

ATCM 4330

culture jamming

TERM: Fall 2026

Credit Hours: 3

Weekly Class Meetings: Tuesday 4-6:45 in ATC 2.605

Professor

Dr. Anne Balsamo

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Office: ATC 3.217

Office Hours: TBD and by-appointment

course syllabus

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Course Pre-requisites include ATCM 2330 and ATCM 3320

Course Description

This practice-intensive course explores digital production in relation to theories of tactical media and culture jamming. Areas of investigation may include social media, mobile media, software, hardware, platforms, and networked performances.

Student Learning Objectives/Outcomes

Students who successfully complete Culture Jamming will:

- Think critically, analytically and creatively about the history, development, and use of tactical media and culture jamming in creative projects
- Know the ethical and social dimensions of tactical media and culture jamming, and be able to apply that knowledge in the creation and analysis of digital media projects
- Demonstrate the ability to produce critical creative work in digital media.

Required Textbooks and Viewings

Students will make a copy of a course reader that has a collection of excerpts for weekly reading assignments.

Required Making Materials

- Printer access
- Digital storage set up on Box
- Tape / Pens / scissors / Paper
- Additional materials will be supplied by instructor as needed
- Additional materials for final projects will be responsibility of student

Course Platforms

eLearning platform

<https://ets.utdallas.edu/elearning>

Student Participation and Assessment

- **Reading/Viewing Discussion:** Based on homework assignment of reading / video viewing
- **In Studio:** Activities in class / either in classroom or in studio space
- **Homework Reading:** Reading or viewing material
- **Homework Project:** Creative activity collected in an online portfolio
- **Graded Assignments: Build on Homework Projects**

→ **Assignments** are formal expressions of ideas designed for a general public audience (10 or 20 points each).

Exam types and dates

Mid-Term Exam: March 10

In-Class

Final Group Project: May 5

Present in-class

[There are no excused absences for either the MIDTERM or the FINAL PRESENTATION](#)

[If you are not present, you will fail the exam.](#)

REVISED WEEKLY SCHEDULE (2-2-26)

Jan 20

Week 1_ Intro to Culture Jamming and Remix Culture

Presentation: *Thinking Against the Grain*

In Studio: *McLuhan's Sloganeering*

Jan 27

Week 2_ Genres of Culture Jamming

Presentation: *Introduction to Cultural Jamming ala Mark Dery*

TEAMS SESSION: *Just in Time Research-Culture Jamming examples*

Feb 3

Week 3_ Appropriation Art as Antecedents

Presentation: *Appropriation: Is It Art, Theft, or Tactic?*

Overview: Sherri Irvin, "Appropriation and Authorship in Contemporary Art,"

In Studio: *FINISH McLuhan Sloganeering exercise from Week 1*

Project 1: Due by midnight

Project Preview: *Billboard Banditry*

- **Bring:** One example of a well-designed protest poster or billboard (print or screenshot)
- **Application Tutorial:** Rasterbator.net

Feb 10

Week 4_ Billboard Banditry

Presentation: *Culture Jamming at Scale: The Question of Audience*

In Studio: *Billboard Jamming (Project 2: 10 points)*

Next week:

- **read:** Kalle Lasn, "Culture Jamming." In *Culture Jamming: Activism and the Art of Cultural Resistance*, edited by Marilyn DeLaure and Moritz Fink, 71–78.

Project Preview: ***Hand-made Subvertising***

- **bring:** one magazine ad to subvertise

Feb 17

Week 5_What do you CARE?

Presentation: ***How to figure out What Makes You Mad***

PROJECT 2 DUE BY MIDNIGHT: *Billboard Jamming*

In Studio: ***Handmade Subvertising***

Next week:

- **read:** Eduardo Navas, *Remix Theory*, excerpts
- **read:** Interview with Eduardo Navas

Project Preview: ***Remix Sampling***

- **Bring:** high-res scan of an ad ready to edit

Feb 24

Week 6 Digital Image Remix as Surgical Critique

Presentation: ***Pixel-Level Dissent: Remix as Surgical Strike***

In Studio: ***Remix Sampling***

Next week:

- **read:** Lawrence Lessig, *Remix* (2008), excerpts

Project Preview: ***The Ethics of Our Work***

- **Bring:** Remix Sample

Mar 3

Week 7_ Remix Law & Ethics

Presentation: *Fair Use or Foul Play? The Ethics of Jamming*

In Studio: *The Ethics of Our Work*

Assignment 1: Due by midnight

Next week:

- **PREPARE FOR MIDTERM**

Mar 10

Week 8_ MIDTERM

In-class midterm individual projects

Next class session (March 24):

- **read:** Vasileios Pappas, “The Evolution of the Graphical User Interface, *Design, Arts and Culture* (DAC), Special Issue, University of West Attica, 2020 pp. 55-60
- **read:** Harry Brignull, “Dark Patterns: Deception vs. Honesty in UI Design,” *A List Apart* (online magazine), Article No. 629. October 31, 2011 (excerpts)

Project Preview: *Interface Remix Screens*

- **Bring:** Screenshots of an app/platform to critique

Mar 17-21: Spring Break

Mar 24:

Week 9 Interface Remix as UI Jam

Presentation: ***Making Apps Tell the Truth***

In Studio: ***Honest Interface Jam***

Project 4: Due by midnight

Next Week:

- **read:** Guobin Yang, “Narrative Agency in Hashtag Activism: The Case of #BlackLivesMatter,” *Media and Communication* 4, no. 4 (2016): 13-18, excerpt.

Project Preview: ***Hashtag Jam Plan***

- **bring:** Laptops / phones for research

Mar 31:

Week 10 Hashtag Remix as Narrative Jam

Presentation: ***Micro-Narrative Machines***

In Studio: ***Hashtag Jam Plan***

Project 5: Due by midnight

Next Week:

- **Read:** DeLaure, Marilyn, and Moritz Fink. “Introduction.” In *Culture Jamming: Activism and the Art of Cultural Resistance*, edited by Marilyn DeLaure and Moritz Fink, 1–10.

Project Preview: ***Campaign Sketch for a System Jam***

Apr 7:

Week 11_Bridging Remix to Explicit Culture Jamming

Presentation: *Designing Media Systems*

In Studio: *Campaign Sketch for a System Jam*

Apr 14:

Week 12_Final Jam Development & Studio

Presentation: *Tuning for the Signal*

In Studio: *Final Jam Concept & Proposal*

Apr 21:

Week 13_Production and Preparation

In Studio: *Final Jam Development*

Apr 28:

Week 14_Final Presentations & Peer Critique

In Studio: *Final Jam Presentations, part 1*

May 5:

Week 14_Class Wrap-Up

In Studio: *Final Jam Presentations, part 2*

Course Grade Determination

→ **Projects** are informal creative exercises that are delivered as sketches and prototypes for bigger projects

→ **Assignments** are formal expressions of ideas designed for a general public audience

Project or Assignment	Due Dates	Points
Project 1: <i>Institutional Remix</i>	Jan 27	05
Project 2: <i>Billboard Banditry</i>	Feb 3	05
Project 3: <i>Imaginary Hardware</i>	Feb 10	05
Assignment 1: <i>Subvertising</i>	Mar 3	10
Project 4: <i>Honest Interface Jam</i>	Mar 24	05
Project 5: <i>Hashtag Jam</i>	Mar 31	05
Midterm Pt 1	Mar 10	10
Midterm Pt 2	Mar 10	20
Group Final Assignment and Presentation	May 5	25
Individual Final assignment	Final reflection assignment	10
Total		100

Course & Instructor Policies

All Work must be submitted by the due date
Communicate in advance of any deadline!

There are two exam dates for the course. Students must be present in class both days.

- If a student is sick on the day of the exam—or if there is another emergency on that day—they must communicate with the instructor **before** class begins via MS Teams chat
- If a student does not attend class or communicate before the date of an exam, no make-up exam will be made available.

Extra credit

- There is nothing “extra” in real life, so how can a professor jam that?
- During the semester, a colleague doing creative work related to this class may offer opportunities for participation (talks, studio visits, etc.). Should this arise, your participation may count as extra credit in our course.
- Please listen for opportunities such as these during class opening announcements, especially after the midterm.

Late work: Not Accepted

Class attendance

- This class meets one day a week throughout the semester
- Students learn from me, from their readings and homework, and from their own projects. BUT they will learn as much from their peers
- Participation in the class and with each other is crucial to your learning
- **I take attendance at every class session.**
- Students are allowed **TWO unexcused absences** without penalty.
- The third absence **reduces** the final letter grade by a half-step
- The fourth absence results in a **failing** grade for the course.

Classroom citizenship:

- This class will be fun, challenging, and meaningful.
- It is common for students to appreciate this class while also finding it difficult at times.
- It would not be out of the ordinary for you to go home and wonder how to make sense of what you are trying to create, or how to execute your vision.
- To ease any frustration, it is our job, together, to create a safe classroom—a place that encourages community, support, and assistance while you develop as a creator and thinker.

- You are all in this course, together, learning to be creative, thoughtful, and sensitive.
- Please keep in mind that each student brings a different set of experiences, skills, and values to the classroom.
- In our class, we will prioritize respect, and reserve judgment.

Classroom citizenship

- Regular class participation is expected.
- A portion of the grade for this course—the group project—is directly tied to your participation in this class.
- It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs).
- Class participation is documented by faculty.
- Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus.
- Failure to comply with these University requirements is a violation of the Student Code of Conduct.

Class Recordings

RECORDING OF LECTURES is strictly prohibited.

- Unless the AccessAbility Resource Center has approved the student to record the instruction, students are expressly prohibited from recording any part of this course.
- Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation.
- Failure to comply with these University requirements is a violation of the Student Code of Conduct.
- If the instructor or a UTD school/department/office records any part of a classroom lecture, consent of the students identifiable in the recordings is required prior to its use unless an exception is allowed by law.

UT Dallas Syllabus Policies and Procedures

- The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus: Review the catalog sections regarding the credit/no credit or pass/fail grading option and withdrawal from class. See <http://go.utdallas.edu/syllabus-policies> for these policies.

Accessibility

- It is our responsibility to enable the full participation of all students in terms of access to course materials, lectures, and other activities.
- If you require accommodations under the Americans with Disabilities Act Amendment Act -2008 (ADAAA), please present your letter of accommodations from the Office of Student AccessAbility to your Teaching Assistant on the FIRST DAY of class.
- This is very important so that we can make appropriate arrangements to enable your participation. DISCUSSIONS regarding accommodations are CONFIDENTIAL.
- For more information about the UTD, Office of Student AccessAbility:
- Office phone: 972-883-6104
- Email: studentaccessability@utdallas.edu