

# CMUN 297 | Guerilla Media | Spring 2009

Tues/Thurs @ 2:30-3:45 in SOC 002

<b>Instructor</b>	Dr. Adrienne Massanari
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<b>Course Web site</b>	Blackboard
<b>Office hours</b>	Tuesdays 11:15-12:15 and 3:45-4:45pm; Wednesdays 2:30-4:00pm
<b>Office location</b>	SOC #204

## Course description and learning objectives

Guerilla Media covers the history and theory of alternative forms of journalism, film, art, and digital media production, and explores how the term guerilla has been appropriated for various methods of distribution, promotion and audience participation. Some topics we will consider include: the rise of DIY (do-it-yourself) culture, guerilla/indie news media, citizen journalism, zines, music and film mashups/remixes, viral ad campaigns, and Web memes. We will see how the “independent” classification shifts according to appropriations of avant-garde techniques and how similar guerilla media tactics are employed by union activists, artists, bloggers, citizen journalists, and advertisers. Students will have the opportunity to create their own media artifacts that reflect DIY/ guerilla media sensibilities.

The course is roughly divided into three parts. During the first part of the course, we will focus on some of the foundational issues that shape the production and consumption of alternative/guerilla media. The second portion of the course will be dedicated to further understanding some of the expressions/forms of alternative/guerilla media (zines, machinima, mashups/remixes, citizen journalism, etc.). The third part of the course will be dedicated to understanding some of the political, social, and legal implications of alternative media artifacts.

This is a seminar course, so most days we’ll be doing a lot of in-class discussion of the readings, perhaps framed by a few mini-lectures from me. Please come prepared to participate fully!

## Required texts and materials

We’ll be reading a wide selection of articles written by journalists, academics, activists, and artists. In keeping with the course theme, all of these articles are available online or on Blackboard (BB) for free! I do ask that you take the time to print out the longer articles and bring them with you to class, as this will improve

## Assignments

While there are no exams in this class, you will be reading and writing a fair amount. Three major assignments comprise the required course work. These include blog postings, two short essays, and a final group project.

All written work for this class should be properly sourced and cited using APA 5<sup>th</sup> edition guidelines.

Blog	25%
Research paper	25%

Participation (in-class activities, discussions, homework)	10%
Final group project	35%
Group project presentation	5%

### **Blog (25%)**

Each of you will have your own personal blog, which will serve as a journal where you can reflect on the readings and engage the material we're discussing in class. Each posting should be about 3-5 paragraphs – around 300-400 words – and are due at 9AM on the days listed on the schedule. These postings should be tagged/categorized as “readings” on your blog.

At a minimum, your blog postings should:

- (1) Respond to, rather than just summarize, that week's readings;
- (2) Create connections between the readings, class discussions, and lectures;
- (3) Include at least two open-ended discussion questions;
- (4) Include at least one link to an outside source (not Wikipedia) related to the issues that the readings cover.

The final blog posting should be a longer reflection (around 450-600 words) that ties together the various themes we've discussed this semester.

To receive full credit for this assignment, you will also need to read and comment on your classmates' blogs throughout the semester.

### **Research paper (25%)**

During the first half of the course, we will be laying the groundwork for understanding guerilla/alternative media. To that end, you will expand on one of the foundational topics from weeks 1-6 and write a well-articulated and cogent 6 to 8 page research paper. This paper should draw upon outside sources (including at least 6 scholarly ones). More information about this assignment will be distributed in class.

### **Final project (35%) and presentation (5%)**

Working with a team that you choose, you will create some sort of guerilla/alternative media artifact (a web site, podcast, digital film, digital photo collage, zine, media campaign, etc.). Possible topic ideas include:

- Publish story/research Chicago Indymedia Center
- Research WLWU, college and community radio and AMARC. Volunteer with WLWU
- Deep Dish TV/Free Speech Network and Link TV
- Get trained and start or participate in a show on CAN TV
- Guerilla marketing and promotional tactics on Youtube, Myspace
- Document street art in Chicago; share findings on Flickr
- Create and distribute a series of mashups/remixes
- Create a machinima film using Second Life
- Create a fan community online
- Document the DIY/guerilla craft movement
- Create a guerilla advertising/PR campaign for an important social issue
- Etc.

We'll be spending a lot of time discussing and planning throughout the semester, and this project is meant to be flexible enough to accommodate a wide variety of interests.

## Methods of evaluation

For all written assignments in this class, I will use a rubric to ensure clear and consistent grading. A version of the rubric I typically use is listed below.

- A range** Excellent analysis that critically examines a text through interpretive frameworks discussed in class. Digs deep beneath the surface. Creative and innovative approach to the problem/question being considered. Outstanding content, clarity of writing, and organization of research material. Sophisticated, appropriate use of language. Thorough research and documentation of ideas, arguments, and comments. Free of mistakes: no typos; no misspellings; no punctuation or grammatical glitches; no errors of fact. All the necessary details, documentation, quotes, citations, and specifics are there.
- B range** Very good attempt to link analysis to class themes, but more connections could be made. Very good to excellent; above average work and research. Some improvement needed in content, clarity, organization, or documentation. Occasional typos or other glitches say more about the lack of close proofreading than failure to master the mechanics of spelling, punctuation, grammar and usage. More details, quotes, citations, or examples needed. Errors of fact (incorrect spelling of a title, reference name, source, or date, etc.) show inattention to detail and accuracy although content of the paper is above average.
- C range** Average analysis that lacks clear connections to class themes. Average, acceptable writing and research that meets basic expectations. Needs much work on content, clarity, organization, and documentation. Although basic facts most likely are there, lacks elaborating and supporting documentation or quotes. Errors indicate need for improvement in grammar, punctuation, spelling, and word usage: material was not proofread carefully. Errors of fact (incorrect spelling of a title, reference name, wrong source, date, or page number, etc.) show inattention to detail and accuracy.
- D range** Weak, unfocused work. Organization is below average, with numerous grammar, punctuation, and spelling errors. Documentation and details are scanty or superfluous, with errors of fact. Paper may reflect a lack of understanding of the assignment or a lack of research effort.

## Grading scale

<b>A</b>	94-100%
<b>A-</b>	90-93%
<b>B+</b>	87-89%
<b>B</b>	84-86%
<b>B-</b>	80-83%
<b>C+</b>	77-79%
<b>C</b>	74-76%
<b>C-</b>	70-73%
<b>D</b>	60-69%
<b>F</b>	Below 59%

## **Participation/Attendance policy**

One of the goals of this course is for you to be able to engage with the material in a supportive environment that is conducive to your learning. To do this, you need to come to class having carefully read the readings (making note of and asking any questions you might have during class) and ready to fully participate in discussions and activities. If you're not in class, you can't participate – thus, excessive absences will adversely affect your participation grade.

Pop quizzes are likely to appear if I sense that individuals are not completing the assigned reading regularly.

## **Late assignments**

Unless you have a documented medical or personal emergency, late assignments will not be accepted. If an emergency happens, please contact me as soon as possible so we can make other arrangements. The only other case in which late assignments will be accepted is if you are participating in an athletic meet or other university-sponsored event. Please let me know of any potential conflicts at the beginning of the semester.

You must complete **all assignments** in order to pass this course.

## **Academic integrity/Plagiarism**

Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment. The case may carry further sanctions from the School of Communication or the university, the most serious being permanent expulsion from Loyola. Avoid turning in work that could be interpreted as plagiarism or academically dishonest (e.g. failing to properly credit a source or using someone else's ideas without clarifying that they are not yours).

If you have questions about what proper source referencing looks like, see someone at the Tutoring Center in the Sullivan Center, Suite 260, extension (773) 508-7714. Also consider investing in an APA (American Psychological Association) or MLA (Modern Language Association) manual. Online resources are also available through the Loyola libraries Web site. Be especially careful citing online sources. This is an academic community; being uninformed or naive is not an acceptable excuse for not properly referencing your sources.

## **Special needs**

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

## **Other policies**

- Please set your phone to vibrate when you enter class and refrain from texting or checking voicemail while class is in session.
- If you bring your laptop to class to take notes, please don't IM, chat, e-mail, browse the web, or complete coursework for other classes.

- If you come in late to class, please enter quietly.
- If you need to leave early, please let me know ahead of time and make an effort to sit by the door.
- If you are not in class and miss announcements, assignments or lecture materials, it is your responsibility to get them from a classmate. If you have a legitimate reason for missing class (e.g. official university travel for sports or documented illness), I will be glad to meet with you to catch you up, but we will generally follow the course schedule you have received with only minor adjustments from time to time.
- Your syllabus, the reading schedule, and assignment descriptions serve as my “contract” with you. All evaluation of your work is based on the criteria outlined within these documents. Please take the time to familiarize yourself with the expectations (and relative weight) for each assignment.
- Please treat everyone in the class with civility and respect.

### Course schedule and readings\*

Week 1	January 13 (Tues)	<b>What’s this class all about? Introductions</b>
	January 15 (Thurs)	<b>Foundations: Defining the territory – what’s so “alternative” about “alternative media”?</b>  Read: Ch. 1 from Chris Atton’s <i>Alternative Media</i> (BB)
Week 2	January 20 (Tues)	<b>Foundations: The contemporary media landscape</b>  Read: Dan Gillmor’s “From Tom Paine to blogs and beyond” in <i>We the Media</i> (BB); and “The problem of the media: David Barsamian interviews Robert McChesney” ( <a href="http://www.thirdworldtraveler.com/McChesney/Problem_Media_interview.html">http://www.thirdworldtraveler.com/McChesney/Problem_Media_interview.html</a> )
	January 22 (Thurs)	<b>Foundations: The contemporary media landscape cont’d.</b>  Read: Henry Jenkins’ “Introduction: ‘Worship at the altar of convergence’” from <i>Convergence Culture</i> (BB)  <b>Due by 9 AM: Blog posting #1</b>
Week 3	January 27 (Tues)	<b>Foundations: Rise of the amateur (DIY – punk culture)</b>  Read: Dylan Clark’s “The death and life of punk: The last subculture” (BB)
	January 29 (Thurs)	<b>Foundations: Rise of the amateur, cont’d. (DIY – craft/art culture)</b>  Read: “Craft work” ( <a href="http://www.nytimes.com/2006/07/02/magazine/">http://www.nytimes.com/2006/07/02/magazine/</a> )

\* I reserve the right to modify the reading schedule if necessary.

		<p><a href="#">02wwln_consumed.html</a>); and browse <a href="http://www.craftster.org/">http://www.craftster.org/</a> and <a href="http://makezine.com/">http://makezine.com/</a></p> <p><b>Due by 9 AM: Blog posting #2</b></p>
Week 4	February 3 (Tues)	<p><b>Foundations: Fandom</b></p> <p>Read: Nancy Baym’s “Online community and fandom” presentation (BB)</p>
	February 5 (Thurs)	<p><b>Foundations: Collective action</b></p> <p>Read: Bruce Bimber, Andrew J. Flanagin, and Cynthia Stohl’s “Reconceptualizing Collective Action in the Contemporary Media Environment” (BB)</p>
Week 5	February 10 (Tues)	<p><b>Foundations: Activism</b></p> <p>Read: Ch. 7 from Howard Rheingold’s <i>Smart Mobs</i> (BB) and “SF activists use Twitter, pirate radio to manage anti-war protests” (<a href="http://blog.wired.com/27bstroke6/2008/03/san-francisco-a.html">http://blog.wired.com/27bstroke6/2008/03/san-francisco-a.html</a>)</p> <p><b>Due by 9 AM: Blog posting #3</b></p>
	February 12 (Thurs)	<p><b>Foundations: Culture jamming</b></p> <p>Readings: Ch. 12 from Naomi Klein’s <i>No Logo</i> (BB); and Jonah Peretti’s “My Nike media adventure” from <i>The Nation</i> (<a href="http://www.thenation.com/doc/20010409/peretti">http://www.thenation.com/doc/20010409/peretti</a>)</p>
Week 6	February 17 (Tues)	<p><b>Foundations: Memes</b></p> <p>Readings: Malcolm Gladwell’s chapter from <i>The Tipping Point</i> (BB); and browse <a href="http://www.contagiousmedia.org/">http://www.contagiousmedia.org/</a></p>
	February 19 (Thurs)	<p><b>No class – AM at virtual worlds conference – work on research paper</b></p> <p><b>Due by 9 AM: Blog posting #4</b></p>
Week 7	February 24 (Tues)	<p><b>Expressions: Zines and Comics</b></p> <p>Read: Ch. 1 from Stephen Duncome’s <i>Notes from the Underground: Zines and the Politics of Alternative Culture</i> (on BB)</p> <p>Field trip to Quimby’s (Wicker Park)</p> <p><b>Due via e-mail by 9 AM: Research paper</b></p>
	February 26 (Thurs)	<p><b>Expressions: Mashups/Remixes</b></p>

		<p>Read: “Steal this hook? DJ skirts copyright law” (<a href="http://www.nytimes.com/2008/08/07/arts/music/07girl.html">http://www.nytimes.com/2008/08/07/arts/music/07girl.html</a>) and “Bootcamp – Mashing for beginners” (<a href="http://www.paintingbynumbers.com/bootcamp/">http://www.paintingbynumbers.com/bootcamp/</a>); browse/listen to <a href="http://www.partyben.com/downloads/">http://www.partyben.com/downloads/</a> and <a href="http://www.mashuptown.com/">http://www.mashuptown.com/</a></p>
Week 8	March 3 & 5 (Tues/Thurs)	<b>No class – Spring Break</b>
Week 9	March 10 (Tues)	<p><b>Expressions: Citizen journalism and the underground press</b></p> <p>Read: “The 11 Layers of citizen journalism” (<a href="http://www.poynter.org/content/content_view.asp?id=83126">http://www.poynter.org/content/content_view.asp?id=83126</a>); skim Mark Biggs’ <i>Journalism 2.0</i> (BB)</p>
	March 12 (Thurs)	<p><b>Expressions: Citizen journalism and the underground press (cont’d.)</b></p> <p>Read: “Media, Independent” and “Media, Mainstream” from <i>Recipes for Disaster</i> (BB)</p> <p>Field trip to the Alternative Press Center (Western Blue Line stop)</p> <p><b>Due by 9 AM: Blog posting #5</b></p>
Week 10	March 17 (Tues)	<p><b>Expressions: Hactivism/Cyberactivism/Artivism</b></p> <p>Read: Mark Manion &amp; Abby Goodrum’s “Terrorism or Civil Disobedience: Toward a Hactivist Ethic” (BB) and browse current stories on GlobalVoices’ cyber-activism site (<a href="http://globalvoicesonline.org/-/topics/cyber-activism/">http://globalvoicesonline.org/-/topics/cyber-activism/</a>)</p>
	March 19 (Thurs)	<p><b>Expressions: Open-source movement</b></p> <p>Read: Richard Stallman’s “Free software definition” (<a href="http://www.gnu.org/philosophy/free-sw.html">http://www.gnu.org/philosophy/free-sw.html</a>); Tim O’Reilly’s “Open source paradigm shift” (<a href="http://tim.oreilly.com/articles/paradigmshift_0504.html">http://tim.oreilly.com/articles/paradigmshift_0504.html</a>)</p> <p><b>Due: Final project ideas and working plan</b></p>
Week 11	March 24 (Tues)	<p><b>Expressions: Guerilla advertising</b></p> <p>Read: “F*cking progressives: American Apparel wants you to bend over for its anti-sweatshop schtick” (<a href="http://clamormagazine.org/issues/38/aa/savoie.php">http://clamormagazine.org/issues/38/aa/savoie.php</a>) and “Do it yourself logos for proud Scion owners” (<a href="http://www.nytimes.com/2008/03/24/business/media/24adco.html">http://www.nytimes.com/2008/03/24/business/media/24adco.html</a>)</p>

	March 26 (Thurs)	<p><b>Expressions: Graffiti/Street art</b></p> <p>Read: “Graffiti in its own words”  <a href="http://nymag.com/guides/summer/17406/">(http://nymag.com/guides/summer/17406/)</a></p> <p><b>Due by 9 AM: Blog posting #6</b></p>
Week 12	March 31 (Tues)	<p><b>Expressions: Gaming/Machinima</b></p> <p>Read: “Machinima’s movie moguls”  <a href="http://www.spectrum.ieee.org/jul08/6383">http://www.spectrum.ieee.org/jul08/6383</a>) and view a couple of videos from the Machinima Filmfest 2008 site  <a href="http://festival.machinima.org/wordpress/?page_id=17">http://festival.machinima.org/wordpress/?page_id=17</a>)</p>
	April 2 (Thurs)	<p><b>Expressions: TBD</b></p> <p>Read: TBD</p>
Week 13	April 7 (Tues)	<p><b>Implications: Social/Cultural</b></p> <p>Read: “Have trendspotters blown indie rock’s cool?”  <a href="http://www.straight.com/have-trendspotters-blown-indie-rocks-cool">http://www.straight.com/have-trendspotters-blown-indie-rocks-cool</a>) and “The OC Effect”  <a href="http://www.thestranger.com/seattle/Content?oid=24887">http://www.thestranger.com/seattle/Content?oid=24887</a>)</p>
	April 9 (Thurs)	<p><b>Implications: Political</b></p> <p>Read: W. Lance Bennett’s “New media power: The Internet and global activism” (BB) and “Is Obama a Mac and Clinton a PC?”  <a href="http://www.nytimes.com/2008/02/04/technology/04link.html">http://www.nytimes.com/2008/02/04/technology/04link.html</a>)</p> <p><b>Due: Final blog posting</b></p>
Week 14	April 14 (Tues)	<p><b>Implications: Legal</b></p> <p>Read: Daphne Keller’s “The musician as thief: Digital culture and copyright law” from <i>Sound Unbound</i> (BB)</p>
	April 16 (Thurs)	<b>Final project working session</b>
Week 15	April 21 (Tues)	<b>Final project working session</b>
	April 23 (Thurs)	<b>Final project working session</b>
Week 16	April 30 (Thurs)	<b>Final projects and presentations due during exam period at 9 AM</b>