COURSE DESCRIPTION:

digital literacy = digital media theory + digital media practice + creative, critical project

The idea of practice-based research, long integrated into the sciences, is relatively new to the humanities. The work of making—producing something that requires long hours, intense thought, and considerable technical skill—has significant implications that go beyond the crafting of words. Involved are embodied interactions with digital technologies, frequent testing of code and other functionalities that results in reworking and correcting, and dynamic, ongoing discussions with collaborators to get it right.

-- N. Katherine Hayles, how we think: digital media and contemporary technogenesis

Digital technologies have made new forms of culture and communication. These forms rely on software, computation, informatics and algorithms. How do we begin? What makes one "literate" - derived etymologically from the verb 'to read' - in digital media?

It is a truism that digital media have fantastically altered human life in many capacities, but it will be our task to think through these conditions critically. To do this, we must be fluent in the practices and theories of digital media, and it also means we must be able 'to read' and 'to write' or practice in its languages. Some of these languages, when rendered by a browser, app or service client, look like the words, images, sounds, moving images and animation that we might study analytically, asking a question like, “what do they mean?” But also, “how do they work”?

How do they work? This second question requires that we understand - just as with text - how to read and how to write in digital media. This is our task: to learn some theory and basic composition. And perhaps most importantly, because digital media is a dynamic and rapidly changing set of modalities (software, scripting and coding languages, form factors, etc), we must learn how to learn more. We must become DIY – do-it-yourself - practitioners so that two years from now, when some of what we do in class will have changed, we will be able to teach ourselves new modes.

But learning does not happen in a vacuum. We must project, invent and critically create through practice. To this end, we will take as our theme and project basis: ECOLOGIES. An ecology, while most commonly understood as environmental or as a description of a set of media interactions, might be more finely understood as the tracing out of a set of relationships that intra-act, feedback, inter-depend and cascade with, through, and across one another. In fact, the concept of an intra-acting
ecology, as we will understand it, disallows the idea of individuated things and beings. Thinking ecologically will allow us to understand digital media, technologies, human and nonhuman bodies in a complex of relations and it will also help us to understand practice, methods and making in creative, critical and ethical modes.

Each student will CREATE a site-specific environmental, ecological project, local to New York City. This project, your research and media making for it will for the basis for the work you do in this class. We will both learn to think and build together. Theory and practice learned though project-making. You may choose your own project within environmental, ecological parameters and in discussion with Prof. Bianco and TA Anne.

From the catalog: this course offers students a foundational understanding of the technological building blocks that make up digital media & culture, & of the ways they come together to shape myriad facets of life. Students will acquire a working knowledge of the key concepts behind coding, & survey the contours of digital media architecture, familiarizing themselves with algorithms, databases, hardware, & similar key components. These technological frameworks will be examined as the basic grammar of digital media & related to theories of identity, privacy, policy, & other pertinent themes.

WORKLOAD

Let it be said, and it is meant. The workload is extremely heavy & expectations for your productivity are very high.

Making media takes about 3 times more of your time than reading and writing papers. Make sure this is a good semester for you to invest this time. This class is taught every semester. Is this the right semester for you?

REQUIREMENTS:

- Attend all classes and arrive on time.
- Complete all assignments as assigned and on time. Assignments described in the schedule.
- Meet Prof. Bianco as requested and as scheduled for your mid-term evaluation, if requested.
- Present your final project portfolio as scheduled. You may not miss the final presentation, so do not schedule a departure from campus prior to our final class.
- Fully participate in class activities and especially our collaborative critiques of each others work.
- Proactively attend labs & office hours of Prof. Bianco and TA Anne to get the help you need... before the due dates.

PROJECTS (THE STUFF OF GRADES):
DIGITAL MEDIA: THEORY AND PRACTICE

- On time attendance at all classes (10%)
- In-class work, writing, exercises (5%)
- Technical tutorials (5%)
- Readings: print & digital (5%)
- Bi-weekly entries on the class digital media theory blog (10%)
- Reading presentation: 2 parts – oral and paper (3-5 pages) (5% + 5%)
- Ecologies Project Website (15%)
- Photo Project (7.5%)
- Audio Project (7.5%)
- Video Project (10%)
- Final presentation (5%)
- Full, unfettered participation, self-motivation, proactive engagement with all coursework (10%)
- NOTE: Attendance at lab & office hours if you have trouble or need help (Prof. Bianco may require this of you if you fall behind)
- NOTE: ALL assignments must be completed to pass the course.

REQUIRED TEXTS
(AVAILABLE AT NYU BOOKSTORE):
- Jane Bennett. Vibrant Matter
- Matthew Fuller. Software Studies: a Lexicon
- Jussi Parikka. Insect Media: an Archaeology of Animals and Technology
- Matthew Fuller & Andrew Goffey. Evil Media

MORE MATERIALS:
- Adobe Master Suite 6
  Available to students from the NYU computer store at a seriously discounted price.

There are work-around alternatives, including use of the MCC departmental lab (239 Greene St., #703 - check in on 8th floor) during its specified hours and use of the NYU/Bobst library computing labs.

I guarantee you we will use the following adobe applications (though others may be used depending on our progress): Photoshop, Dreamweaver, Audition, Premiere, Media Encoder & Media Player.

***Please note: this software is required for the assignments for this course.***

- **Domain and website host**
  While NYU offers students free domains and hosting service, this service is limited.

  You will receive your own domain and hosting service for the semester, courtesy of MCC. I recommend you consider establishing your own domain/host before the end of term.

- **Memory stick/portable external drive**
  You will need a USB drive with a minimum of 16g of memory.
DIGITAL MEDIA: THEORY AND PRACTICE

This memory stick will be used exclusively for this class. Bring it to class. Use it as backup. While your work will always be posted on your website, you must also keep every single assignment from class on the usb drive, including project files, old files, and scratch files. You will provide your final coursework to prof. Bianco on this drive.

- **Regular access to digital camera, camcorder, microphone/sound recording equipment**
  Equipment may be checked out from the MCC dept. office at 239 Greene, 8th fl. This is a first-come, first-serve provision. You will need to email Darrell.carter@nyu.edu (cc Prof. Bianco) requesting specific equipment on specific days. Check out is for one day or for the weekend. Equipment must be returned by 10am on the following day/Monday.

Do not use your cell phone cameras... they have limited resolutions and lenses.

Make sure that whatever camera you use (especially if you borrow a video camera) you have the software to access the image files and to download them to your computer or USB drive.

**EXPECTATIONS/DETAILS ON GRADES AND THE COURSE**

- **Every single assignment must be completed to pass the course.** This includes making up any in-class work that you may have missed due to absence. You must tweet your assignments to me @profjsbianco AND to TA Anne with the specific URL on your website where the assignment may be found. This is required to receive on time credit.

- **Professor Bianco practices “minimal marking” a style of teaching that respects the student’s work.** She will not criticize, correct or comment all over your work. We will regularly critique and discuss work in class. Prof. Bianco and TA Anne will also discuss your work with you individually as often as you make yourself available in lab and office hours. Furthermore, you will receive constant in-class "collaborative feedback" in class. In the end, your university career, your work, your education, your progress in this class are yours--your responsibility, your achievement, and your brilliance. Learning to evaluate the quality of your own thinking and composing is the number one goal for this course.

- Work completed within designated assignment parameters and on time receives a “grade” of 100%. Work turned in up to one week late will receive a grade of 80%. Any work turned in more than a week late will receive a '0' grade, but **all work must be turned in to pass the course.**

- Each student will produce a final digital portfolio (website) of all work produced for this course. Your website and USB drive (containing all project and final files) will be organized and maintained for presentation at the end of the semester. Students are strongly urged to keep a running list of assignments on their websites with up-to-date links.

- Participation in class is a significant portion of your grade and the only aspect of the class that can only be earned by regular active and engaged on-time attendance in class.

- A mid-term assessment/student-professor conference may be scheduled to discuss your progress.
DIGITAL MEDIA: THEORY AND PRACTICE

IMPORTANT TO KNOW:
Notes on the evaluation of assignments:

- Again. First, last and foremost: you must tweet the URL of your completed, web-based assignments to me @profjsbianco and to TA Anne (this is also how you document completing your work on time).

- All assigned studio work, readings, listenings, and watchings must be practiced, read, listened to, and/or watched at least once and any assigned writing must be completed and uploaded prior to class meetings and according to the given due date and time.

- In-class projects, writing, assignments or exercises cannot be made up for credit in the event of absence or tardiness, even excused absences or tardiness. However, all assignments must be completed to pass the course.

- You must adhere to your assigned dates and times. All assignments must be prepared prior to the class meeting, according to the due date and time, and fully complete. No credit will be given to assignments if components are missing or if the assigned date is missed. If hardcopy is requested, it must be prepared before class…no exceptions. Students must complete all assignments to pass the course. This means that if your assignment is late for up to one week, it will receive 80% credit. After that, it will receive a "0"; nevertheless, all assignments must be completed in order to pass the course.

- Writing and speaking in response to each other (written peer responses and oral critique) is a major component of the course. Care, consideration, and constructive criticism are expected.

- All homework and composing for class must be produced as digital documents using the assigned software platforms, exported in the assigned formats, and successfully uploaded, copied, exported, and/or legibly printed and/or photocopied prior to class (if hardcopy is required). If in-class writing assignments are completed by hand, you must write legibly. All assignments must be accurately and fully labeled. All assignments must be transferred to your website as digital documents and saved to your USB drive.

- Though in few cases I am collecting only final drafts, preparatory writing and drafts as well as pre-production assignments will be presumed for all assignments. Drafts and pre-production are required assignments.

- All student work will be read, discussed, and/or evaluated in class through the use of public websites, online digital communities, a digital projector, and photocopies.

- Each assignment will be discussed in great detail in class. If you are absent, you will have missed this discussion. It is your responsibility to get notes from the TA and from your peers regarding the in-class discussions. Prof. Bianco does not hold the same class twice, once for everyone and once for you.

- MLA documentation or assigned documentation/citation is expected for all research work, papers, projects and presentations.

- Be brilliant often…you are, so share it with the class.
**DIGITAL MEDIA: THEORY AND PRACTICE**

**DIGITAL COMMUNICATIONS:**
Use of communication devices & computers in class:

In order for us to work together well, we need to construct the boundaries of digital device usage. First: turn off cellphone ringers for this and every public venue in which you attend or participate. This is a matter of basic etiquette.

So, unless given permission to use a specific device in a particular manner, usage is not permitted. This means that using your computer to take notes is always fine, but texting is not ok, unless the class is texting. This means that when we are using the computers, **you should not be on Facebook unless the class is doing something with Facebook**...and this is not likely.

Furthermore, when permission is granted specific devices may only be used as directed by professor Bianco. If you are confused at a given moment in class, please ask her and she will let you know what is permissible.

**Please be aware that the class may be audio recorded to fulfill the needs of students with disabilities. No other recording is permitted except by express written permission of Prof. Bianco.**

**TARDINESS and WANDERING:**
I do not <3 tardiness. I h8 tardiness. This is very simple. Tardiness=rudeness. Tardiness=disruption to 25 people other than you. Tardiness=unhappiness for professor Bianco= unhappiness for late student.

The class is only one hour and 15 minutes long per session. Please use the restroom and make phone calls prior to or after class. Unless an absolute emergency, please do not get up and wander in and out of the class while class is in session.

**ABSENCES:**
First and foremost, this course requires your active presence and participation in and out of the classroom.

**If you miss more than two classes (a full week’s worth of class time), you are not likely to pass.** You must make up any in-class work no later than the following class meeting.

**Let me repeat: if you are absent from class more than twice, for any reason, excused or otherwise, it is unlikely that you will pass this course.** For religious observances, you must contact Prof. Bianco at least one week in advance to give notification.

You and only you are responsible for acquiring missed notes, information, assignments, materials, and announcements. This does not mean simply asking Prof. Bianco to write up and email notes for the class time that you missed. This means asking twitter, one or two peers to take notes for you, checking all online course resources, and making sure that even if you are not in class, your work due is.

Prof. Bianco will be happy to confirm any information collected from the TA or from peers, but she will not redo the class for you. In a studio workshop, we work together, so this is impossible even if she were willing (and she is not).
Contacting Prof. Bianco:

Do not wait until the night before class to contact Prof. Bianco to confirm what you should have already prepared for class.

Plan ahead.

When emailing Prof. Bianco (and anyone for that matter), fully identify yourself and indicate the course that you are taking. Consider the context in which you are writing...is Prof. Bianco your neighbor, best friend, parent, or shoe salesperson? No, she is your professor. Use the appropriate language codes for any given communication in order to a) not offend; and more importantly, b) to optimize the outcome. Prof. Bianco does not work 7 days/week or 24 hours/day and despite the investigation of our class, she has a non-digital life as well as a digital one. So she does not spend 22 hours/day logged onto her various online accounts waiting for you to contact her, so plan ahead and take responsibility for yourself in this course.

This means that from you are required to contact prof. Bianco at least 48 hours in advance of class with any questions. Twitter is preferred. Prof. Bianco will do her best to get back to you within 48 hours. You should also contact TA Anne with any questions. She knows the ropes, having sat where you are sitting now.

Academic Dishonesty and Plagiarism (http://steinhardt.nyu.edu/policies/academic_integrity)

The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.

Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you

- cheat on an exam,
- submit the same work for two different courses without prior permission from your professors,
- receive help on a take home examination that calls for independent work, or plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated. Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:

- copy verbatim from a book, an article, or other media;
- download documents from the Internet;
- purchase documents;
- report from other’s oral work;
- paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
- copy directly from a classmate or allow a classmate to copy from you.
Your professors are responsible for helping you to understand other people's ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources. Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.

Avoiding Academic Dishonesty

• Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
• Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
• Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
• Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
• Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions

If a professor suspects cheating, plagiarism, or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline. The Steinhardt School Statement on Academic Integrity is consistent with the NYU Policy on Student Conduct, published in the NYU Student Guide.

Student Resources

• Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 726 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.
DIGITAL MEDIA: THEORY AND PRACTICE

SCHEDULE (SUBJECT TO CHANGE AT PROF. BIANCO’S DISCRETION):

1/27: Digital Literacy = Digital Media Theory + Digital Media Practice Seminar
   Introduction: Ecologies and Digital Media Theory & Practice – why together?
   Set up practice groups, twitter, blog
   Sign up for reading presentations for semester
   Change the code, keep the text

   Matthew Fuller, Introduction to Media Ecologies: Materialist Energies in Art and Technoculture, pp.1-5 (handout)

Do/Helpful
   You are required to listen to the episodes produced each week...download onto your iPod
   podcasts:
   On the Media, APM: Marketplace Tech Report

Helpful (but not required)
   listserves (critical media/art):
   Empyre, nettime, yasmin, and many more

   podcasts/websites
   css-tricks, W3Schools, jquery, javascript 4 U and many more

1/29: Ecologies, Things and Methods Seminar
   What is an ecology? How is this relevant to digital practice?

   What does it mean to use both the idea of ecology or ethology and 'real' ecologies as a method for investigating and pursuing digital literacy?

Read
   Jane Bennett, Preface, Chapters 1 & 2 in Vibrant Matter, 2010 (textbook)
   Sarah Kember and Johanna Zylinska, “Remediating Creativity: Performance, Invention, Critique” & “Creative Media Manifesto” from Life after New Media [pdf]

Do
   ✓ Think about possible environmental ecologies that you might work with for this class.
   ✓ Complete class survey by Tuesday at 5p (check your NYU email)
   ✓ Begin tinkering with HTML/HTML5 tutorials at W3Schools… so you know what you have signed up for !

2/3: Digital Literacy = (Digital Media Theory) + Digital Media Practice Seminar
   It’s Monday. It’s time to make. Let’s begin with internet ABCs: scripting. Also, how did we get the (good?) internet?

   Media making = media learning. Internet 101. Website 101: HTML.
   How to set up your FTP

Prof. Bianco
DIGITAL MEDIA: THEORY AND PRACTICE

Read
Looking for Ada | The Ada Initiative
Vannevar Bush, "As We May Think," 1945
Alan Turing, "Computing Machinery and Intelligence," 1950
Looking for Alan Turing... and the Google Turing Doodle

Do
✓ Complete HTML/HTML5 tutorials at W3Schools.

2/5: Affective passes and alluring pathways (cyber) in your ecologies (netics) : what’s being connected here

Seminar

Navigation for the complex, the changing and the indeterminate? There’s more than one mode to draw in.

What is the structure of moving, dynamic things?

Affectus, affectio, affection. Impingement and intra-action.

It’s Wednesday. It’s time to talk theory again.

Read
Deleuze and Guattari, "Rhizome" from A Thousand Plateaux [pdf] (this is a text that I intend for you to read in order to think about affective design and function of a made ecology...)
Gilles Deleuze, "Postscript to the Societies of Control," 1990
Theresa Brennan, from The Transmission of Affect, 2004 [pdf]
Read all peer blog posts!

Do
✓ 3 Ecology ideas, described in at least one full paragraph.
✓ DUE: Blog post #1, due by noon on Tuesday, February 4th
✓ Continue working with HTML/HTML5 tutorials at W3Schools.
✓ Continue working on your baby website!

2/10: Making (Poeisis) Theory (Theoria): Digital Modes of Knowing = Digital knowing as MAKING

Seminar
It’s time to make again. You have a webpage. Now let’s work on design and affect. How do we MAKE a critical networked ecology?!!

Media making = media learning. Website 102: CSS. Making the look, the feel, the design.

Read
What is copyright? [read first, then listen]
What is the commons [CC]
Change the code, keep the text.
Do

✓ Today you have chosen your ecology and Prof. Bianco has approved. Make sure this has happened.

✓ Complete CSS tutorials at W3Schools.

✓ Complete tutorials for Dreamweaver

  ○ Author your fully functional homepage (HTML & content) for your static website -- uploaded & live (HTML tags)
    ▪ What is on your first webpage? You will take concepts from our readings and think about your chosen ecology. Craft them into something interesting to engage on your webpage. No, this is not just made with words, though you will produce at least 2-3 pages worth of text for this assignment. No, this is not a book report. This is theory craft meeting web craft. And an introduction to your project. This is TheoryMaking #1.

    ▪ Your website must include a “fair use disclaimer” (and for today) a Creative Commons license.

Helpful (but not required)

HTML5 Header | Beautiful code
Complete HTML5/HTML5 tutorials at Channel 9 Intro & Channel 9 HTML5 (Channel 9 is especially helpful for PC users)

2/12: : Affective passes and alluring pathways (cyber) in your ecologies (netics) : what’s being connected here II

Seminar

SLOW WING down
Navigation for the complex, the changing and the indeterminate? There’s more than one mode to draw in.
What is the structure of moving, dynamic things?
Affectus, affectio, affection. Impingement and intra-action.
copyright, copyleft, commons and intellectual “property”

Re-Read/Listen

Deleuze and Guattari, "Rhizome" from A Thousand Plateaux (this is a text that I intend for you to read in order to think about affective design and function of a made ecology...)
Gilles Deleuze, "Postscript to the Societies of Control," 1990
Theresa Brennan, from The Transmission of Affect, 2004

What is copyright? [read first, then listen]
What is the commons [CC]
Change the code, keep the text

Do

✓ Continue to build your website, including assignments pages
✓ Tweet URLs of your assignments
✓ Continue with HTML/HTML5/CSS tutorials at W3Schools.
✓ Begin to review Photoshop tutorials
2/17: Holiday

2/19: **Machines, Software Studies, Code Studies, Platform Studies and Materialist Media Ecologies ++WIKI**

**Seminar**
- What's a machine?
- What is software?
- What is code?
- What is a platform?
- What is a human, given all of the above?

Lexia, wiki, lexia, wiki...Let's make an index in groups

**Read**
- Karl Marx, pp. 573-594 “Fragment on Machines” from *Grundrisse*, 1857-8 [pdf]
- Emma Charles, “Fragment on Machines” [http://vimeo.com/68769316](http://vimeo.com/68769316) (This is a TheoryMaking!!!)
- *Software Studies: a Lexicon*, all through p. 142 (complete "Intelligence") (textbook)

**Do**
- ✅ Continue with HTML/HTML5/CSS tutorials at [W3Schools](http://www.w3schools.com).
- ✅ Begin to review Photoshop tutorials
- ✅ Listen to [Image File Types](http://www.techstuff.com) (podcast from TechStuff)

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2/24: **Passes and pathways (cyber) in your ecologies (netics)**

**Seminar**
- Navigation for the complex, the changing and the indeterminate? There's more than one mode to draw in.

**DIGITAL IMAGING 101:** Take pictures for the internet, not your wall. Take pictures with a camera ... let's take a big step beyond the iPhone/FaceBook/Instagram selfie

**Website 103:** Getting these images on your site. The magic truly begins.

It's time to make again. You have a webpage. Now let's work on layout, images and navigation.

**Re-Read**
- What is copyright? [read first, then listen](http://www.3rd-wave.com)
- What is the commons? [CC](http://creativecommons.org)

**Do**
- ✅ Complete Photoshop tutorials
- ✅ DUE: Bring in 5 FABULOUS digital photos of your ecology to class (please take them with a full-bodied camera...think: operatic images). You may manipulate them with Photoshop, but please also bring in raw files (copy, copy, copy)
- ✅ Author 5 operatic ecological photos on your website -- uploaded & live- (think of this as stage one of TheoryMaking #2, due next week, these images will be an exploration of your ecology and the readings in a creative critical new page(s) on your website)

**Helpful (but not required):**
- Begin listening to the sounds of your ecology.

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2/26: **TechneScienza Systems**
Seminar
Is there knowing or knowledge apart from technologies? Technologies or techniques apart from conscious modes of knowing? Or is it our circumstance (technoscientifically speaking) that our knowings are produced with and through our techniques and machines, inclusive of human intentions but also extending beyond them? Cultivating, affecting matters both human and nonhuman. Creating generative intra-active ecologies.

It’s time for some case studies.

Read/Watch
Brian Massumi, “The Autonomy of Affect” from Parables of the Virtual [pdf]
Stacy Alaimo, “Bodily Natures” from Bodily Natures [pdf]
Alphonso Lingis, “Intimate and Alien Things” from The Imperative [pdf]
Giffney and Hird, “Queering the Non/Human” [pdf]
Godfrey Reggio, Koyaanisqatsi (video)
World of Matter

Do
✔ DUE: Blog post #2 due by noon on Tuesday, February 25

3/3: Crit Day: looking at what we've made thus far
Seminar
Crit 1 -- let’s look at what we have so far!

Read
Thoroughly investigate your peers’ websites & projects

Do
✔ DUE: What is on your expanding website? Your images. And your PoeisisTheoria -- theoryMaking #2. You will take strong site-specific research (your ecology), 5 additional operatic images, concepts from our readings and craft them into something interesting on your growing ecoTheory website. Made with supported research, images and text. No, this is not a book report. This is theory craft meeting web AND image craft.
✔ Capture as much still photography of your ecology as you can. Begin selection process and cultivating (Photoshop) 10 selected, brilliant images in a preliminary photo-essay for your website. You will be using JQuery to create a photo-gallery and hacking the script to work on your site. Locate 3 possible galleries for you to use.

3/5: Software Studies, Code Studies, Platform Studies or Materialist Media Ecologies ++WIKI

Seminar
What is software? What is code? What is a platform?

Lexia, wiki, lexia, wiki … how do we make this link up to affect? New materialism?

Read/Watch
Software Studies: a Lexicon, all p. 143-end (textbook)
Superfund (US Govt.)

Do
✔ Prepare for wiki assignment
✔ Full navigation on each page of website
3/10: Crit Day: looking at what we've made thus far

Seminar
Crit 2 -- let’s look at what we have so far!

Read
Thoroughly investigate your peers websites & projects

Do
- Complete wiki assignment
- DUE: Sound project proposal. 2-3 page description of all facets, concepts, and production elements of your project sound work. This proposal will be posted on your website by the start of class.
- Complete tutorials for Audition
- Bring in 3 audio scratch tracks of your ecology to class (minimum 6 minutes total)

3/12: Case Studies: creative, critical projects

Seminar
Let’s look at some projects. Projects that help us to thing and to make. To consider our sites and situatedness, not to mention food, energy and trash.

What does it take to go from text and cinematic documentary to a web-based ecological project?

Read/Watch
Valerie Kuletz, “Nuclear Wasteland” from The Tainted Desert [pdf]
Kim Stringfellow, “Greetings from the Salton Sea” [pdf] & installation
Kim Stringfellow, Greetings from the Salton Sea (video)
Josh Fox, Gasland (video)
Robert Kenner, Food, Inc. (video)

Do
- DUE: Blog post #3 due by noon on Tuesday, March 11

3/17 – 3/19: Spring Break

3/24: Sound sssssoundsssssss of our Ecologies & Imagining, Imaging our Ecologies

Seminar
Work on Audition in class. How to edit sound?

Do
- DUE: Design revisions on your website, blog posts, & TheoryMakings!
- Complete tutorials for Audition
- Post audio rough cuts to your website. Design the page to work with your proposal – same page or two… design is the key word.
- Video project proposal due (2 pages... that means 2 full pages that may leak onto a 3rd... not 1 page that leaks onto a 2nd).
- 3 Scratch video tracks due – minimum 8 minutes of footage

3/26: Passes and pathways (cyber) in your ecologies (netics): Cybernetics, for really real. Who is doing all this labor? What is the cost?
DIGITAL MEDIA: THEORY AND PRACTICE

Seminar
Thought experiments, the unmade invention, inter-disciples and information...CYBERNETICS at work and play in the ancestral shadow of DARPA.

The stuff and the matters of things. The process and dynamics of matter. And then the machines...and the cyborgs...and the gridding of matters. Remember our work on control and affect here.

Whose FaceBook? The shareholders’. Freeeeeeee labor. Or is it playbor?

Read
N. Katherine Hayles, "Contesting for the Body of Information: The Macy Conferences on Cybernetics" from How We Became Posthuman, 1999 [pdf]
Tiziana Terranova, “Free Labor” [pdf]

Do
 ✓ Complete JQuery tutorials at W3Schools
 ✓ Continue design revisions on your website (especially to house media), blog posts, & TheoryMakings!

3/31: Sound sssssoundssssss of our Ecologies & Imagining, Imaging the movement of our Ecologies

Seminar
Work on Premiere & Audition in class
Video scratch tracks

Read
Thoroughly investigate your peers websites & projects

Do
 ✓ DUE: PoeisisTheoria -- theoryMaking #3. You will take concepts from our readings and capture more still photography of your ecology. How does one capture theory in a set of images? (This is your task!!). Curate 20 brilliant images in a GALLERY for your website. This is a JQuery/Photoshop assignment. You must produce a dynamic gallery (jquery) of your images, selected, ordered and accessible on Firefox, Chrome, and Safari.
 ✓ Complete Premiere Pro tutorials (this is absolutely essential!)
 ✓ Bring at least 3 highly useable video scratch tracks (minimum 1 minute each) to class. WE WILL WORK WITH PREMIERE IN CLASS.

4/2: Insect Media: Dividuals in Swarming Mediation or Swarms of Algorithmic Mediation

Seminar
What is Insect Media? Uh, and why?
Architectures of Swarms
Ethologies and Ecologies
Game Theory
Ensembles & Assemblages

Read
Insect Media, Introduction and Chapters 2-5 (textbook)

Do
 ✓ DUE: Blog post #4 due by noon on Tuesday, April 1-
4/7: Sound and Video... documentEcology
Seminar
Video storyboards. Moving into Production
Integrating Sound with Images

Read
Review all peer’s sound projects/video proposals + storyboards

Do
✓ Revised sound pieces due (v. 1->v. 2) (minimum 2 mins), rendered, exported and posted on your website using HTML5 (NO Vimeo or YouTube). Must be available in Safari, Chrome and Firefox.
✓ Keep all versions of your sound & video projects on your website!
✓ Video project Storyboard + production plan due (8 cells with production paragraphs to accompany each).

4/9: Crit Day
Seminar
Making videos
Crit for sound & video & gallery

Do
✓ Rough video edit (3-5 mins), rendered, exported and posted on your website using HTML5 (NO Vimeo or YouTube). Must be available in Safari, Chrome and Firefox.
✓ Review Premiere Pro tutorials (this is absolutely essential!)

4/14: Evil Media -- yes, there is evil media. so much.
Seminar
Google’s famous motto, ”Do No Evil” and yet, so much...
Intelligence (remember Turing?)
Togetherness (remember democracy?)
Algorithms (remember how computers work?)

Read
Evil Media, Introduction through Algorithms

Do
✓ Be prepared to discuss/write about Evil Media

4/16: Video... documentEcology
Seminar
Making videos
Crit for sound

Do
  ✓ TheoryMaking # 4 (2 parts)--
    • Clean sound project (ready for prime time and final crit)
    • Post-effects/production video edit (3-5 mins), rendered, exported and posted on your website using HTML5 (NO Vimeo or YouTube). Must be available in Safari, Chrome and Firefox.

4/21: Evil Media -- yes, there is evil media. so much more....
DIGITAL MEDIA: THEORY AND PRACTICE

Seminar
Structures (you are your data)
Technicalities (errors & exploits)
Productivity (free labor’s fun labor!)
Excellence (circulation of micro value through your life...as in livingness)

Read
Evil Media, Structures through end

Do
✓ Keep revising all assignments. Big crits when we return
✓ Continue to work on Evil Media assignment
✓ DUE: Blog post #5 due by noon on Tuesday, April 22

4/23 - 4/30: Redesigning the website
Workshops
Final Audio & Video crits
Website crits

Do
✓ Evil Media Assignment due 4/23
✓ Full revision of website... let's make these read to the public and not as class websites
✓ Create your assignment menu/site map

5/5: Preparing for final presentations
Seminar
Drafting the presentations
Material that matters

Do
✓ Continue tooling your work and working on the full revision of website... let's make these read to the public and not as class websites
✓ Create draft of your final presentation

5/7 - 5/12: Final Presentations & Celebrations
Mandatory attendance and fun! Present your final/best project!
All work due on 5/12/14
Hand in USB drive, including all drafts, files, project files.