

Course Syllabus

CULTURE JAMMING ATCM 4330.001 *Section 88063*
Spring 2018 *Meeting on Tuesday from 1-3:45 in ATC 2.914*

Professor Contact Information

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972-883-7548

ATC 2.917 (find me across the hall from our classroom)

Office hours: right after class, 3:45-4:45 on Tuesdays and by appointment—email, please

LabSynthE Studio Hours: We meet on Wednesdays from 10-noon in ATC 1.917; all are welcome to join

Website: www.missconceptions.net

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

Course Pre-requisites include [ATCM 2335](#) 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.
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Required Textbooks and Materials

Purchase or check out from the library:

Culture Jamming: Activism and the Art of Cultural Resistance, edited by Marilyn DeLaure and Moritz Fink with a Foreword by Mark Dery, NYU Press, 2017.

ISBN: 147980620X

Other materials we will view in class:

Selections from *Disobedient Electronics*, edited by Garnet Hertz, Critical Making Studio Press, 2017 (available as a downloadable PDF).

Jonah Peretti's *My Nike Exchange*, available online

The Yes Men, (viewing available on Amazon, we will screen it in class together)

Suggested Course Materials

Students will need various supplies throughout the course, ranging from laser prints and tape to hard-drive storage (cloud storage will suffice). For “in studio” sessions, the instructor will provide sample materials. Students will provide additional materials based on decisions they make in regards to their final projects.

Assignments & Academic Calendar

(Topics, Reading Assignments, Due Dates, Exam Dates)

This calendar appears week-by-week on eLearning for easier viewing than Word’s table-view below. Also see eLearning where I have uploaded a non-table version of the calendar for an alternate view of the weekly breakdown in a secondary (non-table formatted/easier for speech-to-text) document.

Week	Date (2018)	Topic/Reading/Viewing	In Studio	Group Think
Week 1	Aug. 21	Introduction to CJ	Introductory Discussion: The case of Emily Walker	Form Groups
Week 2	Aug. 28	“Culture Jamming: Hashing, Slashing, and Sniping in the Empire of Signs” by Mark Dery (39-61) PROJ 1 DUE	Tape Transfers: Bring a small (no larger than 2 by 3 inches) laser print to translate the concept “put your money where your mouth is”	Group Think/Proj1: Does your project fulfill Dery’s definition of a culture jam?
Week 3	Sept. 4	“Pranking Rhetoric: ‘Culture Jamming’ as Media Activism” by Christine Harold (62-90) PROJ 2	Acetate Transfers: Bring a horizontally flipped laser print up to 7 by 9 inches	Group Think/Proj. 2: Does your project fulfill Harold’s ideas about pranking rhetoric?
Week 4	Sept. 11	Preparing files for the laser cutter	Laser cutting; Bring .ai files for stencils	Take a walk to the machine shop!
Week 5	Sept. 18	“The Faker as Producer: The Politics of Fabrication and the Three Orders of the Fake” by Marco Deseriis (91-112) PROJ 3 DUE	Illustrator Tutorial	Group Think/Proj. 3: Does your project fulfill Deseriis’ ideas about the “fake”?
Week 6	Sept. 25	“From Culture Jamming to Cultural Acupuncture” by Henry Jenkins PROJ 4 DUE and ASSIG 1 DUE	Lab time to get help on your Assignment 2 projects	Group Think/Proj. 4: Does your project fulfill Jenkins’ ideas about the work of “cultural acupuncture”?

Week 7	Oct. 2	Selections from Garnet Hertz's zine, <i>Disobedient Electronics</i> ;	"Archive of Unnamed Women" Workshop in class with Professors Burrough and Starnaman	
Week 8	Oct. 9	ASSIG 2 DUE & Quiz 1	In class feedback on final project ideas	Present your unposter assignment today
Week 9	Oct. 16	"Never Mind the Bollocks: Shepard Fairey's Fight for Appropriation, Fair Use, and Free Culture" by Evelyn McDonnell	Visit with The Gizmology Lab today, pending availability	Continue revision, iteration, and production on final projects
Week 10	Oct. 23	"The Day I Killed Freedom of Expression" by Kembrew McLeod	The Pen Tool, Free Culture, and brandsoftheworld	Continue revision, iteration, and production on final projects
Week 11	Oct. 30	The Yes Men Fix The World screening		
Week 12	Nov. 6	Quiz 2 All hands on deck. Final production on individual and group projects with help	workshop on casting resin Groups develop production for group projects	Continue revision, on final projects
Week 13	Nov. 13	Final week for work in class on individual and group projects.	Get help! Use this time to receive feedback or help on your project!	Get help! Work in class! We can't help you if we can't observe you while you work.
Week 14	Nov. 20	Thanksgiving Break		
Week 15	Nov. 27	Final individual assignment presentations; Final individual assignment texts (artist statement and process paper) also due	Final individual presentations	Final individual presentations
Week 16	Dec. 4	Group Presentations: Might be the Dinner Party, a visit to a locker exhibit, or something else	(last day of class)	

***Grading Policy Follows on the Next Page
Grading Policy***

Projects are thought experiments, assignments are studio challenges.

Project or Assignment	Due Dates in spring 2018	Percentages = Points
Project 1 "Culture Jam"	8/28	05
Project 2 "Prank"	9/4	05
Project 3 "Fake"	9/18	05
Assignment 1 "Food Printing"	9/25	10
Project 4 "Cultural Acupuncture"	9/25	05
Assignment 2 "Unposter"	10/9	20
Quiz 1	10/9	10
Quiz 2	11/6	10
Individual Final Assignment and Presentation	11/27	20
Group Final Assignment and Presentation	12/4	10
Total	It all adds up to 100 (points and percentages are the same throughout the course)	100

Grading Formula

In total 100 points are possible.

A+ = 98 - 100 / A = 93 - 97 / A- = 90 - 92

B+ = 88 - 89 / B = 83 - 87 / B- = 80 - 82

C+ = 78 - 79 / C = 73 - 77 / C- = 70 - 72

D+ = 68 - 69 / D = 63 - 67 / D- = 60 - 62

A grade of incomplete may be given, at the discretion of the instructor, when a student has completed at least 75% of the required course material but cannot complete all requirements by the end of the semester. Be careful to honor University due dates.

Course & Instructor Policies

Make-up exams:

There are two quizzes in this class. If you know you will not be present in class ahead of time, schedule a time for a make-up exam. If you are sick on the day of the exam and communicate with the instructor before noon, we will schedule a make-up exam. If a student simply does not attend class on the day of an exam there will be no make-up exam available.

Extra credit: There is nothing "extra" in real life. I don't believe in extra.

Late work: Creative assignments will be accepted up to one week late at a penalty of 10% reduction for the first day late and 20% reduction for more than one day late.

Class attendance: This class meets one day a week throughout the semester. It is my pedagogical belief that students will learn the most from each other. Your participation in the class and with each other is crucial to your growth. You will not receive points for physically being in the classroom; you will,

however, learn more by consistently engaging with your group members and the class at large during critique sessions and discussions.

Classroom citizenship: Culture jamming is a political activity. Even if you think, “I am not political,” you will find yourself working on a project by the end of the course in which you will have an opinion about something relevant to contemporary media and society. 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. This can be, at times, a frustrating part of the growing pains of your college experience. To ease this, it is our job, together, to create a safe classroom—a place that encourages community, support, and assistance while you grow and develop in a course that challenges you 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.

Off-campus Instruction and Course Activities

Below is a description of any travel and/or risk-related activity associated with this course.

There are no off-campus activities mandatory for this course. However, this semester your instructor will be in residence at The Dallas Museum of Art. I will talk about the project on view in the C3 space during our class and encourage you to visit during one of the gallery talks or workshops should you be interested in seeing this type of art installation.

Comet Creed

This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

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.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.