcast radio and television, now available on-demand 24/7, asynchronous and in many instances full interactive with a highly targeted audience. These *webisodes* vary from five to 20 minutes on average, and exist as long as there is a valued audience for targeted advertising.

For example: High Drama: *Against All Oz, Rockville CA, The Guild, Galacticast, One Minute People, Hometown Baghdad, Battlestar Galactica: The Resistance, The Accountants, The Wreplacements,*

F. Assignment: What Makes For...

What makes for great [entertainment, comedy, drama, news, public affairs, quiz, reality, adventure, western, etc.] formats for the media channels of radio, television, cable and Net? Every media producer from the first squeaks of the wireless radio to today’s edgy Net streamed webisodes has had to ask those questions. If you got it right, you were golden; if you missed the mark, then *jumping the shark* was in your future. This wiki-based collaborative discussion forum will put forth the needed arguments, and constructive critique so necessary to a considered examination of what makes us laugh, cry, or understand changing events in our global community.

G. Note on the above assignments

Collaborative groups from both campus and online courses will be selected at random, and wiki content created in either synchronous or asynchronous fashion that suits the team. Assessment will be on the basis of researching the topic, exploration of issues involved in creating content, and success of the presentation. Each wiki assignment will be judged, in part, by members of the course.

H. Grading Scale and project weights

Media Analysis: 4 @ 09%. 36%
Read-Listen-View: 5 @ 07%. 35%
What Makes For: 4 @ 7.2%. 29%

Grade	Percentage
A	96-100
A-	93-95
B+	90-92
B	85-89
B-	81-84
C+	78-80
C	75-77

Semester Schedule

Please note that due to circumstances beyond my control, course content is subject to change. If we are forced to change our schedule, keep in mind that *change* means deleting, course content!

Week 01:

THE ANTECEDENTS OF ELECTRONIC MEDIA: 1500-1935

- Initial mashup of technology and culture
- The show business entrepreneur
- Heinrich Hertz to the first radio chain broadcast from the Waldorf
- Boris Rosing to mechanical one-inch TV and Goebbel's High-Definition Olympics broadcasts
- Vaudevillians look for the "next best thing"
- Itinerant musicians, magic lantern, peep shows, dime novels, flip books, theatre, Thumbscopes, Barnum's American Museum, books, recordings, magazines, Kinetoscope parlors, Vaudeville, the silent motion pictures

ASSIGN: What Makes for... 01: Friday - Tuesday

Week 02:

BROADCASTING: 1936-1945

- Experimental everything
- Radio and kids: who would have thought?
- The impact of the depression, then war
- How to produce a live radio show for both coasts in ten easy hours
- Radio and propaganda
- Mixing media as an experiment

ASSIGN: Read-Listen-View 01: Friday - Tuesday

Week 03:

BROADCASTING: 1946-1950

- Radio's *golden age*
- Competing through quiz shows
- Number one on everybody's list
- NTSC: *Never the Same Color*
- NBC, CBS, and DuMont television programming, some live and some not-so-much

ASSIGN: Radio Analysis: Friday - Tuesday

Week 04:

BROADCASTING: 1951-1960

- The *Golden Age* of American television
- Live / Kinescope TV was the rage
- Radio goes into sustaining denial
- Kids and TV: a natural, not to mention quiz shows
- Lousy colors; great bragging rights
- TV is the place for live variety, drama, comedy revues

ASSIGN: What Makes for... 02: Friday - Tuesday

Week 05:

BROADCASTING: 1961-1970

- Game changer: Ampex VR-1000
- Network news begins with politics
- Film studios turn to profitable TV series
- Radio abandons networks for formula formats
- New York and Chicago moves to LA

ASSIGN: Read-Listen-View 02: Friday - Tuesday

Week 06:

BROADCASTING: 1971-1980

- Sitcoms on the cultural edge
- The Age of Fluff*
- Pong for the perfect home
- PAL / SECAM and the cold satellite war
- The following program is brought to you in living [over saturated] color*
- Sports: the thrill of victory

ASSIGN: What Makes for... 03: Friday - Tuesday

Week 07:

BROADCASTING: 1981-1990

- The rise of the home vcr and PMD's
- Adventure is where it's at
- New formats challenge broadcasters
- CD's: *It's piracy I tell you!*
- Debut of the Internet: \$1,200 monthly charge for a 52k line in your home

ASSIGN: Television Analysis: Friday - Tuesday

Week 08:

BROADCASTING: 1991-2000

- 500 cable channels of television
- TV does SPX, but so do the movies
- Forget CD's, it's now the age of the DVD rental / purchase
- Cultural invasions

Fall Break at Regent University (Oct 17 - Oct 23)

Enjoy!

Week 09:

CABLE TELEVISION

- Origins and the *Rush for Gold*
- Mixing cable and satellite
- Adding movies and sports

ASSIGN: What Makes for... 04: Friday - Tuesday

Week 10:

CABLE TELEVISION

- Original programming: in search of respect
- Twisted-pair won't cut it

ASSIGN: Read-Listen-View 03: Friday - Tuesday

Week 11:

CABLE TELEVISION

- Quality original programming
- Global marketplace: sort-of

ASSIGN: Cable Analysis: Friday - Tuesday

Week 12:

TAPE, DVDS AND...

- The joy and problems of Betamax
- Train wreck: Technicolor's ¼ inch VCR
- Why VHS won with lessons for 21st century producers
- VCR rentals and the record tab

ASSIGN: Read-Listen-View 04: Friday - Tuesday

Week 13:

RISE OF THE NET

- Who started this thing?
- Five Baud? Wow!
- Sneakernets and floppy exchanges
- BMW starts something
- Then the deluge

HAVE A HAPPY AND VERY BLESSED THANKSGIVING !

Week 14:

SoLoMo

- Understanding Interactive Communication
- Mobile everything
- Webisodes: Net original programming
- Advertisers get into the programming business

ASSIGN: Net Analysis: Friday - Tuesday

Week 15:

SoLoMo

- Broadcast / Cable / Net mashups
- Programming: It's all about the db
- Highly targeted everything

ASSIGN: Read-Listen-View 05: Friday - Tuesday

Week 16

THE SEMANTIC WEB

- Where we're headed and why
- It's broadcasting on steroids
- Interaction that's transparent, and exactly what you're seeking

COMMUNICATION WIKI

A quick macro-view of the current forms of mediated communication, all IMHO, of course. (*Wiki* means “quick” in Hawaiian)

Mass Communication (1450 to date)

- One-to-Many (1→M) theoretical framework
- Media owner is the gatekeeper
- Creative works protected through copyright and Digital Rights Management (DRM) processes
- Content distributed to controlled / retail outlet
- No feedback system
- Examples: the channels of mass media—books, magazines, motion pictures, newspapers, radio, recordings, television, and Web 1.0

Server-Based Communication (1990 to date)

- One-to-One (1↔1) theoretical framework
- Website owner is the gatekeeper
- Creative works protected through copyright and Digital Rights Management (DRM) processes
- Content distributed through controlled web pages
- Limited feedback system
- Examples: Internet-based web pages with pre-prepared mass media content clickable to view limited subsections (the typical website).

Remember, just because you use a mouse does not constitute an interactive experience.

Interactive Communication (2005 to date)

- Many-to-Many (M↔M) theoretical framework
- Consumer is the gatekeeper
- Creative works presented as having open or crowd-sourced origins in conjunction with Creative Commons guidelines
- There is no distribution in IC
- Vibrant feedback system that encourages collaborative content
- Works within trusted social-network relationships
- Examples: Web 2.0 sites that engages the Prosumer (one who both consumes and creates content), through a trust-relationship with the content Producer encouraging participation, mashups, and conversations.

Web 3.0 (the Semantic Web) is fast approaching, which will increase technological transparency, and autochthonous focus within the communication process. .

Twenty years from now you will be more disappointed by the things you didn't do than by the ones you did. So, throw off the bowlines. Sail away from the safe harbor. Catch the trade winds in your sails. Explore. Dream.

Samuel Langhorne Clemens

The wireless telegraph is not difficult to understand. The ordinary telegraph is like a very long cat. You pull the tail in New York, and it meows in Los Angeles. The wireless is the same, only without the cat.

Albert Einstein

Thank God every morning when you get up that you have something to do that day which must be done, whether you like it or not.

Being forced to work, and forced to do your best, will breed in you temperance and self-control, diligence and strength of will, cheerfulness and content, and a hundred virtues which the idle never know.

Charles Kingsley

Do all the good you can, by all the means you can, in all the places you can, at all the times you can, to all the people you can, as long as ever you can.

John Wesley

When it comes to the future, there are three kinds of people: those who let it happen, those who make it happen, and those who wonder what happened.

John M. Richardson

UNIVERSITY POLICIES AND RESOURCES

Please review the following links for important information on University policies:

- [Academic Calendar/Registrar Information](#)
- [Bookstore](#)
- [Honor/Plagiarism Policy](#)
- [Regent Library](#)
- [Student Services](#) (includes links to student handbook, disability services, University calendar, University Writing Center, etc.)
- [Technical Support – University Helpdesk](#)
- [Grading Policies](#) (incompletes, extensions, IPs, etc.)
--Access the Regent University catalog for updated information
--Check with your advisor
- [Student Course Evaluations](#)
University policy requires that all students submit a formal student evaluation of teaching form at the end of the academic term. This mandatory requirement must be completed before students will be able to access their final course grade.
- [Disability Statement](#) – the student is responsible for contacting the assistant director of Student Services at 757.352.4486 to request accommodations, provide necessary documentation, and make arrangement with each instructor. The following website is designed to help our disabled students learn of their rights and responsibilities with regard to disability services. The site also has resources for faculty to become better informed of their responsibilities toward the disabled students in their classes.
www.regent.edu/admin/stusrv/student_life/disabilities.cfm
- [Campus Students](#) - In the event of an emergency, it may be necessary for Regent University to suspend normal operations. During this time, Regent University may opt to continue delivery of traditional classroom instruction using the Blackboard Course Management System. It is the responsibility of the student to monitor the course Blackboard site in the event of campus closure.

Last Updated: 5/24/2011

At times, due to unforeseen circumstances, course content may be subject to change. Please check with your professor to insure you have the most recently updated Syllabus for this course.

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