

Culture Jamming [ATCM 4330.001]

Heidi Rae Cooley



“Barcoded Escape.” Adbusters.
Used for “Understanding Culture Jamming and How It Can Create Social Change” by Nicki Lisa Cole,
Thought.co, 13 Decenberm 2918.

Spring 2019
Tuesdays, 4 - 6:45pm
ATC 2.914

Professor Contact Information

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Office hours: Tuesdays, 3 – 4pm, and by appointment

Email is the best way to reach me. Please allow 24 hours before re-emailing.

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

Course pre-requisites include [ATCM 2335](#) and [ATCM 3320](#)

Course Description [Catalog]

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. [NOTE: This section of the course understands practice broadly and, in many instances, takes advantage of the affordances of students' smart phones and prosumer software.]

Student Learning Objectives/Outcomes

Students who successfully complete Culture Jamming (001) will:

- Define key terms and concepts relevant to the history, logic, and practice of culture jamming
 - Discuss examples of culture jamming from a critically-informed (e.g., historical, theoretical, ethical, political) perspective
 - Demonstrate the ability to design and implement--individually and collaboratively--creative and provocative examples of culture jamming
 - Evaluate the potential impact of their own culture jamming practices
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Instructional delivery strategy: This course will be 80% discussion and studio activity. The instructor will devote no more than 20% of course time to brief background lectures.

Required Textbooks and Materials

All required texts will be accessible via eLearning. Students are expected to read the assigned readings before class and have them accessible for in-class discussion.

Other Course Materials

This course assumes that students have a smart phone. Several of the activities in class will use these devices.

Students are expected to check their UT-D email regularly—or have their UT-D email forwarded to their preferred email account.

In week three of course, students will bring with them a small, inexpensive plush toy.

Links to additional information:

Culture jamming:

- <https://depts.washington.edu/ccce/polcommcampaigns/CultureJamming.htm>
- <https://www.thoughtco.com/culture-jamming-3026194>
- <https://blog.ticky.com/a-brief-history-of-culture-jamming/>
- <http://we-make-money-not-art.com/category/culture-jamming/>
- <http://henryjenkins.org/blog/2017/9/7/an-interview-with-moritz-fink-and-marilyn-delaurie-part-one>
- <https://www.theatlantic.com/technology/archive/2012/05/the-new-culture-jamming-how-activists-will-respond-to-online-advertising/257176/>
- <https://www.fromthesquare.org/disquiet-cultural-front-culture-jamming-age-trump/#.XDeZIs9Kgk8>

Situationists:

- <https://www.cddc.vt.edu/sionline/index.html>

Remix & mash-up

- <https://techcrunch.com/2015/03/22/from-artistic-to-technological-mash-up/>

Assignments

Participation: Attending class each week, participating in class discussions, and actively engaging in activities are crucial to performing well in class. I expect that students come to class meetings on time and prepared to discuss the day's assigned materials, and ready to experiment. Arriving late and/or unprepared communicates a lack of consideration for the course and your colleagues.

10 points (10% of final grade)

Short critical reflection [500 words] regarding toy-modding activity: In week three, students will participate in a toy-modding activity. The subsequent critical reflection assignment invites students to think critically about the activity. Specifically, students should address how the activity speaks to the themes addressed during the first three weeks of the course. These themes include the nature and work of power, culture, and tactical intervention.

5 points (5% of final grade)

Scrapbook and critical reflection [scrapbook: 9 pages; critical reflection: 1000 -1250 words]: Students will compile a scrapbook that documents the first seven weeks of the course. Each week will be represented by a scrapbook page that documents activities and insights pertaining to the course, its themes, and the questions raised (for the student) in and out of class regarding the work of culture jamming. A cover page will introduce the scrapbook and a summary page will conclude it. (Here, it is important to consider that a scrapbook is different from a notebook or journal.) The critical reflection that accompanies the scrapbook will offer a clearly articulated, well organized discussion of the first seven weeks of class. Students will reflect on the scrapbook as a record of their engagement with class materials, activities, and discussions. More successful reflections will move beyond a narrative account of what we discussed and what we did in class to consider what the student has realized and what, for the student, is yet to be questioned, uncovered, and/or addressed. [NOTE: both scrapbook and reflection will be submitted digitally. Those scrapbooks that assume analog form will need to be scanned.]

10 points for scrapbook + 10 points for critical reflection = 20 points (20% of final grade)

Midterm exam: In week eight, students will take a midterm exam from home via the eLearning platform. The exam will launch at the start of class. (Duration of exam: TBD.)

15 points (15% of final grade)

Design and implementation of content for tilty-table platform: Efforts during the second half the semester will focus on reinterpreting the Richardson/Dallas/Metroplex area. Students will identify sites of potential critical interest that might open onto unacknowledged/alternative histories or speculative fictions of place. Culture jamming, in this case, will take the form of "place hacking": projects will aim to intervene in or counter people's understandings of familiar sites, sites that are local and/or seemingly unremarkable. In groups, students will collaborate to conduct research and produce content for the Public Interactives Research Lab's interactive tilty-table platform. A public presentation of the site-based projects will take place during the first hour of class on April 30. A handout with instructions and rubric will be distributed in class in week eight.

20 points (20% of final grade)

Critical self-reflection about tilty-table project: Following the presentation of unacknowledged/alternative histories and speculative fictions of place produced for the tilty-table platform, students will compose a clearly articulated, well organized essay (1250-1750 words) that reflects critically on the tilty-table content presented. Students will describe the collection of histories/fictions and how they work together to tactically reinterpret places in the Dallas area. Then, they will address the particular project they collaborated on: what place did the group select and why? How did they go about reinterpreting that place? What narrative and design choices did they make? What were the goals of those decisions? In what ways were the group's efforts successful? How did the individual student contribute to the project? How has the experience influenced the student's thinking, for

example, about the Dallas area, tactical uses of technology, collaboration, culture jamming practices? More successful reflections will move beyond a description of the histories/fictions and/or a narrative account of project development to consider what the student has realized and what, for the student, is yet to be questioned, uncovered, and/or addressed. Likewise, more successful reflections will employ course-relevant vocabulary and draw on course readings and class discussions.

20 points (20% of final grade)

Finale: Instead of a final exam, students will participate in a finale, that is, a culminating activity foregrounding students' insights about the work of culture jamming.

10 points (10% of final grade)

Grading Policy

There is a total of 100 points possible. Points are equivalent to percentages (e.g., 5 points = 5% of total grade).

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

Attendance: Attendance is a requirement. Except in extraordinary circumstances, more than two absences in a 15 - week course that meets once a week indicates a student's inability to perform well enough to complete the course with a passing grade. If you must be absent, please email me promptly.

Screens in the seminar room: I allow screens in the classroom. In fact, we will be using these devices frequently during the semester. However, they should be muted or set to "Vibrate" or "Silent" and I expect that no one will take phone calls during class (except in extreme cases, e.g., emergencies). Texting and other social media practice during class will be considered impolite UNLESS otherwise specified. In cases where screen use disrupts class, culpable student(s) will be asked to leave.

Late work and incompletes: With the exception of real emergencies, I do not give credit for late work. If you're having a real emergency, please talk with me as soon as possible.

Extra credit: There is no extra credit in life. I do not offer extra credit.

Accommodations: Any student with a disability that requires accommodations under the American's with Disabilities Act Amendment Act -2008 (ADAAA) should contact the Office of Student AccessAbility (972.883.6104; studentaccessability@utdallas.edu) to make arrangements for appropriate accommodations. Once secured, present your letter of accommodations to me and we will schedule a meeting to discuss how we might best support your success in the class. The Office of Student AccessAbility is located in the Student Service Building (SSB), suite 3.200.

Academic honesty: The Office of Community Standards and Integrity website states the following: “Every student at UT Dallas is expected to exercise independent thought and expression as he or she strives for academic achievement. Incorporated in the quest for intellectual growth are the expectations of honesty, originality in written and oral expression, a respect for the exchange of ideas, and acknowledgement and recognition of the abilities and contributions of others.” (<https://www.utdallas.edu/conduct/integrity/>)

Plagiarism will be referred to the Dean of Students and may result in a failing grade on the plagiarized assignment and/or possible disciplinary action by the university. If you have any questions regarding the proper use of outside sources or the distinction between sampling and plagiarism, I encourage you to meet with me.

Syllabus change policy: This syllabus is a guideline for the course and is subject to change with advance notice and discussion.

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 <https://go.utdallas.edu/syllabus-policies> for these policies.

Schedule of classes

WEEK	DATE	READINGS	STUDIO ACTIVITY
POWER & CULTURE			
1	1/15	Introductions	Survey of culture and power in ATC building
2	1/22	Foucault, “Revolutionary Action: ‘Until Now’”	Sticker art intervention
3	1/29	Striphas, “Culture” De Certeau, “Strategies and Tactics” [Bring small, inexpensive plush toy to class]	Toy-modding
Wednesday, 1/30: Census day; last day to drop without “W”			

WEEK	DATE	READINGS	STUDIO ACTIVITY
Friday, 2/1: Short critical reflection due to eLearning by 11:59pm			
JAMMING CULTURE: HISTORY, THEORY, PRACTICE			
4	2/5	DeLaure and Fink, "Introduction"	Photo manipulation
5	2/12	Harold, "Pranking Rhetoric: 'Culture Jamming' as Media Activism"	Un-advertisement design
6	2/19	Levine, "Putting the 'Jamming' into Culture Jamming: Theory, Praxis, and Cultural Production in the Arab Spring"	TBD
7	2/26	Jenkins, "From Culture Jamming to Cultural Acupuncture."	TBD
Friday, 3/1: Scrapbook and critical reflection due to eLearning by 11:59pm			
8	3/5	Midterm exam via eLearning (at home)	n/a
Saturday, 3/9: Midterm grades available			
HACKING PLACE: TACTICAL REINTERPRETATIONS OF THE DALLAS AREA			
9	3/12	Raley, "Introduction: Tactical Media as Virtuositic Performance" ***Meet in PIRL (ATC 1.705)	Introduction to tilty-table technology
Spring break			
10	3/26	Readings re: history of Dallas area ***Meet in McDermott Library's Instruction Room (MC 2.534)	Presentation re: library resources and good research practices Demo: Ward One App
11	4/2	TBD	Group work
12	4/9	TBD	Group work
13	4/16	TBD	Group work
14	4/23	TBD	Begin loading projects
15	4/30	Public presentation of unacknowledged/alternative histories and speculative fictions Post-presentation discussion	
Friday, 5/3: Critical self-reflection re: tilty-table project due to eLearning by 11:59pm			
Saturday, 5/4: Reading day			

Bibliography

De Certeau, Michel. "Strategies and Tactics." *The Practice of Everyday Life*. Berkeley, CA: University of California Press, 1988 [1984]. 34-39.

DeLaure, Marylin, Moritz Fink, and Mark Dery, eds. *Culture Jamming: Activism and the Art of Cultural Resistance*. NY: New York University Press, 2017. Available online via McDermott Library:

https://utdallas.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9927710649201421&context=L&vid=01UT_DALLAS:UTDALMA&search_scope=MyInstitution&tab=LibraryCatalog&lang=en

- DeLaure, Marylin and Moritz Fink. "Introduction." 1-35.
- Harold, Christine. "Pranking Rhetoric: 'Culture Jamming' as Media Activism." 62-90.
- Levine, Mark. "Putting the 'Jamming' into Culture Jamming: Theory, Praxis, and Cultural Production during the Arab Spring." 113-132.
- Jenkins, Henry. "From Culture Jamming to Cultural Acupuncture." 133-158.

Foucault, Michel. "Revolutionary Action: 'Until Now'." *Language, Counter-Memory, Practice. Selected Essays and Interviews*. Ed. and intro. Donald F. Bouchard. Ithaca, NY: Cornell University Press, 1977. 218-233.

Raley, Rita. "Introduction: Tactical Media as Virtuositic Performance." *Tactical Media*. Minneapolis, MN: University of Minnesota Press, 2009. 1-30. Available online via McDermott Library:

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Striphas, Ted. "Culture." *Digital Keywords: A Vocabulary of Information Society and Culture*. Ed. Benjamin Peters. Princeton, NJ: Princeton University Press, 2016. 70-80.