

## SYLLABUS – Media on the Internet

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Course Number.....DA 610  
Semester.....2017 Winter Residency  
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### Welcome

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Welcome to Media on the Internet! This course will ask you to engage critically with the affect of the internet on art production and distribution. How has the internet changed art? This will be a part-practical, part-theoretical course that will involve getting your hands dirty with basic HTML and CSS code, while also gaining a theoretical background in media politics, remix culture, and internet art history. Through readings and discussion, we will evaluate the political, social, and artistic consequences of living through a global “always on” network, and examine how artists are reacting to it in both supportive and disruptive ways.

### Main Course Topics

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- Internet art and the web browser as an art medium
- Remixing audio and video on the web
- Emergence, and the influence of a media environment on its content
- Social sculpture and creative approaches to social networks
- The politics of “spectacular” living, and artistic responses to it
- The birth of streaming services and alternative product models
- Introductory HTML and CSS

### Learning Objectives

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At the conclusion of this course, you will be able to do the following:

- Write media-rich websites using HTML and CSS
- Contextualize new networked art within a historical framework
- Engage creatively with the web browser as an art medium
- Use theoretical frameworks to evaluate the consequences of networked media on our lives
- Create artworks that respond to the contemporary genre of relational aesthetics
- Optimize audio and video for streaming on the web

### Course Format

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- 2 residency projects
  - Audiovisual Internet Collage
  - Participatory Network / System Design
- 1 online video series sharing independent research
- 1 in-class presentation on an internet artwork
- Small nightly creative assignments
- Assigned readings
- In-class discussions and coding sessions

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## Assignment Instructions:

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### In-class Presentation

Each student will lead an in-class discussion on an assigned internet artwork. Please briefly present about the artwork, and bring several questions for the class so that we can participate in a discourse about the work. You may wish to share other related artworks by the artist, or details about the artist's practice. You can use any media such as video, audio, and websites to accompany your presentation (in other words, I will “give you the floor”).

### Audiovisual Internet Collage

Use your knowledge of HTML and CSS to create a collage artwork of web media in the browser.

This media may include embedded internet content such as images, sound (i.e. SoundCloud), video (i.e. YouTube), or social media (i.e. tweets) and/or your own images, sounds, videos, or text.

For this project, your artistry will be focused on curating and structuring the media. The art will exist in how you arrange and juxtapose different elements. (Therefore, displaying one existing artwork is not enough).

Your collage may be interactive, but is not required to be. Interactivity could mean: using hyperlinks to navigate to different pages; interacting with embedded media (i.e. starting/stopping videos); or using JavaScript, although JavaScript will not be covered in class.

Consider

- Narrative and meaning: Does your website tell a story, or is it purely aesthetic? Can you tell a story using entirely sampled media?
- Are you hiding the default style of HTML, or making use of it?
- Be free in your use of sampled and embedded media.

### Participatory Network / Systems Design

The writings of McLuhan, Ascott, and Beuys describe how a system is a compositional force in which participants “negotiate for meaning” (Ascott) within certain boundaries.

In this project, you will envision a participatory environment in which participants will have an experience. Your project will likely fit one of the following categories: relational artwork (social sculpture) or commercial product design (startup).

For example, your participatory environment might take the form a social situation or event, or a tool enabled by creating social connections. **By using human relationships as your material, what can you create? What goals can you achieve?**

Your project will stay purely fictional – you do not need to implement it for this class. Instead, you will create a website that documents this system. Therefore, the assignment will be similar to a “design fiction” project, in which you document a fictional event. For this website, you are encouraged to use a template from HTML5UP, and you may use any media available (including media sampled from the web).

## Research Video Series

During the online portion of the class, you will undertake further research into a topic relevant to the class, and share your research with the class through 3 videos (one per week) in which you teach the class about what you've learned.

Potential topics could include: using a CSS framework, creating a portfolio website, further research into relational art, further research into an internet artist, web design trends, interactivity, monetary compensation for streamed media, etc.

In other words, take a topic we have touched on in class and “make it your own” by leading our class in learning about it. For each topic, I can recommend a book or resource to guide your research.

As part of this project, you will also watch and write short responses to the videos of other students in the class.

## Readings

### Unit 1: Browser Art

Selection from *Internet Art* by Rachel Greene

“Production/Reproduction”, Laszlo Mohaly-Nagy

*Understanding Media*, Marshall McLuhan (excerpt)

“What is the Meaning of The Medium is the Message?”, Mark Federman

*The Gift*, Lewis Hyde (excerpt)

*Common as Air*, Lewis Hyde (excerpt)

### Unit 2: Network Art

*Art as Experience*, John Dewey (excerpt)

"Is There Love in the Telematic Embrace?," Roy Ascott

*Society of the Spectacle*, Guy DeBord

"The Art of Watching Databases," Geert Lovink, from *Video Vortex Reader II*

"Relational Aesthetics," Bourriaud

Introduction to *Living as Form*, ed. Nato Thompson

Selections from “Social Sculpture” by Joseph Beuys

Interview with Garrett Tisselly

## Grading

Course Elements	Percent
Discussion and Participation	10.00%
In-Class Presentation	5.00%
Audiovisual Collage	25.00%
Participatory Network / System Design	25.00%
Independent Research	25.00%
Small nightly assignments	10.00%
<b>TOTAL</b>	100%

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**Grade Scale**

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A	93 or more points
A-	90 - 92 points
B+	87 - 89 points
B	83 - 86 points
B-	80 - 82 points
C+	77 - 79 points
C	73 - 76 points
C-	70 - 72 points
D	60 - 69 points
F	59 points and below

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**Course Policies**

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**Communication:**

Faculty will be available at their Goucher email address and will respond to queries within 24-48 hours. Course participants are responsible for maintaining continuous involvement with faculty, fellow students and student groups. In particular, participation in all online discussions is required. Ongoing communication allows you to gain deeper insights into the content, activities and assignments in the course. Please give notice of any obstacle that prevents this.

You are encouraged to ask questions whenever information needs clarifying.

For questions pertaining to your assignments: send an email directly to the instructor (please do not post personal questions on the discussion board).

For questions about assignments that may be interesting and helpful to other class members: please use the discussion board.

For problems with technical aspects of the website: contact [helpdesk@goucher.edu](mailto:helpdesk@goucher.edu) (you may copy the instructor).

**Missed Work:**

You are responsible for material covered in the course. It is your sole responsibility to obtain any materials missed.

**Late Policy:**

For proper graduate student learning to occur, pacing of content mastery is critical. Therefore, assignments are to be completed on time. If extreme circumstances prevent an assignment to be completed in a timely fashion, please notify me before the assignment is due so a new date can be negotiated. Only follow-ups completed by the due date can be redone. Late assignments without such notification will be docked.

**Academic Integrity:**

All final work products are to be the independent work of each student and stored in the electronic portfolio. Suspected violations of the Honor Code will be referred to the Academic Honor Board. For a full description of the code and what constitutes a violation of the code, refer to the Goucher Handbook or online at [www.goucher.edu/x1292.xml](http://www.goucher.edu/x1292.xml).