CRD 701: History and Theory of Media Technologies

In Workflow
1. 16HSS Grad Head (souzaesilva@ncsu.edu)
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6. CHASS Dean GR (dpdannel@ncsu.edu)
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8. wiley (steve_wiley@ncsu.edu)
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11. ABGS Chair (george_hodge@ncsu.edu; lian_lynch@ncsu.edu; mnosbis@ncsu.edu)
12. Grad Final Review (george_hodge@ncsu.edu; lian_lynch@ncsu.edu; mnosbis@ncsu.edu)
13. PeopleSoft (ldmihalo@ncsu.edu; blpearso@ncsu.edu; Charles_Cliff@ncsu.edu; jmharr19@ncsu.edu; Tracey_Ennis@ncsu.edu)

Approval Path
1. Fri, 11 Dec 2015 00:22:02 GMT
   Adriana de Souza e Silva (souzaesilva): Approved for 16HSS Grad Head
2. Fri, 11 Dec 2015 14:15:53 GMT
   Jeffrey Despain (despain): Approved for CHASS CC Coordinator GR
3. Thu, 11 Feb 2016 21:15:39 GMT
   Jeffrey Despain (despain): Approved for CHASS CC Meeting GR
4. Thu, 11 Feb 2016 21:24:05 GMT
   Jeffrey Despain (despain): Approved for CHASS CC Chair GR
5. Tue, 16 Feb 2016 17:51:55 GMT
   William Emory (wemory): Approved for CHASS Final Review GR
6. Tue, 16 Feb 2016 18:00:19 GMT
   Deanna Dannels (dpdannel): Approved for CHASS Dean GR
7. Thu, 18 Feb 2016 18:41:54 GMT
   Adriana de Souza e Silva (souzaesilva): Approved for aasilva
8. Thu, 18 Feb 2016 20:48:36 GMT
   Stephen Wiley (steve_wiley): Approved for wiley
9. Tue, 23 Feb 2016 18:11:10 GMT
   Melissa Nosbisch (mnosbis): Approved for ABGS Coordinator
    Melissa Nosbisch (mnosbis): Approved for ABGS Meeting

Date Submitted: Thu, 10 Dec 2015 23:09:37 GMT

Viewing: CRD 701 : History and Theory of Media Technologies

Changes proposed by: aasilva

Course Prefix
CRD (Communication Rhetoric & Digital Media)

Course Number
701
Course ID
004065

Cross-listed Course
No

Title
History and Theory of Media Technologies

Abbreviated Title
History & Theory of Media Tech

College
College of Humanities and Social Sciences

Academic Org Code
CHASS Dean's Office (16HSS)

CIP Discipline Specialty Number
24.0101

CIP Discipline Specialty Title
Liberal Arts and Sciences/Liberal Studies.

Term Offering
Fall Only

Year Offering
Offered Every Year

Effective Date
Fall 2016

Previously taught as Special Topics?
No

Course Delivery
Face-to-Face (On Campus)

Grading Method
Graded/Audit

Credit Hours
3

Course Length
16

weeks

Contact Hours
(Per Week)
Component Type: Lecture  Contact Hours: 3.0

Course Is Repeatable for Credit: No

Instructor Name: Stephen B. Crofts Wiley
Instructor Title: Associate Professor
Grad Faculty Status: Full

Anticipated On-Campus Enrollment:
Open when course_delivery = campus OR course_delivery = blended OR course_delivery = flip

<table>
<thead>
<tr>
<th>Enrollment Component</th>
<th>Per Semester</th>
<th>Per Section</th>
<th>Multiple Sections?</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seminar</td>
<td>15</td>
<td>15</td>
<td>No</td>
<td>This course is required for CRDM first year students.</td>
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Course Prerequisites, Corequisites, and Restrictive Statement:
CRDM students only

Is the course required or an elective for a Curriculum?: Yes

Which Curricula are Affected?
<table>
<thead>
<tr>
<th>SIS Program Code</th>
<th>Program Title</th>
<th>Required or Elective?</th>
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<tbody>
<tr>
<td>CRD</td>
<td>Communication, Rhetoric and Digital Media</td>
<td>Required</td>
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Catalog Description:
Foundational study of media and technology through examination of historical perspectives on technological change. Discussion of media theory, media archaeology, feminist theory, political economy, cultural studies, and functionalist perspectives on technology. Examination of media and power, social movements, alternative media, technology and development, participatory communication, technological diffusion. Research paper and seminar presentation.

Justification for each revision:
This CRDM core course was created before the program started in 2005. Much has changed in the past 10 years, and the proposed changes reflect new ways the course has been taught in the past few years, and includes expertise of newly hired CRDM core faculty as well.

The revisions to the title aim at also including English faculty who are teaching the course now and who will continue to teach in the future, and who bring a media archeology approach. The focus on media (vs. communication) broadens the disciplinary coverage so that the course can be taught with both an emphasis on humanities and social sciences.

Does this course have a fee?: No

Consultation

Instructional Resources Statement:
Faculty will continue to teach this course as part of their regular course load. No new resources are required.

Course Objectives/Goals
This core course introduces students to historical and theoretical perspectives on the significance of media technologies for socio-technical change, providing a foundation for the study and critical analysis of emerging media. A grasp of the material, social, political, and economic contexts in which technological arrangements and practices emerge allows students to discern the ways culture and society both shape and are shaped by media. Course topics are thus chosen to broadly acquaint students with key historical moments in the history of technology. They provide a framework in which early theorizations of media and technology are studied to enrich the current understanding of new media, digital environments, and the internet. The course also provides grounding in a range of theorizations to give students a broad overview of the multiplicity of approaches that can aid investigations of technological change in social contexts. These include media theory, media archaeology, feminist theory, political economy, cultural studies, and functionalist perspectives on technology. The course examines topics such as media and power, social movements, alternative media, technology and development, participatory communication, and technological diffusion.

Student Learning Outcomes

By the end of this course, students will be able to . . .

1. Identify key historical and theoretical changes in the development of media technologies;

2. Demonstrate historical understanding of technological development in social and political contexts through critical discussion and written analyses of old and new media;

3. Evaluate contemporary popular and scholarly discourse and futurist projections for their ideological, political, social, utopian, and dystopian assumptions about the nature of technological development;

4. Demonstrate critical insight and analytical skills in a research project utilizing one or more of the theoretical approaches to understanding the socio-cultural implications of technological change.

Student Evaluation Methods

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<thead>
<tr>
<th>Evaluation Method</th>
<th>Weighting/Points for Each</th>
<th>Details</th>
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<tbody>
<tr>
<td>Major Paper</td>
<td>40%</td>
<td>See syllabus</td>
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<tr>
<td>Short Paper</td>
<td>20%</td>
<td>See syllabus</td>
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<tr>
<td>presentation</td>
<td>10%</td>
<td>See syllabus</td>
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<tr>
<td>Participation</td>
<td>30%</td>
<td>See syllabus</td>
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Topical Outline/Course Schedule

<table>
<thead>
<tr>
<th>Topic</th>
<th>Time Devoted to Each Topic</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>Course Introduction &amp; Historical Mediations</td>
<td>Week 1</td>
<td>Readings: Michel Foucault, Archaeology of Knowledge, 21-49</td>
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<tr>
<td></td>
<td></td>
<td>Walter Benjamin, “On the Concept of History”</td>
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<td></td>
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<td>Harold Innis, Introduction to Empire and Communications</td>
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<td>Epistemologies of Speech and Writing</td>
<td>Week 2</td>
<td>Readings: Walter Ong, Orality and Literacy, chs. 1-3</td>
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<td></td>
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<td>Jacques Derrida, “Declarations of Independence”</td>
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<td>Lisa Gitelman, “Paper Knowledge” and “A Short History of ____” in Paper Knowledge: Toward a Media History of Documents</td>
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<tr>
<td>Print and Public Cultures</td>
<td>Week 3</td>
<td>Readings: Jürgen Habermas, The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society, sections I &amp; II</td>
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<td>Benedict Anderson, Imagined Communities: Reflections on the Origin and Spread of Nationalism, chs. 2-3</td>
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<td>Michael Warner, “Public and Private” in Publics and Counterpublics</td>
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<td>Aural Mechanisms</td>
<td>Week 4</td>
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<tr>
<td><strong>Readings:</strong></td>
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<tr>
<td>Michel Foucault, <em>Archaeology of Knowledge</em>, 126-131, 135-140, 166-177</td>
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<td>Friedrich Kittler, “Gramophone” in <em>Gramophone, Film, Typewriter</em></td>
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<td>James Lastra, “Inscriptions and Simulations: The Imagination of Technology” in <em>Sound Technology and the American Cinema: Perception, Representation, Modernity</em></td>
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<td>Lisa Gitelman, “New Media Publics” in <em>Always Already New</em></td>
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<tr>
<th>Optical Vectors and Technological Extensions</th>
<th>Week 5</th>
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<tr>
<td><strong>Readings:</strong></td>
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<tr>
<td>Marshall McLuhan, “The Medium is the Message” in <em>Understanding Media: The Extensions of Man</em></td>
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<tr>
<td>Martin Heidegger, “The Question Concerning Technology”</td>
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<tr>
<td>Friedrich Kittler, “Introduction” in <em>Gramophone, Film, Typewriter</em></td>
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<tr>
<th>Writing with Light: Photography &amp; Film</th>
<th>Week 6</th>
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<td><strong>Readings:</strong></td>
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<tr>
<td>Charles Musser, “Toward a History of Screen Practice”</td>
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<td>Hollis Frampton, “Eadweard Muybridge: Fragments of a Tesseract”</td>
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<tr>
<td>Jimena Canales, “Introduction” and “Captured by Cinematography” in <em>A Tenth of a Second: A History</em></td>
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<td>Walter Benjamin, “Work of Art in the Age of Technological Reproducibility, 2nd Version”</td>
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<tr>
<th>Network Aesthetics and the Electronic Wave</th>
<th>Week 7</th>
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<tr>
<td><strong>Readings:</strong></td>
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<tr>
<td>Marshall McLuhan, “Telegraph: The Social Hormone” in <em>Understanding Media: The Extensions of Man</em></td>
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<tr>
<td>Christopher Keep, “Touching at a Distance: Telegraphy, Gender, and Henry James’s <em>In the Cage</em>” in <em>Media, Technology, and Literature in the Nineteenth Century: Image, Sound, Touch</em></td>
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<tr>
<td>Tom Gunning, “Heard Over the Phone: The Lonely Villa and the de Lorde Tradition of the Terrors of Technology”</td>
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<tr>
<td>Recommended: Henry James, <em>In the Cage</em></td>
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</table>
Imagining TV and Broadcasting  
Week 8  
Readings:
William Uricchio, “Television’s First Seventy-Five Years: The Interpretive Flexibility of a Medium in Transition”  
Daneil Czitrom, “The Ethereal Hearth: American Radio from Wireless through Broadcasting, 1892-1940” in Media and the American Mind: From Morse to McLuhan  
Lynn Spigel, “Domestic Ideals and Family Amusements: From the Victorians to the Broadcast Age” in Make Room for TV: Television and the Family Ideal in Postwar America

Software and Decoding Digital Objects  
Week 9  
Readings:
Vannevar Bush, “As We May Think”  
Lev Manovich, “What is New Media?” in The Language of New Media  
Friedrich Kittler, “There is No Software”

Platforms and the Materiality of Digital Media  
Week 10  
Readings:
Nick Montfort and Ian Bogost, “Stella” in Racing the Beam: The Atari Video Computer System  
Zabet Patterson, “Introduction” and “What Was a Microfilm Plotter?” in Peripheral Vision: Bell Labs, the S-C 4020, and the Origins of Computer Art

Technological Actors and Media Ecologies  
Week 11  
Readings
Bruno Latour, We Have Never Been Modern, chapters 1-2  
Bill Brown, “Thing Theory”  
John Durham Peters, “Understanding Media” in Marvelous Clouds: Toward a Philosophy of Elemental Media
Digital Networks Reconsidered  Week 12  Readings:
Gilles Deleuze, “Postscript on the Societies of Control”
Alexander Galloway and Eugene Thacker, “Nodes” in The Exploit

Moving into the Archive, Thinking Archaeologically  Week 13  Readings:
Wolfgang Ernst, Digital Memory and the Archive, parts I & II
Jonathan Sterne, “Out with the Trash: On the Future of New Media” in Residual Media

Student Presentations  Week 14  Student Presentations
Final Paper  Week 15  Final paper due

Syllabus
2161-03_CRD 701_Syllabus.docx

Additional Documentation

Additional Comments
minosbis 2/16/2016: No conflicting/overlapping courses. Is consultation needed?
ghodge 2/17/2016. No consultation needed. Please update syllabus to reflect the proposal in CIM. Previous syllabus is downloaded.

ABGS Reviewer Comments:
- Only suggestion is to rephrase the following: acquaint students with key historical moments in the history of technology. (Repetition of “history).

Course Reviewer Comments
Key: 1201