

# COMMUNICATION 320 MASS COMMUNICATION PROCESS

*A course on Mass Communication and Society*

**SPRING 2004**

Lecture: MW 1-1:50, 120 David Lawrence Hall

(You are also required to register for a recitation. Check your Course Listings Guide.)

Professor Jonathan Sterne

Mailbox: Department of Communication, 1117 Cathedral of Learning

E-Mail: [jsterne+@pitt.edu](mailto:jsterne+@pitt.edu) (list "Comm 320" as the subject of your message)

Office Hours: M 2:15-3:15, W 11-12 and by appointment

Office: 1130 Cathedral of Learning

Office Phone: 624-6797 (I check voicemail at least once a day MW)

GTA Thom Baggerman

Mailbox: Department of Communication, 1117 Cathedral of Learning

E-Mail: [thombagg@yahoo.com](mailto:thombagg@yahoo.com)

Office Hours: M 2-3, Th 10-11, or by appointment

Office: 1129 Cathedral of Learning

Office Phone: 624-6567 (dept. office)

GTA Heather Fisher

Mailbox: Department of Communication, 1117 Cathedral of Learning

E-Mail: [hf\\_masscomm@yahoo.com](mailto:hf_masscomm@yahoo.com)

Office Hours: W 11:15-12:15, F 11:50-12:50 and by appointment

Office: 1129 Cathedral of Learning

Office Phone: 624-6567 (dept. office)

GTA Ian Reyes

Mailbox: Department of Communication, 1117 Cathedral of Learning

E-Mail: [iar3@pitt.edu](mailto:iar3@pitt.edu)

Office Hours: T 10-11, 12-1 and by appointment

Office: 1123 Cathedral of Learning

Office Phone: 624-6923

Availability: Office hours are set aside for you – feel free to stop by office hours without an appointment. The rest of our time is set aside for meetings, class prep, writing, reading, etc. If you wish to see us outside our regular office hours, please make an appointment. Office hours may occasionally be cancelled or rescheduled; this will be announced on the course website. We are also happy to answer simple questions over email or after class. Your professor loves to see students during office hours, but email is the best way to reach him outside office hours and between class meetings.

**Please allow at least 36 hours for a response to your email – longer on weekends.**

Other Contacts:

---

(Name) (Phone) (E-Mail)

---

(Name) (Phone) (E-Mail)

## DESCRIPTION

The media play a tremendous role in our daily lives, yet we rarely stop and reflect on them. Instead, we often treat mass communication like we treat the weather: as a part of our environment that we can't control, as "just the way things are." This course aims to show how media culture has been and continues to be made by people and organizations. Our goal is to give students an opportunity for sustained critical reflection on the organization, practice, function, and process of mass communication in American everyday life. Over the course of the semester, we will examine media industries, media texts, media technologies, and media law.

## REQUIREMENTS AND GRADING

Students' grades will largely be determined by their comprehension of lectures and readings, with a few smaller and more in-depth writing assignments. Because this is a large class and the examinations are essential, students who are unable to regularly attend class or unable to attend the final exam are advised to drop the course.

**Semi-Weekly Quizzes:** [35%] Instead of one or two midterms, quizzes on the lectures and readings will be administered approximately every other week during recitation. They will be closed book, closed note. Quizzes will typically consist of multiple-choice questions, true/false, matching, and short-answer questions. Our goal is to reward you for keeping up with lectures and readings and asking questions when you don't understand something. Since your teachers are kind people, we will drop your lowest scoring quiz from your final grade. In Fall 2003, there were 6 quizzes, though we may have up to 7 this spring. Students who require special exam accommodations should notify the professor during the first week of class.

**Response Papers:** [35%] Over the course of the semester, you will write 2 short response papers that discuss and apply concepts from lectures and readings. Papers are graded according to a standard grid (we will hand it out with the assignment); because of the volume of papers, we cannot provide lengthy written comments on your finished product. However, we will be happy to meet with you during office hours to talk about your paper. We also encourage you to meet with us before the paper is due. Students must turn in both papers to pass the class.

**Final Exam:** [15%] The final exam will be administered during the scheduled final exam period on Monday, the 19<sup>th</sup> of April from 8-9:50a.m. at a location to be announced during the last week of class. It will cover the entire course, and it will be similar to the semi-weekly quizzes in format. You will be allowed to bring a single, one layer, 8.5"x11" "cheat sheet" (hand-written in your own handwriting) with you into the final. If you use a cheat sheet, you will need to turn it in with your final exam. If you require special accommodations for the final exam or if the final for this course conflicts with the final for another course, you must notify the professor on or before April 12<sup>th</sup>. Students must take the final to pass the class.

**Pop Quizzes:** [5%] Over the course of the semester, a few unannounced quizzes will be administered during lecture. These may cover a reading due on the day of the quiz, any item from the previous two lectures, or other relevant materials. Although they will be closed book and closed note, the quizzes are designed to be easy, to reward you for coming prepared to lecture. Students who require special exam accommodations should notify the professor during the first week of class. Missed pop quizzes can not be made up and are not "excused."

**Participation:** [10%] This grade is for both recitation and lecture. Participation means making constructive contributions to the course: attending *all* class meetings, being prepared and attentive, having something relevant to ask or tell, and being courteous toward your classmates and your teachers. You may occasionally be asked to do a short assignment for recitation; your performance on these assignments will be factored into your participation grade. Adequate participation earns 7/10, truly exceptional participation earns 10/10.

**There is no "extra credit" in this class.** Final grades will be based on the standard university scale.

90-100% = A range

70-79% = C range

0-59% = F

80-89% = B range

60-69% = D range

The professor reserves the right to put semester grades on a curve if he deems it prudent or necessary (grades have not been curved for years). He also reserves the right to adjust students' semester grades based on his evaluation of their overall performance.

## **RESOURCES:**

**I. Yourself:** *“There are those who think that the speaker has a function to perform, and the hearer none. They think it only right that the speaker shall come with his lecture carefully thought out and prepared, while they, without consideration or thought of their obligations, rush in and take their seats exactly as if they had come to dinner, to have a good time while others work hard. Those people suck.”* – Plutarch, Greek Philosopher

Although this is a large lecture course, your participation is essential. Listen carefully. Take lots of notes on lectures and readings. Take advantage of opportunities to participate. Ask questions in lecture or over email. Use our office hours.

**II. Your prof and TA:** See page 1.

### **III. Required Readings:**

1. Kimberly B. Massey, ed. *Readings in Mass Communication, 2<sup>nd</sup> edition* (Boston: McGraw-Hill, 2001) available from the University of Pittsburgh bookstore for approximately \$37.00 + tax new, \$27.75 + tax used. This book was last used in Fall 2003.
2. A *course packet* is also available from the Pitt bookstore for approximately \$40.00. This is the same course packet that we used in the Fall of 2003, but it is *not* the same course packet we used in previous semesters.
3. Some additional readings will only be available online through the course website. You should find them early in the semester and print them out so you have your own copy.
4. The book and packet will also be available at the Hillman library reserve desk.

### **IV. Online Resources:**

An elaborate course website will develop throughout the semester at the following address:

**<http://www.pitt.edu/~jsterne/comm320/index.html>**

The website offers:

- reading questions for each reading assignment (some quiz questions are based on these questions)
- outlines for lectures (these will help you take notes each day)
- electronic versions of handouts
- important MassComm news and announcements
- links to interesting places and other relevant materials
- a new and experimental MassComm blog
- the also-new-and-experimental MassComm journal

**We expect you to visit the course website and print out the overheads for each lecture.** They will be made available by the morning before each class meeting, though they will often be up much sooner.

### **V. Additional University Resources:**

The University has some additional resources to help you out. These are not remedial programs, and often the best and most advanced students use them:

The Writing Center offers individual consultation on all aspects of writing. Appointments are recommended. They can be found at: 501 CL, 412-624-6506 [<http://www.english.pitt.edu/resources/writcent.html>].

The Academic Support Center offers a range of services to help you become a more effective student such as courses in speed-reading, study skills, time management, and test taking. They can be found at: 311 WPU, 412-648-7920, [<http://www.pitt.edu/~asc/>].

The Office of Disability Resources and Services (DRS) provides a broad range of support and services to assist students, faculty, and staff with disabilities. They can be found at 216 WPU, 412-648-7890 (voice or TDD), [<http://www.drs.pitt.edu/>].

The Counseling Center provides personal, academic, and career counseling to undergraduate and graduate students. They can be found at 334 WPU, 412-648-7930, [<http://www.counseling.pitt.edu/>].

## **POLICIES, EXPECTATIONS, RULES**

### 1. **Compliance – This is Important**

By staying enrolled in this class, you acknowledge that you understand – and agree to abide by – the following rules and regulations *and* the University’s policies (see addresses for Code of Conduct and Academic Integrity below). Failure to follow the letter and the spirit of these reasonable guidelines can result in a reduction of your final grade, failure of the course, and/or other penalties as set by University policy.

### 2. **Attendance and Performance**

This course is designed for courteous, motivated students who attend all lectures and recitations, do all the reading, and ask questions when they don’t understand something. If you miss class, you are responsible to get materials we covered from a classmate and make sure you understand them. If there is something you don’t understand, it is your responsibility to ask your prof or TA a question. Should you fail to meet these basic and reasonable expectations, you should expect that your performance on quizzes and assignments will suffer.

### 3. **Late Arrivals and Early Departures**

Your professor finds people entering and leaving the classroom during lecture to be very unpleasant and distracting. If you know that you must leave early on a given day, please let him know before class. Please make your visits to the bathroom and drinking fountain before and after class. If you arrive late or leave early (or if your excretory system presents you with an emergency in the middle of class) enter or leave the classroom quietly. If you are more than 10 minutes late, don’t come to class. Repeat offenders will find their semester grades reduced.

### 4. **The Classroom: Seating, Questions, and Comments**

Please sit toward the front and center, so that you can hear the lecture and be heard when you ask questions. Although this is a large class, we like discussion. **You are encouraged to raise your hand during lecture and ask questions, add comments, or ask for something you didn’t understand to be repeated or clarified.** When you do, please speak up. The room acoustics can be funny: even if you can hear the prof perfectly, your classmates may not hear you as well.

**Cell phones, beepers, and other appliances that make noise are not welcome in the MassComm classroom. If you must bring them with you, turn them off. The professor reserves the right to take action against offending devices or their owners.**

## 5. **Assignments and Extensions**

Assignments (except for quizzes) will be announced well in advance of due dates. If you know in advance that you can't make a due date for a paper, please discuss it with us beforehand. Requests for extensions after a due date has passed will only be granted in exceptional and unavoidable circumstances and must include (a) one typed, double-spaced page explaining the reason for missing the deadline, and (b) relevant documentation such as an official doctor's note. The written request for an extension must be in the professor's hands within one week after the scheduled due date. Your professor is under no obligation to accept late assignments.

## 6. **Missed Quizzes**

Missed quizzes cannot be made up. Your first missed quiz will be dropped from your final grade as your lowest scoring quiz. After that, quizzes can only be excused in exceptional circumstances for which you provide appropriate documentation in a timely manner (see #5 for details). Pop quizzes cannot be made up and students who arrive late will not be allowed to take the quiz.

## 7. **Grades**

Grades are final. We grade assignments and quizzes on performance, not effort. Effort will be recognized in your participation grade for the course. We do not give out grades over email or the telephone.

We are eager to help you do well on quizzes and assignments before they are due. Please visit us during office hours to ask us questions when you are working on an assignment or reviewing material.

Here are the circumstances under which we would change a grade: (a) if we have made an error, or (b) if we have failed to hold you to the same standard as everyone else. In the event that you feel they received an undeserved grade, you should make your case in writing to your instructor within two weeks of receiving the grade. Under no circumstance will the professor award a grade of "incomplete" for the course.

## 8. **Accommodations**

If you require special testing accommodations or other classroom modifications, please notify both the professor and Disability Resources and Services by the end of the first week of the term. Disability Resources and Services is located in 216 William Pitt Union (648-7890 [voice or TDD]), [<http://www.drs.pitt.edu/>].

## 9. **Nondiscrimination Statement**

As a professor at the University of Pittsburgh, I value equality of opportunity, human dignity, and racial/ethnic/cultural diversity. Be assured that I will promote a safe and conducive environment for learning. In accordance with University policy, I will not tolerate discrimination or harassment on the basis of race, color, religion, national origin, ancestry, sex, age, marital status, familial status, sexual orientation, disability, or status as a disabled veteran or a veteran of the Vietnam era. In addition to the University's policy, and within the bounds of the course, I do not discriminate on the basis of political or religious creed. This means that you do not have to agree with me or the assigned readings in order to do well in this course. You are, however, obligated to demonstrate an understanding of the course material. I also make every effort to avoid discrimination on the basis of class or income. If there is something I can do to make the class more hospitable, please let me know.

## 10. **Cheating and Plagiarism**

Cheating covers a range of violations of the academic integrity policy (see the Academic Integrity link below for details). Plagiarism is using someone else's ideas as your own in formal writing. If you use someone else's ideas, you are expected to cite them. If you use someone else's exact words, even if it is part of a sentence, you should put quotation marks around them and cite them. If you have any questions about plagiarism or how to properly

cite your sources, please see your prof or TA. **Cheating and plagiarism are serious academic offenses and deeply offend your professor. Penalties include failure of the course and expulsion from the university.**

## 11. Other Policies You Should Know

Student Code of Conduct: [<http://www.studentaffairs.pitt.edu/usjs/code.html>]

Academic Integrity: [<http://www.pitt.edu/~provost/ai1.html>]

### READING PACKET CONTENTS:

1. Ben H. Bagdikian. 2000. Preface to the Sixth Edition. *The Media Monopoly*, 6<sup>th</sup> Edition. Boston: Beacon Press, pp. viii-xlvi.
2. Mark Gill, et al. 1993. The New Auteurs. *Harper's Magazine* (June), pp. 33-46.
3. Eileen Meehan. 1990. Why We Don't Count: The Commodity Audience. *Logics of Television* (ed. Patricia Mellencamp). Bloomington: Indiana UP, pp. 117-137.
4. Naomi Klein. 1999. Culture Jamming: Ads Under Attack. In *No Logo*. New York: Picador, pp. 279-309.
5. Ivan Kreilkamp. 2003. Fear of a Punk Planet. *The Nation*, 13-20 January, pp. 25-27.
6. Graeme Turner. 1999. Film Languages. *Film as Social Practice*, 3<sup>rd</sup> Edition. New York: Routledge, pp. 51-75.
7. Debra Seagal. 1993. Tales From the Cutting Room Floor. *Harper's Magazine* (November) pp. 50-57.
8. Gill Branston and Roy Stafford. 1999. Narrative. In *The Media Student's Book: Second Edition*. New York: Routledge, pp. 23-51.
9. David Croteau and William Hoynes. 2003. Media and Ideology. In *Media/Society*, Third Edition. Thousand Oaks: Sage, pp. 159-193.
10. Gaye Tuchman. 1978. The Symbolic Annihilation of Women by the Mass Media. In *Hearth and Home: Images of Women in the Mass Media* (eds. Tuchman, Arlene Kaplan Daniels and James Benet). New York: Oxford University Press, pp. 3-38.
11. Will Brooker. 2001. Readings of Racism: Interpretation, Stereotyping and *The Phantom Menace*. *Continuum: Journal of Media & Cultural Studies* 15:1 (Winter), pp. 15-32.
12. Lawrence Grossberg, Ellen Wartella and D. Charles Whitney. 1998. News and Reality. In *Media Making: Mass Media in a Popular Culture*. Thousand Oaks: Sage, pp. 320-336.
13. Stig A. Nohrstedt. 1992. Ruling by Pooling. In *Triumph of the Image: The Media's War in the Persian Gulf – A Global Perspective* (eds. Hamid Mowlana, George Gerbner, and Herbert I. Schiller). Boulder: Westview Press, pp. 118-127.
14. S. Elizabeth Bird. 1990. Storytelling on the Far Side. *Critical Studies in Mass Communication* 7, pp. 377-389.
15. Elayne Rapping. 1987. Local News: Reality as Soap Opera. In *The Looking Glass World of Nonfiction TV*. Boston: South End Press, pp. 43-60 (notes p. 194).

16. Tony Faulkner. 1993. FM: Frequency Modulation or Fallen Man? *Radiotext(e)*, ed. Neil Strauss. New York: Semiotext(e), pp. 61-65.
17. Robert McChesney. 1999. The Quashing of Public Debate. *Rich Media, Poor Democracy: Communication Politics in Dubious Times*. Urbana: University of Illinois Press, pp. 63-77 (notes pp. 336-338).
18. Kembrew McLeod. 2000. Happy Birthday Screw You. In *Owning Culture: Authorship, Ownership and Intellectual Property*. New York: Peter Lang, pp. 50-69

### **WEB ADDRESSES FOR ONLINE READINGS:**

Direct links to these readings are also available on the course website. We recommend printing these out so that you can have your own copy.

1. Carrie McLaren and Inger Stole, "Selling Advertising," <http://www.ibiblio.org/stayfree/archives/18/inger.html>
2. Jonathan Dee, "The Myth of 18 to 34" <http://www.pitt.edu/~jsterne/comm320/dee.html>
3. Steve Albini, "The Problem With Music," <http://www.negativland.com/albini.html>
4. Peter Brandt Interviews Ian MacKaye, <http://dir.salon.com/people/conv/2001/01/08/mackaye/index.html>
5. Brian Winston, "How Are Media Born and Developed?" <http://online.sfsu.edu/%7Eeyal/winston.html>
6. Negativland, "Shiny, Aluminum, Plastic, and Digital," <http://www.negativland.com/minidis.html>
7. Gal Beckerman, "Tripping Up Big Media" <http://www.cjr.org/issues/2003/6/media-beckerman.asp>

## UNOFFICIAL COURSE SCHEDULE

This printed schedule is offered for your convenience and is subject to change. Changes will be listed on the official website schedule (and sometimes announced in class). Readings listed below each lecture topic are to be completed before that day's lecture. If a reading is listed with page numbers, it is in Massey's *Readings in Mass Communication, 2<sup>nd</sup> Edition*. Other readings are listed as in the course packet or online.

M 5 Jan: **Introduction to the Course and Basic Issues**

### I. Media as Institutions: The Structure and Economics of Mass Media Organizations

**Goals** – after this unit, you will be able to:

1. Explain how money is made in mass communication.
2. Describe how the drive for profit affects the process and content of mass communication.
3. Define corporate conglomeration and explain its effects on the mass communication process today.
4. Name and explain the roles of the major players in the mass media economy, such as conglomerates, advertising firms, ratings firms, networks, dotcoms, and studios.
5. Apply your knowledge of players and processes in the media economy in an analysis of a media artifact.

W 7 Jan: **Media Markets I**

Ben Bagdikian, "Preface to the Sixth Edition" of the *Media Monopoly*, in packet

M 12 Jan: **Media Markets II**

Carrie McLaren and Inger Stole "Selling Advertising," online

W 14 Jan: **Advertising I: Advertising Institutions**

Carey Goldberg, "Buy Nothings Discover a Cure for Affluenza," pp. 255-258

Leslie Savan, "Truth in Advertising," pp. 259-263

C. Beato, "Bringing Things Into Focus," pp. 264-267

Tom Englehardt, "Saturday Morning Fever," pp. 268-283

M 19 Jan: **No lecture: Happy MLK Day!**

W 21 Jan: **No lecture**

**Note:** Except for Jan 19<sup>th</sup>, recitations WILL meet this week.

M 26 Jan: **Advertising II: Advertising and Culture**

Mark Gill et. al "The New Auteurs," in packet

Naomi Klein, "New Branded World," pp. 21-25

Edward Guthmann, "Studios Busy Creating Web Buzz," pp. 159-160

W 28 Jan: **Audience Economics**

Eileen Meehan, "Why We Don't Count" in packet

James Poniewozik, "Writing by the Numbers," pp. 151-153

**M 2 Feb: Targeting Audiences**

Bridget Kinsella, "The Oprah Effect," pp. 87-90  
 Charisse Jones, "Radio Activity," pp. 172-178  
 Neva Chonin, "Girl Wide Web," pp. 131-135  
 Lorraine Calvacca, "The Color of Money, Part I," pp. 136-140  
 Jenna Schnuer, "The Color of Money Part II," pp. 141-144  
 Nicholas Stein, "*Slate* vs. *Salon*," pp. 145-150  
 Jonathan Dee, "The Myth of 18 to 34," online

**W 4 Feb: Making Money on Content & Intellectual Property**

Steve Albini, "The Problem with Music," online  
 John Seabrook, "The Big Sellout," pp. 42-51  
 McLeod, "Happy Birthday, Screw You," in packet (last reading)

**M 9 Feb: Alternatives and Protests**

Peter Brandt, "Ian MacKaye," online interview.  
 Naomi Klein, "Culture Jamming: Ads Under Attack," in packet  
 Ivan Kreilkamp, "Fear of a Punk Planet," in packet

**II. Media as Representation: Realism is not Reality**

**Goals** – after this unit, you will be able to:

1. Define "realism" and explain how it differs from reality.
2. Identify the major conventions used to make film and television texts (and other texts) look "realistic" – and recognize the roles played by those conventions in media texts.
3. Define narrative and recognize the role of narrative in media texts.
4. Define ideology and recognize ideological aspects of media texts.
5. Apply your knowledge of conventions, narrative, and ideology in an analysis of a media text.

**W 11 Feb: What Makes Sounds and Images Look Real?**

Graeme Turner, "Film Languages," in packet

**M 16 Feb: Unreality TV**

Debra Seagal, "Tales from the Cutting Room Floor," in packet

**W 18 Feb: Narrative**

Branston and Stafford, "Narratives," pp. 23-45, in packet

**M 23 Feb: Ideology**

Croteau and Hoynes, "Media and Ideology," in packet.

**W 25 Feb: Conventions, Narratives, and Ideologies at Work: Issues in Fictional Representation**

Will Brooker, "Readings of Racism," in packet (NOTE: this appears AFTER the Tuchman reading)  
 John Leo, "Fumanchu on Naboo," pp. 315-316

Daniel Radosh, "Why American Kids Don't Consider Harry Potter an Insufferable Prig," pp. 368-370

M 1 Mar: **Conventions, Continued**

Gaye Tuchman, "Symbolic Annihilation of Women," in packet (NOTE: this appears BEFORE the Brooker rdg)

Joanne Jacobs, "Drug Office Sneaks Messages into Prime Time," pp. 342-344

Paul Espinosa, "The Rich Tapestry of Hispanic America is Virtually Invisible. . ." pp. 199-203

**III. Understanding News: Institutions + Representations**

**Goals** – after this unit, you will be able to:

1. Name and explain the role of major institutions and types of people involved in making the news.
2. Explain how news is constructed, and explain the difference between "making" news and "gathering" news.
3. Identify and explain the major factors that limit what can appear on the news.
4. Identify the major conventions of print and television news – and recognize those conventions in news texts.
5. Explain the role of narrative and ideology in news.
6. Apply your knowledge of newsmaking in an analysis of a news text.

W 3 Mar: **Institutions and Sources of News I: Wires, Sources, and Journalists**

Lawrence Grossberg, Ellen Wartella and D. Charles Whitney, "News and Reality," in packet  
Rikfa Rosenwein, "Trafficking in News," pp. 179-184

MW 8-10 March: **Spring Break 2004!**

M 15 Mar: **Institutions and Sources of News II: Public Relations (+ Media Pranks!)**

Stuart Ewen, "PR," pp. 224-229

Frank Houston, "Covering the Climate," pp. 230-234

Warren Buffett, "Smokers' Hacks," pp. 235-243

Stig Nohrstedt, "Ruling by Pooling," in packet.

W 17 Mar: **"The Five Filters": Obstacles to Fully Factual Coverage**

Andrew Kohut, "Self-Censorship: Counting the Ways," pp. 298-302

Seth Ackerman, "PSYOPS in the Newsroom," pp. 303-305

Paul Taylor, "Stumped Speech," pp. 318-322

David Noack, "Source of Trouble," pp. 330-337

M 22 Mar: **Conventions of Print News:**

S. Elizabeth Bird, "Storytelling on the Far Side," in packet

W 24 Mar: **Conventions of TV News**

Elayne Rapping, "Local News," in packet

#### **IV. Understanding New Media: Technologies + Regulations + Institutions + Representations**

**Goals** – after this unit, you will be able to:

1. Define the concept of technological determinism and explain what's wrong with it.
2. Describe the technological and corporate aspects of new media development.
3. Name the U.S.'s major media laws, date them, and explain their major provisions.
4. Define "intellectual property" and identify and explain the key intellectual property issues raised by digital media.
5. Describe the relationship between media policy and media corporations in the U.S.
6. Define "convergence" and explain what's new and what's not in the contemporary media environment.

**M 29 Mar: Coverage of New Technologies I: Understanding "Impact" Narratives**

Brian Winston, "How Are Media Born?" online

**W 31 Mar: Coverage of New Technologies II: Understanding Corporatization and Development**

Tony Faulkner, "FM" in packet  
Negativland, "Shiny, Aluminum, Plastic, and Digital," online

**M 5 Apr: A Brief History of Media Regulation**

Robert McChesney, "The Quashing of Public Debate," in packet

**W 7 Apr: The Telcom Act of 1996 and the 2003 Ruling**

Gal Beckerman, "Tripping Up Big Media," online

**M 12 Apr: New Technologies + New Regulations = Convergence + Globalization**

Robert McChesney, "The New Global Media," pp. 346-352  
James Poniewozik, "Will Smell-O-Vision Replace Television?" pp. 213-215  
Erick Schonfeld, "Don't Just Sit There, Do Something," pp. 216-222

**W 14 Apr: Exam Review**

**Final Exam, Monday 19 April 2004, 8-9:50am (ouch!). Location TBA during the last week of class. It will probably be 120 Lawrence.**