

ORIGINATOR'S SECTION:

1. College: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CoBA <input type="checkbox"/> CoEHHS <input type="checkbox"/> CSM	Desired Term and Year of Implementation (e.g., Fall 2008): Fall 2017												
2. Course is to be considered for G.E.? (If yes, also fill out appropriate GE form*) <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No (Specific topics may request G.E. certification)													
3. Course will be a variable-topics (generic) course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No ("generic" is a placeholder for topics)													
4. Course abbreviation and Number: AMD 356													
5. Title: (Titles using jargon, slang, copyrighted names, trade names, or any non-essential punctuation may not be used.) Media and Counterculture													
6. Abbreviated Title for PeopleSoft: (no more than 25 characters, including spaces) Media and Counterculture													
7. Number of Units: 3													
8. Catalog Description: (Not to exceed 80 words; language should conform to catalog copy. Please consult the catalog for models of style and format; include all necessary information regarding consent for enrollment, pre- and/or corequisites, repeated enrollment, crosslisting, as detailed below. Such information does <u>not</u> count toward the 80-word limit.) Focuses on video art and production practices that have been linked historically to the American counterculture, beginning with the uses of video as a "street" media or "guerilla television." Analyzes early video collectives formed in the 1960s in response to the globalization of media culture and the student, feminist, and civil rights movements of the time. Spans the history of alternative systems of distribution and exhibition, art movements in the 1960s and 1970s, as well as theoretical frameworks for understanding power, knowledge, and media.													
9. Why is this course being proposed? AMD 356 is a course that supports the arts in public practice and serves as an upper division GE course.													
10. Mode of Instruction* For definitions of the Course Classification Numbers: http://www.csusm.edu/academic_programs/curriculumscheduling/catalogcurricula/DOCUMENTS/Curricular_Forms_Tab/Instructional%20Mode%20Conventions.pdf													
<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 33%;">Type of Instruction</th> <th style="width: 33%;">Number of Credit Units</th> <th style="width: 33%;">Instructional Mode (Course Classification Number)</th> </tr> </thead> <tbody> <tr> <td>Lecture</td> <td>3</td> <td>C2</td> </tr> <tr> <td>Activity</td> <td></td> <td></td> </tr> <tr> <td>Lab</td> <td></td> <td></td> </tr> </tbody> </table>		Type of Instruction	Number of Credit Units	Instructional Mode (Course Classification Number)	Lecture	3	C2	Activity			Lab		
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11. Grading Method:* <input checked="" type="checkbox"/> Normal (N) (Allows Letter Grade +/-, and Credit/No Credit) <input type="checkbox"/> Normal Plus Report-in-Progress (NP) (Allows Letter Grade +/-, Credit/No Credit, and Report-in-Progress) <input type="checkbox"/> Credit/No Credit Only (C) <input type="checkbox"/> Credit/No Credit or Report-in-Progress Only (CP)													
12. If the (NP) or (CP) grading system was selected, please explain the need for this grade option.													
13. Course Requires Consent for Enrollment? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> Faculty <input type="checkbox"/> Credential Analyst <input type="checkbox"/> Dean <input type="checkbox"/> Program/Department - Director/Chair													
14. Course Can be Taken for Credit More than Once? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, how many times? (including first offering)													
15. Is Course Crosslisted: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, indicate which course and check "yes" in item #22 below.													
16. Prerequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No													
17. Corequisite(s): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No													

* If Originator is uncertain of this entry, please consult with Program/Department Director/Chair.



18. Documentation attached:

☒ Syllabus ☐ Detailed Course Outline

19. If this course has been offered as a topic, please enter topic abbreviation, number, and suffix:*

20. How often will this course be offered once established? 1 time / academic year

PROGRAM DIRECTOR/CHAIR - COLLEGE CURRICULUM COMMITTEE SECTION:

(Mandatory information – all items in this section must be completed.)

21. Does this course fulfill a requirement for any major (i.e., core course or elective for a major, majors in other departments, minors in other departments)? ☒ Yes ☐ No

If yes, please specify:

Upper Division Theory elective for Arts, Media and Design, DAMA option

22. Does this course impact other discipline(s)? (If there is any uncertainty as to whether a particular discipline is affected, check "yes" and obtain signature.) ☐ Yes ☒ No

If yes, obtain signature(s). Any objections should be stated in writing and attached to this form.

Discipline

Communication

Signature



Date

4/8/16

✓

Support

Oppose

Discipline

Signature

Date

Support

Oppose

SIGNATURES : (COLLEGE LEVEL) :

Lucy HG Solomon



1/20/2016

1. Originator (please print or type name)

Date

2. Program Director/Chair



Date

4-13-16

3. College Curriculum Committee



Date

3/30/16

4. College Dean (or Designee)



Date

3/24/16

(UNIVERSITY LEVEL)

5. UCC Committee Chair

Date

6. Vice President for Academic Affairs (or Designee)

Date

7. President (or Designee)

Date

Comm
Support

On Apr 10, 2016, at 10:50 PM, Michelle Holling <mholling@csusm.edu> wrote:

Hi Lucy.

The MASS faculty see no content overlap between the syllabus you sent for AMD 356 and particular courses in our program. Thank you for sending that syllabus. Moreover, based on the concerns I voiced on behalf of my department (the attachment is what I sent w/my first reply), we support the AMD proposed program and courses provided to us for review (i.e., AMD 307, ⁴⁰⁷~~355~~, 356, and 452).

Well wishes. As of late last Friday, I signed all remaining curriculum paperwork.

Michelle A. Holling, Ph.D.
Professor & Interim Chair, Department of Communication
Co-Coordinator, Ethnic Studies Program
President-Elect, Western States Communication Association

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Faculty profile: <http://www.csusm.edu/communication/faculty/mholling.html>

California State University, San Marcos | School of Arts
Course Number AMD 356
Course Title Media & Counterculture
| Draft Syllabus

I. Course Description

Focuses on video art and production practices that have been linked historically to the American counterculture, beginning with the uses of video as a "street" media or "guerilla television." Analyzes early video collectives formed in the 60's in response to the globalization of media culture and the student, feminist and civil rights movements at the time. Spans the history of alternative systems of distribution and exhibition, art movements in the 60's and 70's as well as theoretical frameworks for understanding power, knowledge and media.

II. Student Learning Objectives for General Educational Area

Upon successful completion of the course, students should be able to:

- Communicate effectively in writing to various audiences
This outcome is measured by assessment of students' media analyses.
- Think critically and analytically about an issue, idea or problem
This outcome is measured by assessment of students' media journal, in which they demonstrate critical thinking in their investigations into countercultural media.
- Find, evaluate and use information appropriate to the course and discipline
This outcome is measured by assessment of a media reading assignment.

Student Learning Objectives for the course

Upon successful completion of the course, students will:

- Examine the history and theory of media art and mass media linked to countercultural movements through reading, research and lectures
This outcome is measured by assessment of students' media analyses.
- Analyze media forms with regards to race, gender and class
This outcome is measured by assessment of students' media journal, in which they examine media from multiple angles, taking into account the work's various contexts.
- Examines the ways in which artists and independent filmmakers have traditionally bypassed media power structures through alternate forms of distribution
This outcome is measured by assessment of students' article assessment, in which they examine the critical writing detailing a countercultural artist's work.

III. Topics / Subjects Covered in the Course

In this course, students will seek answers to the overarching question, *what is countercultural media and when did it begin?* This course provides an introduction to media art that runs counter to political, societal, and cultural norms within their specific social and cultural contexts. Through close examination of artworks from many cultures and perspectives, students will reflect on how the artists and filmmakers impact social movements and at times alter public opinion and public policy.

Topics over the course of the semester include explorations of media relates to access; media art forms as a strategy among political artists; global media culture and individual cultural nuances within various media forms; gender and media; and *hacktivism* and open source creations.

IV. Registration Restrictions.

This is an upper division theory elective and there are no registration restrictions.

V. Writing Requirement

The writing requirement will be fulfilled by the following writing assignments: media journal (entries on on-line viewing and creations), article assessment, media analysis, and creative media project.

VI. Course Schedule and Readings

Texts

Theodore Roszak, *The Making of the Counterculture: Reflections on the Technocratic Society and Its Youthful Opposition*, (Garden City, NY: Doubleday, 1969).

Alec Gordon, "Thoughts Out of Season on Counter Culture," in *Contemporary Culture Studies*, ed. David Punter (London: Longman, 1986).

Patricia Mellencamp, "Video and Counterculture", *Global Television*.

Walter Benjamin, "The work of Art in the Age of Mechanical Reproduction", in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969).

Jean Baudrillard, "Simulations", trans. Paul Foss (New York: Semiotext(e), 1983).

Dee Dee Halleck, *Hand Held Visions*, (Fordham University Press, New York, 2002).

Tentative Course Schedule

Weeks 1-3

Counterculture: Understanding the 60's

This will include an introduction to the student, feminist and civil rights movements in the United States and the role and development of popular electronic media and an examination of countercultural media movements across the globe.

Weeks 4-8

Video Art: A Technology and a Discourse

This will include an introduction to the technological and theoretical aspects of video art and production in the sixties and early seventies. It will include how the Portapak (first portable video equipment) provided alternative readings of events. After understanding the historical and social context of early video art, as well as video's technical and theoretical characteristics, this section will present the various theories around which video as counterculture were formed and continue to this day. An examination of multiple cultural and societal contexts for early video art will begin with Nam June Paik. Texts include Barthes, Benjamin, Baudrillard, DeBord, Mellencamp and others.

Weeks 9-12

Contemporary Media Practices

This section will present the work that media artists are producing today in alternative media and art production, and how this is linked to the earlier historic practices. This will include new media artwork. Examples of installation and performance include Doug Hall, Paul Chan, Paper Tiger TV, Antonio Muntadas and others.

Weeks 13-15

Making Media

Students will be instructed in basic construction of media by multiple means, with an end result as a video-based project, an installation art project, or a project for the web. Teamwork, conceptualization, and the relation to early guerilla TV to newer forms of communication across mobile media will be stressed.

VII. Grading Components and Assignment Weight

Students will be evaluated based on participation as well as on assignments and written analyses and journal entries, as well as a media creation and final.

Graded items include:

Media Assignments	15%
Article Discussion	15%
Media Analysis	15%
Media Journal	25%
Media Creation	15%
Final	15%
Total	100%