

ART 3001

INTERNET ART

OSU ART & TECHNOLOGY

SPRING 2021

JANUARY 11- APRIL 23

SYLLABUS

CLASS SESSIONS

Tuesdays & Thursdays 11:10AM -1:55AM EST

Remote Delivery Method

Located on ~*~The Internet~*~

INSTRUCTORS

Dalena Tran + + Hiram Sab

tran.878@osu.edu + + sab.1@osu.edu

Office hours by appointment

DESCRIPTION

This studio course introduces students to the World Wide Web. We will explore creative, technical, and critical tools to realize web-based projects. This course is focused on gaining a deeper understanding of the Internet as a medium & platform for creative expression—where did it come from, how does it work, how do you make things for it, and what do you want to say?

Technical workshops on HTML, CSS, JavaScript, and web design support the development of a series of studio projects utilizing a variety of network tools. These projects are framed by seminar-style discussions examining the cultural, social, political, and philosophical implications of the Internet. We'll consider the roles of race, gender, sexuality, disability, class, and influence within an increasingly networked world, and strategies of response as artists, designers, & technologists.

FORMAT & DELIVERY

Within the current paradigm of physical distancing, this course will be taught [entirely online—across the world wide web](#). This is a process-oriented studio. It is comprised of assignments (exercises, & projects), participatory activities (workshops/exercises & presentations), individual and group discussions, and reviews. Synchronous Zoom and Mozilla Hubs meetings are used to introduce assignments, view screenings, have group critique and discussions, and most importantly do workshops together. The workshops done in class work towards exercises assigned in the course. Students are expected to complete weekly tasks, readings and responses, and Projects asynchronously unless it is an open-studio day or unless otherwise noted in the schedule.

CREDIT HOURS & WORK EXPECTATIONS

This is a 3-credit-hour, 16-week studio course. According to Ohio State policy, students should expect around 6 hours per week of time spent on direct instruction (workshops and discussions) in addition to 3 hours of out of class work such as readings, exercises, & projects to receive a grade of (C) average. In total, students should be prepared to commit a minimum of 9 hours per week to this course.

DISCUSSIONS

We will have eight discussions during the quarter. Each week, you are required to read/watch/listen to at least one of the posted media in advance. In addition, each person will be responsible for leading one 30 minute discussion, along with 1-2 other people. You can sign up for your preferred discussion week by posted to [DISCUSSIONS ⇒ #init](#) with your top three choices. We will assign based on order received. Your group and discussion assignments can be viewed in the [discussion spreadsheet](#). We will take the liberty of assigning you to a discussion group if you fail to sign up in time.

For the discussion you lead:

- Consume all posted media
- Prepare a few slides to focus the discussion. Include key points from the media, and a couple relevant external references or examples. These examples might be artworks, news articles, websites quotes, videos, etc.
- Prepare a set of questions to guide the discussion
- Meet with us during office hours in advance of your discussion to review your questions and plan. Reach out to us on Discord in advance to schedule a time to meet.

WEEKLIES

As the name suggests, weeklies are due every week throughout the semester (between mon-sun at your convenience). Weeklies include ongoing [blog entries](#) and contributions to the class [web crawl archive](#) via are.na (more details below). Weeklies help keep you actively engaged with the web as a platform and tool for creative expression and exploration. They are meant to be light-hearted while establishing a working methodology around internet practices.

>>BLOG ENTRY

You will maintain a blog throughout the semester. With the exception of the first week, you will write a blog entry every week that responds to our workshops, exercises, readings, discussions, and/or presentations in our course. Though you do not need to touch on everything that may have occurred during class, you should involve your personal thoughts and reflections for that week. This can also include other things happening in your life that you would like to share on the web. They should be at least 3 paragraphs (~400+ words) but feel free to use your web space creatively. Space out your paragraphs, use line breaks, text transformations, and indents expressively. As we learn how to incorporate styling, interaction, and animations, it will broaden your skills to express yourself through the web. You should incorporate a variety of images, audio, and other media forms if they help you formulate your thoughts on the web. Each entry should be written as an .html page with a title and date. Have a look at Laurel Schulst's [ellipsis blog](#) for some inspiration. Submit your link to [WEEKLIES](#) [⇒](#) accordingly

>>WEB CRAWL ARCHIVE

We will create a database of websites as a class and we will continue contributing to this database throughout the rest of the semester. Join our [are.na group](#) (sign-up for an account if you haven't already). Crawl the web for innovative, creative, or unconventional websites in their interaction, structure, design, purpose, philosophy, or context. Find 10 websites to begin this exercise (week 2). Add each link as a new block in our [Web Crawl Archive](#) channel on are.na. In the block's description, give a two+ sentence statement as to why you chose the website and why you think it is innovative, creative, or unconventional. Each week, you should add to the channel by contributing 2+ links & a correlating description. This process and collection will serve as a resource and to broaden our scope and diversify the ways we envision the web as both a medium and platform. Below are some existing are.na channels to begin your search. Interact with a handful of websites before selecting and post only ones that are not already in our archive.

START HERE

[ONE](#) :: [TWO](#) :: [THREE](#) :: [FOUR](#) :: [FIVE](#) :: [SIX](#) :: [SEVEN](#) :: [EIGHT](#) :: [NINE](#) :: [TEN](#)

WORKSHOPS & EXERCISES

Workshops and Exercises in class go hand-in-hand. As long as you are present and participating in the class workshops, you should be able to complete each exercise without much time spent outside of class. That means you need to gain access to a second screen to follow along fluidly. Exercises are either completed in one

class session or over the course of several workshop class sessions. See the schedule for more information on when workshops are and when exercises are due.

PROJECTS

You will complete two projects in this course. Projects are due at the start of class on the date assigned. Projects may be turned in up to one week late for a one letter grade deduction off the project grade. Work that is more than one week late will not be accepted. If you are absent, you are still expected to turn in projects online by the deadline. Extra time will not be given for work lost due to save issues, software errors, computer crash, etc. You should regularly backup your files on your desktop, online, and/or on an external hard drive or USB stick in case your computer is lost.

GRADING

Percentage breakdown is as follows:

- 10% — Participation & Interaction
- 10% — Weeklies
- 20% — _____
- 10% — _____
- 20% — _____
- 30% — _____

Your work will be assessed according to your overall enthusiasm: The amount of time, effort, and thought you contribute to the course; your willingness to explore, take risks, and expand into a new range of experiences; attention to quality of ideas and quality in execution of your ideas; critical thought; skills in craft according to assignment objectives; an understanding of materials presented in class and an ability to relate course materials to discussions, assignments, and your own art practice.

LATE ASSIGNMENTS

If you miss deadlines due to valid, extenuating circumstances you may submit the required work at a date agreed upon with us. Please contact us to discuss modifying the deadline prior to the original deadline.

COURSE TOOLS, TECHNOLOGY, & ACCOUNTS

- A stable internet connection & a focused working environment

- Basic computer and web-browsing skills
- **CarmenZoom Virtual Meetings** (<https://go.osu.edu/Bqdx>)
- Hardware
 - Computer mouse
 - **Second monitor or screen**: A second monitor or screen is CRUCIAL to perform well in the class. We will be doing hands on work throughout the semester and you need a second screen in order to work while following along. Please contact me directly if you do not have access to a second screen.
 - Computer: OS X, Windows 7+, or Linux that can support Zoom calls and Hubs meetings
 - Webcam
 - Microphone
 - Full HD Display
 - Headphones/Earphones
- Software/Accounts
 - Carmen Account
 - Discord Account & App
 - Github & git
 - Visual Studio Code
 - Vimeo Account
 - Mozilla Hubs

DATA RESPONSIBILITY

Back up your work. Inevitably, computers crash. Sometimes they get stolen. There are measures that you can take to prevent significant loss of data. These include Cloud back-ups, external devices or disc storage.

ATTENDANCE

The successful completion of this course relies on workshop submissions, project updates and submissions, attending zoom and hubs sessions, and student participation in discussions. Timely and consistent contributions are critical to deliver the content of this course.

Timely and productive class activities and meeting in-progress deadlines are factors in evaluation of assignments. Please arrive on time for each class session. If you are more than 10 minutes late, you will be marked tardy. Three tardies result in one unexcused absence. All absences from class will be counted, however, and in the instance that you miss three class meetings, I will request to meet with you to discuss concerns pertaining to attendance. The Department of Art recognizes that students may on occasion miss class due to extenuating circumstances such as illness, emergency or other important matters. When this occurs, it is your

responsibility to request updates and notes and to review course materials on Carmen. Please communicate attendance concerns with me in a timely manner when appropriate.

PARTICIPATION

Attendance, productive class activity and meeting in-progress deadlines are factors in the assessment of your progress. You are expected to be present and active for the entire class period. Participation is critical to passing and enjoying this class. Do the work, share your thoughts, ask questions, prepare for class meetings and discussions, offer feedback during critiques. This class is meant to be a safe space in which you feel encouraged and supported in learning and taking creative risks. This means being aware and considerate of different backgrounds, perspectives, and identities. Respect each other and this space we are building together. Don't assume, ask. Remain open, be willing to take responsibility, apologize, and learn. Help each other in this. If you have concerns, please let us know.

COMMUNICATION

Discord (<http://discordapp.com/>) is used as our primary mode of communication. You are required to sign up for an account, join our **server**, and keep up to date with announcements and group discussions. Discord is also used to organize resources, readings, screenings, and learning materials. Here, you will also submit your assignments.

DISCORD SERVER INTERACTION

Ongoing weekly discussions and participation in the Discord server is required. We will use Discord to gather and share resources, respond to readings and peers' works, and to share your work in progress.

COMMITMENT TO EQUITY & DIVERSITY

The classroom is a space for practicing freedom; where one may challenge psychic, social, and cultural borders and create meaningful artistic expressions. To do so we must acknowledge and embrace the different identities and backgrounds we inhabit. This means that we will use preferred pronouns, respect self-identifications, and be mindful of special needs. Disagreement is encouraged and supported, however our differences affect our conceptualization and experience of reality, and it is extremely important to remember that certain gender, race, sex, and class identities are more privileged while others are undermined and marginalized. Consequently, this makes some people feel more protected or vulnerable during debates and discussions. A collaborative effort between the students and instructors is needed to create a supportive learning

environment. While everyone should feel free to experiment creatively and conceptually, if a class member points out that something you have said or shared with the group is offensive, avoid being defensive; instead approach the discussion as a valuable opportunity for us to grow and learn from one another. Alternatively if you feel that something said in discussion or included in a piece of work is harmful, you are encouraged to speak with the instructor. (voidlab)

DEPARTMENTAL NOTE:

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach \sout{his or her} their own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

DEPARTMENTAL NOTES & COLLEGE POLICIES

PPE & RELATED COLLEGE COVID POLICIES

Safe campus requirements include but are not limited to wearing masks, hand hygiene, physical distancing, health symptom monitoring, participating in contact tracing, quarantine and isolation, and additional safety expectations detailed at safeandhealthy.osu.edu. All Ohio State students, faculty and staff are expected to meet the behavioral and safety expectations under the Safe Campus Requirements when they physically participate in any university activity, on or off campus. All students, faculty and staff also will be required to perform a daily health check to report body temperature each day they intend to be physically on an Ohio State campus. Failure to adhere to these requirements will be addressed through standard enforcement mechanisms, and an approach built on escalation, whereby adherence will be reinforced through education, choice and peer support before escalating to disciplinary action whenever possible. Where violations are serious and/or ongoing, however, they will be addressed as follows:

- A student and/or student organization will be referred for disciplinary action where the student and/or student organization's behavior endangers the health or safety of campus community members, on or off campus, and/or fails to comply with the directives outlined in the Safe Campus Requirements. o During an incident in which a student is not adhering, the student should first be asked to comply (e.g., to wear a mask). If this does not resolve the situation, the student should be reminded about safe and healthy requirements. If the student continues to refuse, the student should be told to leave the location and not to return until they are prepared to follow the requirements.
- For all situations, except those students who quickly comply when reminded, the incident should be reported to the Office of Student Life Student Conduct for potential disciplinary action and to assist with

appropriate tracking. Even if the student's name is unknown, a report to Student Conduct should be made to assist the university in evaluating adherence efforts; however, it should be acknowledged that Student Conduct will be unable to take disciplinary action without identifying information.

- Read more about campus safety policies on [Safe and Healthy Campus Expectations and Accountability Measures](#)

COVID-19 RELATED ATTENDANCE CONCERNS AND PLANNED COURSE MODIFICATIONS

Students unable to attend class because of positive diagnosis, symptoms, or required quarantine due to exposure will transition course activities to distance learning to the extent that they are able during periods of mandated absence. Students will work with instructors to confirm their ability to participate or alternative learning activities related to course objectives and assignments will be provided.

If an entire class is required to quarantine, instruction will transition to online interactions and learning at a distance will occur. All university standards and policies remain in place as related to Title IX, academic misconduct, allowances for students with disabilities, studio conduct and respect for others, and other related issues. We will be meeting and interacting in an online format, not an anonymous one. We will conduct ourselves and treat others as if we are meeting in person.

If the university suspends in-person classes, this course will transition to an online delivery mode for the remainder of the semester.

If an instructor is unable to attend class in person because of positive COVID-19 diagnosis, symptoms, or required quarantine, a substitute instructor may be assigned to ensure course continuity. If the instructor is able, the course may transition to an online delivery mode temporarily.

ACCOMMODATIONS

In-person classes (as well as the in-person components of hybrid classes) are expected to make *reasonable accommodations* for students who are unable to be safely present in the classroom *and* have been approved for an accommodation by the office of Student Life Disability Services (SLDS). For a lecture course, such an accommodation might mean streaming lectures on Zoom or making recordings available to the students. For classes that involve laboratory work, studio work, or a mix of lecture and discussion, a reasonable accommodation will not always be possible. Students are expected to work with their advisors and, where appropriate, SLDS to find workable solutions to their scheduling needs.

GRADE FORGIVENESS

The Grade Forgiveness Rule allows undergraduate students to petition to repeat up to three courses. The grade in the repeated course will permanently replace the original grade for the course in the calculation of the student's cumulative GPA. Only a first repeat can be used this way; all other repeats of the same course will be included under the general course repeatability rule.

The original grade will remain on the student's transcript and some graduate/professional school admission processes will re-calculate the student's GPA to include the original grade. See OSU's [Grade Forgiveness](#) page for more information.

SEXUAL MISCONDUCT / RELATIONSHIP VIOLENCE

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu/> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

TRIGGER WARNING

Some content of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at [614-292-1111](tel:614-292-1111), or Counseling and Consultation Services at [614-292-5766](tel:614-292-5766), and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and artwork created in studio courses. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the [Code of Student Conduct](#)

The Department of Art adheres to all aspects of this Code of Conduct especially in matters relating to the following: Academic Misconduct, Endangering Health or Safety, Sexual Misconduct, Destruction of Property, and Theft/Unauthorized Use of Property.

REUSING PAST WORK

In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic explored in previous courses, please discuss the situation with your instructor at the start of the assignment/project.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let us know immediately so that we can privately discuss options. To establish reasonable accommodations, we may request that you register with Student Life Disability Services. After registration, make arrangements with us as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. For more information contact the SLDS office.

- Email: slds@osu.edu
- Website: slds.osu.edu
- Phone: 614-292-3307
- Address:
098 Baker Hall
113 W. 12th Ave
Columbus, OH 43210

MENTAL HEALTH SERVICES

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Yunkin Success Center

and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [their website](#).

Safe University Escort Service

Phone: 614-292-3322 <https://housing.osu.edu/living-well/safety1/>

GENERAL CLASS AND STUDIO POLICIES

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender identity and expression, and nationalities. Class rosters are provided to the instructor and may include the student's legal name unless changed via the University Name Change policy. We will gladly honor your request to address you by another name or gender pronoun. Please advise us of this early in the semester so that we may make appropriate changes to our records.

Tolerance. Required and elective art courses contain content that can include some language, imagery, or dialogue that may be challenging or offend some students. While no student is required to participate in a presentation or discussion of art or design that offends them, it is important to remain open-minded and participate in a cooperative and respectful manner. Art can often challenge our ideas and experiences, and can lead us into some lively discussion, concepts and imagery. Differences (in ideas, perspectives, experiences, etc.) can be positive, productive and educational, challenging and provocative, so please, engage in the exchange of ideas respectfully. Please see us with your concerns as soon as possible.

Please contact us in advance (during the first week of class or as soon as circumstances develop during the term) if you have circumstances that may affect your performance and ability to fulfill your responsibilities in this course.

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SCHEDULE

Exercises

Discussions

Projects

weeklies

Week	Date	Program
1	1/12	<p>HELLO, WORLD!</p> <ul style="list-style-type: none">• Claim Forms + Distanced Learning Survey• Syllabus Overview• Logistics & Communication• Software & Accounts <p>❖❖❖ Due in Class ❖❖❖</p> <ul style="list-style-type: none">• Join our Discord Server• Complete Class Survey• Fill out and submit OSU Department of Art release claims<ul style="list-style-type: none">◦ Upload completed form here
	1/14	<ul style="list-style-type: none">• Individual Presentation (in class 1/14): Create a 5 minute presentation about yourself. On the first slide, include your full name, an image of your Mozilla hubs avatar, and discord username (i.e. @dalena). This presentation should include previous works you've created and how you want to move forward in your art practice or career. Feel free to include some of your interests, hobbies, and/or inspirations. Just keep in mind you have 5 minutes <i>Bonus: A slide on what you look forward to most when the pandemic is over.</i> Your presentations must be made with Google Slides. Make sure it is publicly available. Submit the public link of your presentation to the Discord server: EXERCISES ⇒ #presentations• Discussions Preferences (due 1/16) Submit to DISCUSSIONS ⇒ #init
2	1/19	<ul style="list-style-type: none">• Workshop: Intro Git, VSCode, & HTML <p>Exercise 0: git init (due 1/21)</p>

Week	Date	Program
	1/21	<ul style="list-style-type: none"> Workshop: HTML <p>Discussion 1: World Wide What?</p> <p>weekly a: Blog Entry & 10 are.na additions</p>
3	1/26	<ul style="list-style-type: none"> Workshop: HTML Divs, Span, & Inspector
	1/28	<ul style="list-style-type: none"> Workshop: Intro to CSS Layout/Flexbox/Grid <p>Discussion 2: Interface</p> <p>Exercise 1: Hypertext (due 1/31) Exercise 2: 5 Variations (due 1/31)</p> <p>weekly b: Blog Entry & 2 are.na additions</p>
4	2/2	<ul style="list-style-type: none"> Presentation: Previous student projects Project 1 Overview
	2/4	<p>Discussion 3: Identity Online</p> <p>Exercise 3: Project 1 Proposal (due 2/7)</p> <p>weekly c: Blog Entry & 2 are.na additions</p>
5	2/9	<ul style="list-style-type: none"> Project 1 Proposals Presentation Workshop: Javascript/JQuery
	2/11	<p>STUDIO TIME</p> <p>weekly d: Blog Entry & 2 are.na additions</p>
6	2/16	<ul style="list-style-type: none"> Workshop: Javascript Libraries
	2/18	<p>STUDIO TIME</p> <p>weekly e: Blog Entry & 2 are.na additions</p>
7	2/23	<p>NO CLASS - INSTRUCTIONAL BREAK</p>
	2/25	<p>Project 1 Due</p> <ul style="list-style-type: none"> Project 1 Presentations & Discussion <p>weekly f: Blog Entry & 2 are.na additions</p>

Week	Date	Program
8	3/2	<ul style="list-style-type: none"> Workshop & Studio Time
	3/4	<p>Discussion 4: Crowds, Labor, & The Gig Economy</p> <p>Exercise 4: Community Contact Checkpoint</p> <p>weekly g: Blog Entry & 2 are.na additions</p>
9	3/9	<ul style="list-style-type: none"> Workshop & Studio Time
	3/11	<p>Discussion 5: Data</p> <p>Exercise 4: Community Contact (due 3/14)</p> <p>weekly h: Blog Entry & 2 are.na additions</p>
10	3/16	<ul style="list-style-type: none"> Watch Party during class: "Feels Good Man" (2020) dir. Arthur Jones
	3/18	<p>Discussion 6: Memes, Fake News, & Virality</p> <p>Exercise 5: Transformation Checkpoint</p> <p>weekly i: Blog Entry & 2 are.na additions</p>
11	3/23	<ul style="list-style-type: none"> Workshop & Studio Time
	3/25	<p>Discussion 7: Imagined Communities & Mutual Aid</p> <p>Exercise 5: Transformation (due 3/28)</p> <p>weekly j: Blog Entry & 2 are.na additions</p>
12	3/30	<ul style="list-style-type: none"> Workshop: Web-based tools (Twine & RenPy) <p>Exercise 6: Explore + Final Project Proposal Checkpoint</p>
	4/1	<p>NO CLASS - INSTRUCTIONAL BREAK</p> <p>weekly k: Blog Entry & 2 are.na additions</p>
13	4/6	<ul style="list-style-type: none"> Workshop: Hacking @ Code and web-based tools (Twine & RenPy)
	4/8	<p>Exercise 6: Explore + Final Project Proposal (due 4/11)</p> <p>weekly l: Blog Entry & 2 are.na additions</p>
14	4/13	STUDIO TIME

Week	Date	Program
	4/15	STUDIO TIME weekly m: Blog Entry & 2 are.na additions
15	4/20	Project 2 Due Semester-Long Project Due
	4/22	weekly n: Blog Entry & 2 are.na additions

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For the discussion you lead:

- Consume all posted media
- Prepare a few slides to focus the discussion. Include key points from the media, and a couple relevant external references or examples. These examples might be artworks, news articles, websites quotes, videos, etc.
- Prepare a set of questions to guide the discussion
- DM Hiran & Dalena to schedule a 15 minute meeting in advance of your discussion to review your questions and plan.

DISCUSSION 1: WORLD WIDE WHAT? (1/21)

LEADERS: SYDNEY, HIRAN, & DALENA

- Jenny Odell, [How to Internet](#) (If Medium is blocking access, try the [pdf](#) version.)
- An Xiao Mina, [Memes to Movements](#) ([podcast version](#))
- John Perry Barlow, [A Declaration of the Independence of Cyberspace](#) ([context](#))

DISCUSSION 2: INTERFACE (1/28)

LEADERS: CHRISTIAN, ZEHUR, & MADALYN

- American Artist, [Black Goopy Universe](#)
- Olia Lialina, [Rich User Experience, UX and Desktopization of War](#)
- Chancey Fleet, [Dark Patterns in Accessibility Tech](#) ([podcast version](#))

- Frank Chimero, [What Screens Want](#)

DISCUSSION 3: IDENTITY ONLINE (2/4)

LEADERS: NATALY, AURORA, & TRINITY

- [IRL Podcast: Virtual Connection](#)
- Lara Baladi, [Archiving a Revolution in the Digital Age, Archiving as an Act of Resistance](#)
- Sydette Harry, [Everyone Watches, Nobody Sees: How Black Women Disrupt Surveillance Theory](#)

DISCUSSION 4: CROWDS, LABOR, & THE GIG ECONOMY (3/4)

LEADERS: SARA & MADISON

- Listen: [I am a real person](#) and read Alexis C. Madrigal, [Almost Human: The Surreal, Cyborg Future of Telemarketing](#)
- Astra Taylor, [The Automation Charade](#)
- Terry Gross interviews Casey Newton, [For Facebook Content Moderators, Traumatizing Material Is A Job Hazard](#)
- Brit Ko & Annakai Geshlinder, [Trust Is A Bumpy Terrain_ May All Phone Users Find Rest](#)

DISCUSSION 5: DATA (3/11)

LEADERS: RICHARD, HEESOO, & GARY

- Kate Crawford and Hito Steyerl, [Data Streams](#)
- Mimi Onuoha, [The Point of Collection](#) and [On Missing Data Sets](#)
- Benjamin Bratton, [The City Wears Us. Notes on the Scope of Distributed Sensing and Sensation](#)

DISCUSSION 6: MEMES, FAKE NEWS, & VIRALITY (3/18)

LEADERS: ZACH M, MARINA, JUPITER, & ZACH U

- ["Deepfakes" are here, now what?](#)
- Jon Glover, [This is Not a Game: Conspiracy theorizing as alternate-reality game](#)
- danah boyd, [The Fragmentation of Truth](#)
- Colin Horgan, [QAnon, Slender Man, and Our Paranoid Surveillance Society](#)
- Recommended book if you found the QAnon article interesting, not expected for this discussion: Gabriella Coleman, [Hacker, Hoaxer, Whistleblower, Spy: The Many Faces of Anonymous](#)

DISCUSSION 7: IMAGINED COMMUNITIES (3/25)

LEADERS: KENDALL, LUCIA, & LILLY

- Dena Yago, [Content Industrial Complex](#)
- humdog, [pandora's vox: on community in cyberspace](#)
- David A. Banks, [Subscriber City: What happens when you need an app to access anything \(podcast version\)](#)

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EXERCISES

EXERCISE 0: GIT INIT

Create a git repo that will house the exercises & projects from this class. Display it using GitHub Pages. Submission should include:

- An index.html that will be your homepage/landing page
- A title on your page (you can change it later)
- Using the sitemap we create in our workshop, create a directory structure of html pages that correspond to the Exercises, Projects, & Blog entries we will complete throughout the semester. They should each be titled appropriately.
- Hyperlinks of each html page listed on your homepage (index.html)

Submit your GitHub Pages link to [EXERCISES ⇒ #exercise-0](#)

RESOURCES

[What is git?](#)

[Github Pages](#)

EXERCISE 1: HYPERTEXT

Create an interactive hypertext narrative that reveals something about yourself or an experience you've had. It could be a story about yourself, a journey through a topic you're interested in, a mode of navigation that mimics your personality, etc. There should be multiple HTML pages linked together by `<a>` tags. Each page could contain text and/or images. No styling. Limit your focus to story and interaction.

Submit your link to [EXERCISES ⇒ #exercise-1](#) &

INSPIRATION

[With Those We Love Alive by Porpentine Charity Heartscape](#) :: [What Time is it Here? by Dalena Tran](#) :: <http://wwwwwwwww.jodi.org/> :: [Woman as Place by Angela Washko](#) :: [Hypertext Gardens](#) :: <https://umhi.xyz/> :: [Komron Khojayori](#) :: [Experiments in Hypertext Thinking by Tom Critchlow](#) :: [Headgear.pw by Shiraz Gallab & Becca Abbe](#) :: [Cat Petting Simulator by neongrey](#) :: [The Uncle Who Works for Nintendo by Michael Lutz and Kimberly Parker](#) :: [Queers at the End of the World by anna anthropy](#)

EXERCISE 2: 5 VARIATIONS

Choose a poem. Using HTML/CSS, give the poem 5 distinct variations.

Submit your links to [EXERCISES ⇒ #exercise-2](#)

INSPIRATION

[Theresa Castellucci](#) :: [Cameron's World](#) :: [Claire Busby](#) :: [Komron Khojayori](#) :: [Aamina Palmer](#) :: [Tyler Scott](#)

EXERCISE 3: PROJECT 1 PROPOSAL & DESIGN

You will create a proposal for your upcoming [Project 1](#).

Your proposal should include a mockup. You can sketch it out on paper, in photoshop, using figma, or in any format, software, or process you like. (If you're feeling adventurous, you may even design and prototype directly in HTML/CSS)

Include references to websites that you may have found during your web crawl from the previous exercise. Include a mood board of images, colors, and other relevant material to organize your creative thoughts.

See the project description for some inspiration!

Submit as a PDF (or link) to [EXERCISES ⇒ #exercise-3](#)

EXERCISE 4: COMMUNITY CONTACT

Create a homepage for a community. It can be for a community that you're involved with, one that you admire, or a fictional community. For instance, a site for a colony of robots that lives on the moon, a nonprofit organization of your choice, or a site for an OSU student group that you're a member of or would like to start. You can imagine that this homepage is part of a larger website, but the links don't need to lead anywhere. You can write `my link` to make a link that goes nowhere.

You can try to recreate layout and interface patterns you've seen online, or be more experimental with your design. In any case, your design should be clearly informed by the content it is representing. Just like with print design, how can you use web design to communicate an idea, identity, and community?

Your design does not need to be responsive, but should work on either a standard laptop monitor or a mobile phone (your choice). When you post your project link, also post a screenshot as it looks on your device for reference. See tutorial on device preview to preview your site for mobile.

Submit your link & screenshot to [EXERCISES ⇒ #exercise-4](#)

INSPIRATION

[Megan May Daalder](#) :: [Ai Weiwei, Humanity](#) :: [Planned Parenthood, Unstoppable](#) :: [Machine Project](#) :: [Yung Jake](#) :: [Petra Cortright](#) :: [Martine Syms](#) :: [David Horvitz](#) :: [Rosa Menkman](#) ::

EXERCISE 5: TRANSFORMATION

Create an webpage that transforms between two distinct perspectives or identities through the user's interaction with it. "Identity" could mean aspects of a personality, political perspectives, moods, cultural backgrounds, or anything else. "User interaction" could encompass click, hover, mouseout (leaving element), doubleclick, keypress, window resize, scroll, or anything else. Basically, your page should start in one mode, and look very different during or after user interaction. It is suggested that you make use of [jQuery events](#) and [jQuery events](#), though not all of these will be applicable.

Submit your link to [EXERCISES ⇒ #exercise-5](#)

EXERCISE 6: EXPLORE + FINAL PROJECT PROPOSAL

This project is about beginning to think about your [final project](#) and teaching yourself something new. First, think about some possible ideas for your final project. What new skills might you want to learn to complete this? For example, are you interested in working with scrolling, hovering, 3D graphics, sound, or something else?

Your goal is to learn and explore a new library, web or coding tool, and use it to make a sketch or prototype of something you may want to incorporate into your final project. Begin by scanning through the documentation. Does it feel within your reach? Follow / fill out the worksheet (TBA).

See the project description for some project inspiration!

Submit your PDF document to [EXERCISES ⇒ #exercise-6](#)

LIST OF LIBRARIES

[p5.js](#) :: [paper.js](#) :: [three.js](#) :: [ml5.js](#) :: [joy.js](#) :: [howler.js](#) :: [tone.js](#) :: [jquery ui](#) :: [two.js](#) :: [d3.js](#) :: [hover](#) :: [typed.js](#) :: [anime.js](#) :: [matter.js](#) :: [chart.js](#) :: [scrollreveal](#) :: [choreographer.js](#) :: [bindery.js](#)

LIST OF WEB, STORY, & GAME TOOLS

[Twine](#) :: [LÖVE](#) :: [Ren'Py](#) :: [HaxeFlixel](#) :: [Godot Engine](#) :: [Luxe Engine](#) :: [Phaser.io](#) :: [Pixelbox.js](#) :: [nCine](#) :: [Superpowers](#) ::

ART 3001

INTERNET ART

OSU ART & TECHNOLOGY

SPRING 2021

JANUARY 11- APRIL 23

PROJECT 1: CLASS PORTFOLIO

DESCRIPTION

Building off of [Exercise 0: git init](#), you will use HTML/CSS/JS to create your own homepage that will contain links to your exercises, projects, and any other media/materials you so choose. Think about how users will be introduced to the content on your site and how they will navigate between the various pages your website should contain. Let your portfolio speak to who you are or what you would like to represent. Add text, images, sound, and interactions.

Submit the link to your live project to [PROJECTS ⇒ #project-1](#)

INSPIRATION

[Emilie Gervais](#) ∴ [Cameron's World](#) ∴ [cyber nymph garden by alex lucia](#) ∴ [Claire](#) ∴ [Karina Lopez](#) ∴ [Brian Yung](#) ∴ [Chris Kim](#) ∴ [Stefanie Tam](#) ∴ [Rosa Menkman](#) ∴ [Martine Syms](#) ∴ [Petra Cortright](#) ∴ [Primordial Futures](#) ∴ [Like Pearl](#) ∴

FINAL PROJECT

DESCRIPTION

Use exercises 1 / 2 / 4 / 5 / 6 as a prototype for your final project. Continue the work and ideas that you created for one of these projects. Expand the idea beyond the original one-week project into a project that can be completed for the final review.

You should document your final project with a web page that contains:

- text description as a PDF
- link to code and/or live project
- a short video OR a series of images/screen captures OR some combination of video and image

Submit the documentation to [this box folder](#) & share the link to live project to [PROJECTS ⇒ #project-2](#)

INSPIRATION

[ASCII](#) ∴ [Torrents of Sex by Nahee \(warning: graphic content\)](#) ∴ [The Station by Vi Trinh](#) ∴ [Ghost City by Jody Zellen](#) ∴ [broider by Max Bittker](#) ∴ <https://excellent-quarantine-ideas.com/> ∴ <https://www.rothko.me/> ∴ [Super Uplifting Friendship Simulator](#) ∴ <https://www.oursoftesthour.com/clarice-ng> ∴ [Later Date](#) ∴ [Gestural Notation](#) by [Karina Lopez](#) ∴

SEMESTER-LONG PROJECTS

DESCRIPTION

For repeating students who are pursuing a semester-long project only. Please reach out on Discord to us by the third week of class with a web-based proposal & a set of deliverables to accomplish by the end of the semester.

ART 3001

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STUDENT WORKS

TO VIEW STUDENT WORKS, CLICK THE LINKS BELOW OR VISIT THE CLASS
WEBSITE @ [DALENA.GITHUB.IO/ART3001](https://dalena.github.io/art3001)

∴ [Madalyn Bunjevac](#) ∴ [Marina Demopolis](#) ∴ [Zehur Elmi](#) ∴ [Sydney Kit](#) ∴ [Richard Giang](#) ∴ [Christian Harris](#) ∴ [Gary Isufi](#) ∴ [Heesoo Lee](#) ∴
[Kendall Mabee](#) ∴ [Aurora Marcoux](#) ∴ [Zachary Merchant](#) ∴ [Sara Miskus](#) ∴ [Jupiter Parrish](#) ∴ [Lucia Perfumo](#) ∴ [Lilly Rakas](#) ∴ [Trinity Reeves](#) ∴
[Madison Shimborske](#) ∴ [Zachary Upperman](#)