

ENGL 1102 L5: ENGLISH COMPOSITION II

Writing and Communication Program
School of Literature, Media, and Communication
Georgia Institute of Technology
Fall 2017

Class Meeting : MWF 1:55–2:45, Skiles 354

Instructor Contact Information

Prof. Philip Auslander

Location: Skiles Building, Room 365

Office Hours: MWF 1-1:50 and by appointment

Phone: 404-894-6208

Email: auslander@gatech.edu

Website: lmc.gatech.edu/~auslander



1950s Zenith tabletop radio of the kind Prof. Auslander had in his room growing up. Photo: Courtesy of eBay.

Course Description of ENGLISH 1102

This iteration of ENGL 1102 will focus on what has been called “the forgotten medium”: Radio. The first broadcast medium, and at one time arguably the single most popular and influential medium in the United States, radio has undergone many technological and cultural transformations over time, from the crystal sets early adopters used to pull in what signals there were to today’s HD, satellite, and Internet radio. We will engage in a selective examination of the history of radio in this country from its beginnings until the early 1970s. This examination will be organized around the concepts of the medium’s historical development, Public Policy and Government Regulation, Radio Culture and Programming, and Popular Music Radio.

Radio is in many ways an ideal topic for a course built on the multimodal WOVEN approach to thinking about communication. It is a medium of communication in its own right, of course, that works through auditory rather than visual means. As a topic, it lends itself to being approached from a variety of angles. You can (and will!)

- Research radio as both a technology and a cultural form
- Research the history of radio programming and the evolution of the medium through its relationship to music
- Produce radio programming informed by this research

Approach to the Course

The class will sometimes be run like a traditional classroom, sometimes like a seminar, and sometimes like a workshop, which means that success depends on the presence and active

participation of class members—that is, *your* active participation. Class time may include activities such as these:

1. **Discussions** about readings, assignments, and artifacts
2. **In-class activities, exercises, and quizzes, including informal group presentations based on reading assignments**
3. **Workshops**, including collaborative planning, in-class designing/writing, peer reviewing, and peer editing
4. **Various kinds of oral presentations**
5. **Occasional lectures**
6. **Explanations of upcoming assignments**

Learning Outcomes and Common Policies

Please visit [this web page](#) and review the learning outcomes and common policies for all sections of 1102, including such matters as attendance and class participation. You are responsible for knowing the information contained on this page and will be asked to sign a document stipulating that you are familiar with the information on this syllabus and obtainable through this link.

Required Texts

- WOVENText (to be purchased: the required text for all sections of 1101 and 1102)
- Additional readings available to you in .pdf form from the course’s T-Square website. These readings are designated on the course syllabus by their authors’ last names.

Assignments

At the heart of this course is a project to which the entire class will contribute: **a virtual, time-traveling radio**. You will create the programming for this radio in work groups. Each group will constitute a radio station and will create an [air check](#) representing an hour’s worth of programming on that station at a particular time on a specific date. Your group will also produce a visual artifact that represents the station in a manner appropriate to its historical placement, such as a poster or other advertisement, a printed hit parade, etc.

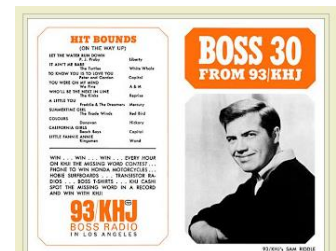
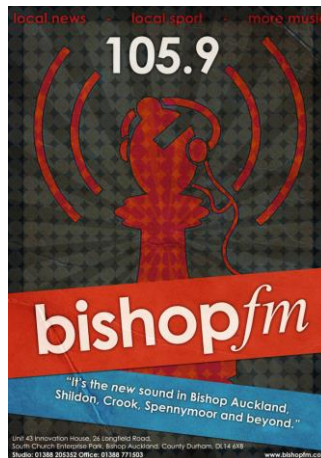


Image Credits (Left to Right):

KDWB Billboard courtesy of <http://www.buymeposters.com>

Bishop FM Poster courtesy of <https://benbrownson.wordpress.co>

WKJH Top 40 courtesy of <http://www.brucesallan.com>



In addition, your group will produce a **document** describing the research you did to make your air check and visual artifact and introduce your material to the listener. All of this will be preceded by a **proposal**, submitted to me for approval, in which you will outline your group's contribution. Finally, each group will make an **oral presentation** to the class, as a group, discussing your radio station, focusing on reporting the research you did into the format you chose and the decisions you made in implementing the air check.

The design and execution of the virtual radio interface itself will be in the hands of the **Design Council**, a body made up of one representative from each group. This group will work together to arrive at a means of combining each group's audio, visual, and textual contributions into a single artifact (it could be physical, online, a freestanding digital project, etc.). This group will be tasked with proposing three different designs to the class as a whole, receive feedback from the class, finalize a design choice, implement it, and present it to the class. An additional criterion for this group will be to come up with a design that is significantly different from those of past years, at least at the level of appearance if not in terms of function.

IMPORTANT NOTE: *The work of the Design Council will not be graded apart from its appearance in your Portfolio at the end of the course.* It is therefore important that each member keep a clear record of what he or she contributes to the group's activities and includes this information in his or her Portfolio at the end of the semester. This is also true for participants in the radio station groups. Each group member will receive the same grade for the air check, visual artifact, and text that make up the group's contribution to the class project, but individual contributions can and should be identified and discussed in your portfolio. This will be your opportunity to gain recognition for your individual contributions to your group and the Design Council if you are a member.

It is therefore important that each group strive for an equitable distribution of labor. Perhaps the group member who is on the Design Council can participate less in another phase of the group's work (though such release cannot violate the terms of any assignment—all group members must participate in the air check and class presentation, for example). These matters are to be negotiated among the members of each group.

In addition to the class project and its division into group assignments, you are required to complete a number of individual assignments: a diagnostic exercise at the start of the semester, a research paper on a topic of your choice related to radio, two quizzes, and your portfolio. These assignments will be described further on the course's T-Square site. The quizzes will be on the course readings and will focus primarily on the information and ideas contained in them.

There will also be a number of ungraded assignments, both individual and group, primarily in-class presentations. Although you will not be formally graded on these assignments, your execution of them will be noted and included in your Participation grade.

Further details on all assignments will be posted on the course's T-Square site. You can see and listen to the project students in this course made in 2015 [here](#).

Summary of Assignments and Grade Breakdown

Group Assignments (each group member receives the same grade)

Air Check 25%

Visual Artifact 5%

Text 5%

Individual Work

Diagnostic Assignment 5%

Research Paper 15%

2 Quizzes @ 10% = 20%

Portfolio 15%

Participation 10%

I use numerical grades based on a 100 point scale.

Your final grade will be determined according to the standard scale: 90+ =A; 80-89 =B; 70-79 = C; 60-69 = D; less than 60 = F.

Assessment

With each major assignment you will receive detailed feedback. That said, I will not copyedit your work for you—while I will likely note some grammatical and stylistic errors, I will not mark them all. Instead, I will provide summative comments addressing your assignment as a whole.

A record of your grades will be updated regularly and will be available to you via T- Square. It is your responsibility to monitor your grades and assignments. Generally, all assignments will be submitted and returned via T-Square. Please note that **I will or will not round up final grades solely at my discretion.**

Late and Missed Assignments and Make-up Work

I do not accept late work. Except for absences officially exempted by the Institute or exceptional and unanticipated situations, I do not allow students to make up missed quizzes, presentations, or in-class assignments. Missing work is counted as a 0 (zero).

There are certain days when you cannot be absent, including the two peer review days, the two

quiz days, and the day your group makes its final presentation (if you're a member of the Design Council, the days of the Council's presentations are included here). Please note these dates on the course schedule and make sure to be present.

Over the course of the semester, you may take an extension on **one** individual assignment (meaning: not the group project) if **1)** you email me before the assignment is due with an explanation of the reasons you need an extension and **2)** in that email propose a new deadline (no more than 1 week after the original deadline) that you then keep. Under no circumstance can you make up in-class assignments, oral presentations (scheduled or impromptu), quizzes or any work that hinders the completion of a group project. If you do not pass in the assignment by the revised deadline, you will receive a grade of 0 (zero).

Participation

College is essentially a highly structured series of independent study courses. In other words, most of your work is done on your own and outside of class. The purpose of class meetings is to give you a place to ask questions about the material, brainstorm and exchange ideas, and practice the skills your assignments call upon you to master. It's up to you how much effort you want to put into that, but the more effort you do put into it, the better your results will be. Participation includes your behavior in class (both in discussions and in group work), your professionalism, your overall attitude toward the material and your classmates, and your completion of in-class activities.

Your participation will be evaluated according to the following scale:

10 pts = Exemplary participation; an active participant every class meeting

9 pts = Excellent participation; an active participant in most class meetings

8 pts = Good participation; often an active participant; always a passive participant

7 pts = Average participation; participates sometimes, but passively

6 pts = Below average participation; rarely participates in any way

0 pts = Does not participate in any measurable way

If you have concerns or questions about your participation at any point in the semester, you should schedule a time to talk with me in person or drop by my office hours.

Professionalism

In college you should treat class meetings as you would treat a meeting in any other workplace. What does that mean?

- Be on time. And, unless you are coming from another class or a meeting with a professor, be early. Being late to class should only happen 2-3 times each semester, if at all.
- Be prepared. Any assigned reading should be completed by the time you walk through the door. You should also be prepared to contribute to the conversation; I recommend bringing a written list of 1-3 comments or questions you have. If an assignment is due, make sure that you bring it in the proper format. As the famous acting teacher Sanford Meisner said in another context, “Don’t come in empty!”
- Be focused. When you walk through the door, leave other concerns and stresses outside. You’ll find that you don’t have to spend as much time on this work outside of class time when you are totally focused during class. And, if you do have a project or exam that needs your immediate attention, that’s what the 4 absences without penalty are for. **As for laptops, cell phones, tablets, etc., they should only be used in conjunction with class activities and discussions when you are asked to use them.**
- Be courteous. Don’t speak when others are speaking. Show respect for views different from your own. Help your classmates, don’t compete with them. Gross and/or regular violations of this expectation of professionalism will result in penalties. In addition to lowering your participation grade, actions such as arriving to class late, not having your book or other required materials, texting, sleeping (or appearing to sleep) or doing homework during this class will result in being counted absent for the day. I also reserve the right to ask you to leave class altogether if your actions are distracting to other students.

The Communication Center

The Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for any student (undergraduate or graduate) who wants help with a communication-related project. You can visit the center for help at any stage of the process for any project in any discipline. The knowledgeable and friendly tutors are available to help you develop and revise your projects. They are not available to “fix” your projects. Please do not ask the tutors to proofread or edit your projects. For information on making an appointment please visit this website: <<http://communicationcenter.gatech.edu/content/make-appointment>>. If you need assistance with the appointment system, you can call 404-385-3612 or stop by the center. All services are free and confidential.

Accommodations

Georgia Tech supports students through ADAPTS (Access Disabled Assistance Program for Tech Students). Any student who may require an accommodation for a documented disability should inform me as soon as possible or as soon as you become aware of your disability. Anyone who anticipates difficulties with the content or format of the course due to a documented disability should arrange a meeting so we can create a workable plan for your success in this course. ADAPTS serves any Georgia Tech student who has a documented, qualifying disability. Official documentation of the disability is required to determine eligibility for accommodations or

adaptations that may be helpful for this course. Please make sure I receive a Faculty Accommodation Letter form verifying your disability and specifying the accommodation you need. ADAPTS operates under the guidelines of Section 504 of the Rehabilitation Act of 1973 and the 1990 Americans with Disabilities Act (ADA).

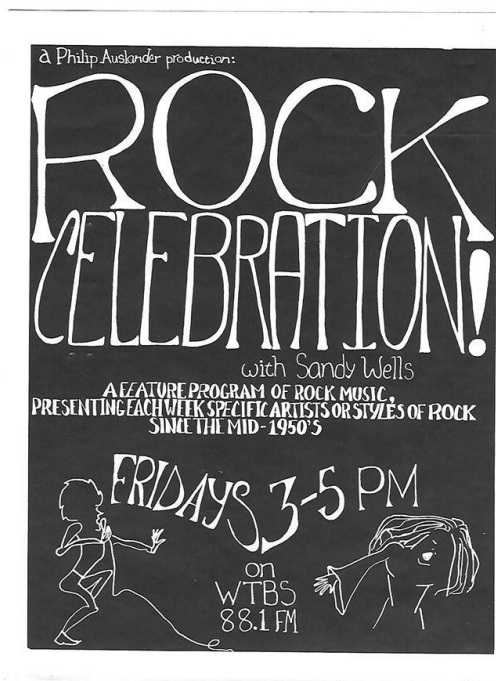
- Visit: Smithgall Student Services Bldg, Suite 210 on 353 Ferst Drive
- Email: adapts@vpss.gatech.edu.
- Call: 404-894-2563 (V); 404-894-1664 (TDD); 404-894-9928 (fax)

Academic Misconduct

One serious kind of academic misconduct is plagiarism, which occurs when a writer, speaker, or designer deliberately uses someone else's language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate (modified from WPA Statement on "Defining and Avoiding Plagiarism"). If you engage in plagiarism or any other form of academic misconduct, you will fail the assignment in which you have engaged in academic misconduct and be referred to the Office of Student Integrity, as required by Georgia Tech policy. I strongly urge you to be familiar with these Georgia Tech sites:

- Honor Challenge — <http://www.honor.gatech.edu/>
- Office of Student Integrity — <http://www.osi.gatech.edu/index.php/>

Poster for a radio program on WTBS, Cambridge, MA Prof. Auslander produced in the early 1970s. Poster Design: Lisa Conley.



Course Calendar

Like any syllabus, this is a starting point and is subject to revision. I will announce any further assignments or other changes in class, by email, and on T-Square. You should be prepared to discuss the materials designated for each date on that date and have the relevant texts with you in class. The readings in the WOVENText book are designated as such. All other readings are available as .pdfs on T-Square and are listed by their authors.

| DATE | TOPICS/CLASS ACTIVITIES | READING | WORK DUE | NOTES |
|------|---|---|--|--|
| 8/21 | Eclipse! No Class Meeting | | See Assignment on T-Square due 8/22 by 11:55 AM. | |
| 8/23 | Discuss Syllabus and Diagnostic Assignment | Read Syllabus and Diagnostic Assignment on T-Square. | | |
| 8/25 | Discuss Keith reading. Be prepared to identify and talk about anything you found particularly interesting in Keith. We will also use this chapter as a starting point for brainstorming research paper topics, so see if there's anything there that suggests something you might like to pursue. | Keith | | The Keith chapter gives you a general overview of the history and development of radio that will inform the entire semester. |
| 8/28 | In-Class Reflection (written) on Diagnostic Assignment. Please bring laptop or whatever you are comfortable writing on or with. | | Diagnostic Assignment Due on T-Square before class. | |
| 8/30 | Discuss Class Project: <i>Virtual Radio</i> | http://lmcdegree.lmc.gatech.edu/auslander-radio/ | | |
| 9/1 | Genre | WOVEN, 82-94. | | |
| 9/4 | Labor Day: No Class Meeting | | | |
| 9/6 | Begin discussion of historical | Craig, Ch. 1 (Please note that the | | Compare and contrast this |

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| | development of radio. | document posted on T-Square includes both Chs. 1 and 2) | | chapter with Keith, pp. 3-7 that covers similar material. Think about the genre of each of these readings and what genre conventions each one displays. |
| 9/8 | Paper and Project Proposals | WOVEN, Ch. 17 | | |
| | | | | |
| 9/11 | Research Papers | WOVEN, Chs. 19-20 | | |
| 9/13 | Peer Review of Research Paper Proposals | WOVEN, Ch. 21 | Bring draft Research Paper Proposal to class in hard copy. | |
| 9/15 | Cultural Dimensions of the Introduction of Radio | Two readings: "The Twenties In Contemporary Commentary: Radio" and <i>Radio Experimenter's Guide</i> (1923) | In-Class Group Presentations on the readings. | These materials are <i>primary sources</i> . Before class, read them with your group. What impressions of radio in the 1920s emerge from them? Each group will make a brief informal in-class presentation of their findings. |
| | | | | |
| 9/18 | Continue Discussion | Boddy | | Boddy's chapter is a <i>secondary source</i> . Compare and contrast Boddy's account of the emergence of radio with Craig's (reading for 9/6). |
| 9/20 | Radio Advertising and Networks | Craig, Ch. 2, FCC "Blue Book", pp. 40-47 | Research Paper Proposal Due on T-Square | |

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| | | | by 11:55 PM. | |
| 9/22 | Continue Discussion | <i>Radio Annual 1942</i> | In-Class Group Presentations on the reading. | The Radio Annual is a massive publication. Each group will be assigned a portion of it to browse outside of class and report on in class. |
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| 9/25 | Government Regulation of Radio | Messere and O'Leson | | Messere is a <i>tertiary source</i> , while O'Leson is either a primary or secondary source. |
| 9/27 | Continue Discussion | FCC "Blue Book" (1946), pp. 12-18 and 32-40. | | The Blue Book is an important policy document in the history of radio. Be prepared to discuss the concept of public interest as outlined in this source. |
| 9/29 | Peer Review of Research Papers | | Bring draft Research Paper to class in hard copy. | |
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| 10/2 | Continue Discussion of Regulation | "Localism Fact Sheet" | | |
| 10/4 | Complete Discussion of Regulation | Sterling | | |
| 10/6 | Radio Programming and Cultural Policy: The Case of Classical Music. | Biocca and Vancour | | |
| | | | | |
| 10/9 | No Class Meeting: Fall Break | | | |
| 10/11 | Radio Programming Before WWII | Eberly, Ch. 4 and <i>Radio Guide</i> 12/27/1931 | Research Paper Due on T-Square | |

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| | | | by 11:55 PM. | |
| 10/13 | Continue Discussion | Complete Broadcast Day (WJSV, Washington, DC, 7/21/1939) | In-Class Group Presentations. | Each group will be assigned to listen to a portion of the broadcast day and report informally to the class. |
| 10/16 | First Quiz | | | This quiz will cover all course material prior to fall break. |
| 10/18 | The Origins of the Radio DJ in the 1930s and 1940s: <i>Make Believe Ballroom</i> | Eberly, Ch. 17, pp. 270-282 | | |
| 10/20 | R&B Disc Jockeys of the 1950s | Killmeier (you can skip pp. 355-357 if you want) | | |
| 10/23 | Continue Discussion | "Moondog Alan Freed" | | |
| 10/25 | The Cultural Importance of DJs Case Study: Black Radio | https://www.google.com/culturalinstitute/beta/partner/archives-of-african-american-music-and-culture | | Each group will be assigned to listen to a portion of this material and report informally to the class. |
| 10/27 | Top 40 Radio | Eberly, Ch. 14 | Group Project Proposals Due on T-Square before class. | |
| 10/30 | Continue Discussion of Top 40 Radio | Eberly, Ch. 17, 282-293 | | |
| 11/1 | Development of Top 40 Style: "Color Radio" and "Boss Radio" | | | |

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| 11/3 | Discuss Presentations | WOVEN, Chs. 10-12 "How to Avoid Death by Powerpoint" | | Please read these sections of the book and watch the TED talk about the use of presentation software. |
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| 11/6 | FM Radio | Frost and Eberly, Ch. 15, pp. 227-240 | | |
| 11/8 | "Underground" Radio and the 1960s Counterculture | Walker, 92-97 and 122-126 and Kramer | | |
| 11/10 | Continue Discussion | | | |
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| 11/13 | Continue FM/Radio Formats Discussion | Eberly, Ch. 15, pp. 240-252 | | |
| 11/15 | Design Council Presents Proposed Designs to Class for Feedback. The Council will choose a design based on this feedback. | | | |
| 11/17 | Second Quiz | | Group Materials submitted to Design Council before class. | This quiz will cover all material since Fall Break. |
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| 11/20 | Discuss Portfolio Assignment | | | |
| 11/22 | No Class Meeting: Thanksgiving | | | |
| 11/24 | No Class Meeting: Thanksgiving | | | |
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| 11/27 | In-Class Work Day on Presentations and Portfolios | | | |
| 12/29 | Group Presentations | | Complete Class Project | |

| | | | Due on T-Square before class. | |
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| 12/1 | Group Presentations | | | |
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| 12/4 | Group Presentations including Design Council's presentation on the final form of the class project. | | | |
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| 12/13 | Portfolio Due on T-Square by 6:00 PM | | | |