

ASSIGNMENTS

Course Commons

Most days you will prepare for class by contributing to a shared Box Note document (prompts delivered via the Detailed Schedule). These low-stakes writing tasks are designed to help you develop your thinking in relation to the week's readings/case examples and to give you some time and space to plan and/or draft composition projects.

Posts to the Commons must be completed by 12 noon in advance of class so that I and your peers have time to read through everyone's posts. Because some posts are drafts and planning for composition projects those posts are weighted slightly more than others. Here is a breakdown of how posts to the Commons will be evaluated:

- **10% credit:** Posts are turned in on time and are appropriate for the task. Posts respond thoughtfully to the prompt, meet the suggested word length, and are posted on time. Students must complete all posts to receive full credit.
- **8% credit:** Posts are occasionally late or limited in scope. Posts are typically turned in but you may have had *a few* that are late, don't quite answer the prompt, or are too brief. You may miss one non-drafting/planning post and still receive 8% credit.
- **7% credit:** Posts are frequently late or limited in scope. Students missing any post related to drafting compositions will also fall under this category.
- **6% credit :** Posts are frequently missing and/or are consistently limited in scope but some effort was made to contribute to the Commons.
- **0% credit:** Only one or two posts or no posts have been completed.

Please Note: Posts must be made by 12 noon to be considered "on time" and on the day they are due to be considered "late". Anything posted after-the-fact will be accounted for as "missing" but completing them may help you achieve at least 6% credit.

Composition Projects

Introductory Rationales

Both weekly compositions and the final project will be introduced by a rationale, a short essay wherein you explain the logic behind your approach and your decision-making process, including how the project you turned in has evolved from earlier plans and drafts. Rationales should include examples of how course readings, activities, peer work, and workshops contributed to your approach and how the project evolved. *For weekly compositions rationales around 300-400 words (one page double-spaced) should be sufficient, though take a little more space if you feel you need it. For the final project rationales should be at least double (600-800 words, or around two double-spaced pages).*

As stated in the syllabus, I will take what you tell me in the rationale into consideration when evaluating your projects (see the “Providing Feedback...” section of the Syllabus). Projects missing the rationale component will be lowered by one full letter grade

Logistics

- Create a Box folder with the course and your last name (example: “WAI_Kirdy_Private”) and share it with me. This is how you will turn in weekly and final projects where I will return feedback to you.
- Unless otherwise noted Weekly Composition Projects are due on Saturdays by 5pm. The Final Project (including final rationale and presentation materials) are due on the final day of class (June 21st).
- Unless otherwise noted, turn in weekly compositions as a single PDF file beginning with your introductory rationale and titled with the week and your last name (example: “Week1_Kirdy.pdf”)
- Coursework and homework will help you plan and draft your projects, but versions turned in for evaluation should be further developed, revised, and refined. I’ll want to see that your thinking and understanding has evolved and that the version I evaluate is the highest level you were able to accomplish in the time you had (which in a summer course isn’t much, but isn’t nothing).
- Assignments turned in for evaluation must be proofread and polished. Images should be clear and, if necessary, adjusted and edited so that colors and other elements are clear.
- All external texts and research must be cited in-text and with a works cited list. You can follow MLA, APA, or Chicago style guides for formatting so long as you do so consistently.
- See the “Providing Feedback” section of the Syllabus for an understanding of how I evaluate course projects, and see the “Due Dates, Extensions, and Late Work” section of the Syllabus for an understanding of how deadlines function in this course.

Weekly Composition Prompts

Week 1: Words and Images

As always, introduce your project with a Rationale (see above).

Three options this week:

- 1) A three-page double-spaced developed analysis of your example visual form of knowledge production (or another suitable example that occurred to you after in-class work and discussion). Use quotations from *Graphesis* and some additional research to support your interpretation.
- 2) A further developed, refined, and polished version of a visualization using information that is meaningful to you in some way in the form of the example you posted to the Commons on Thursday. Your visual form should take up one full 8.5 x 11” page including both a title and caption to describe the visualization. *It must stand on its own as an argument outside of the*

context of this course, though in your rationale you may want to contemplate under what circumstances or contexts such a visualization might be useful. You may use pen-and-paper or digital tools to create your visualization.

- 3) A further developed, refined, and polished version of the visualization from our day one activity, visualizing “The Secret Kissing of the Sun and Moon” [\[link\]](#). Your visual form should take up one full 8.5 x 11” page including both a title and caption to describe the visualization. *It must stand on its own as an argument outside of the context of this course*, though in your rationale you may want to contemplate under what circumstances or contexts such a visualization might be useful.

Week 2: Self-Tracking

Self-Tracking Part 1: Proposal

As always, introduce your project with a Rationale (see above).

Write a proposal of around 600 words (plus images) wherein you pitch your plan for your self-tracking experiment, how exactly you plan to collect and ultimately visualize your data, and a sense of the final form or forum for delivering your self-tracking experiments to an audience.

Your proposal should include:

- **A description of the two sets of information you plan to track.** You must track 1) information you can gather “passively” through the assistance of a phone app, a device like a FitBit or pedometer, your browser history, media app history, social media feed, etc., and 2) information you can gather through designing a self-tracking mechanism you can fill in with data as you collect it.
- **A sense of the materials and tools you will use to collect and present your data.** You may use digital or pen-and-paper methods, or a combination of the two. *It should be obvious at this point, but if your data collection tools generate visualizations for you, you cannot simply appropriate those graphics. You must transform the data you collect into a composition of your own design.*
- **A concept of your eventual audience.** While you will certainly learn something about yourself through self-tracking, the final version of this project should be directed at an audience outside of this course. Consider, for example, that you learned about some of these practices through public blogs and websites, and/or that the *Dear Data* project is about personal correspondence with one other individual *through* data collection and sharing. Consider who you’d like to direct your data to and why, as well as how your intended audience influences your self-tracking experiment plan and execution.
- **A sketch, draft, or robust description of the two visualization methods you plan to use to present your data.** These can be quite rough for the moment.

Note: This proposal will receive feedback but will not be assigned a grade until the final versions are turned in.

Data Collection & Self-Tracking Accountability Folder

You will collect your data beginning Sunday, May 27th and ending Saturday, June 9th.

To keep you accountable, I've created a folder in Box where you can record your data and post your progress. As an additional incentive, regular contributions to the accountability folder are worth 5% of your final grade. I'll want to see that you're using it to data dump, it doesn't have to be directed at an audience other than yourself. Full credit will be given to those who use it thoroughly and thoughtfully, for whom I have a complete sense of your data prior to your final visualizations. Partial credit will be given according to use: recording data consistently but not perfectly (4%), somewhat consistently (3%), inconsistently (2%), not at all (0%).

Note: final self-tracking visualizations are unlikely to be successful if your data collection is incomplete, so take advantage of this space to stay on top of it.

Part 2: Final Versions (due in Week 5)

Final versions of your self-tracking experiments are due Tuesday, June 12th by the start of class.

As always, introduce your project with a Rationale. You may want to revisit the initial Rationale you wrote for your self-tracking experiment proposal and consider any significant differences between what you planned and what you ended up being able to do.

As the data collection phase of your self-tracking experiment is complete, you can now revise and refine your data into visualizations into the version that presents the "results" of your experiment to the audience of your choosing. Remember that the audience for this project is beyond yourself and outside of the members of this course (see above). The final version of this self-tracking experiment should explore through both the data visualizations and through around 600 words of prose the story your personal data tells about you and this process of self-tracking for that audience.

Week 3: Visual Interpretation

As always, introduce your project with a Rationale.

You have three options this week:

- 1) Continue to develop the experiment you began for Thursday's class using a collection of texts with some unifying subject, theme, media source, etc. and Voyant-Tools as your method of analysis. Write a three-page essay wherein you offer interpretive claims about your corpus (the collection of documents you ran through the tool) based on the data Voyant-Tools provides. Incorporate into this essay visualizations generated in the

Voyant-Tools suite, making sure that each image has a title and caption annotating how the visualization works as an argument and how it contributes to your own argument.

- 2) Continue to develop the pen-and-paper data collection and visualization methods we experimented with on Tuesday with more sections of the “Insect Poetics” issue of *Evening Will Come*, either following through with one thing you’re tracking across the poems or several things that can be visualized together as an interpretive strategy. Incorporate as many sections you are able to. Create your visualization through a simple visual language (that may look complex when zoomed out, multiplied, or expanded). You can use pen-and-paper methods or Canva (or InDesign or Photoshop if you have the expertise to do so). Your visualization(s) must be accompanied by a robust statement of around 300 to 500 words directed at a reader outside this course teaching such a person how to read it.
- 3) Apply the analog strategies of reading that we rehearsed with the “Insect Poetics” poems with a different set of texts, either from the collection you chose for your example on Thursday or a new set. Create your visualization through a simple visual language (that may look complex when zoomed out, multiplied, or expanded). You can use pen-and-paper methods or Canva (or InDesign or Photoshop if you have the expertise to do so). Your visualization(s) must be accompanied by a robust statement of around 300 to 500 words directed at a reader outside this course teaching such a person how to read it.

Week 4: Erasure Poetics

As always, introduce your project with a Rationale.

Continue to develop the erasure style you experimented with in class -- tossing pages you didn’t like or that didn’t work, and adding pages that work better. Ideally, you should have an erasure project of 5-6 *sequential* pages (in other words, don’t skip around -- think of the whole set of pages as a long poem, or a sequence of poems). Take photographs or scan pages (in color, if color is used), and save the sequence as a PDF.

Week 5: Trees and Mapping

As always, introduce your project with a Rationale.

Two options this week. Either project may be created with pen-and-paper (and scraps and other materials as suits your project) or digitally, as suits your desires and skillset:

- 1) Create a one-page (8.5 x 11”) tree diagram of some knowledge set that interests you. There are several free tree-creation tools online should you choose to pursue this project digitally. *Your tree diagram should be accompanied by a robust paragraph statement/caption that teaches your audience how to read it.*

- 2) Create a one-page (8.5 x 11") map of some significance to you. You may create/customize/edit an existing map with new data rather than draw your own map, provided you are composing something substantive through doing so. *Your tree diagram should be accompanied by a robust paragraph statement/caption that teaches your audience how to read it.*

Final Project

Project Options

Your final project for this course should be an 8-10 page words and images project serving as the culmination of your thinking from this course, due prior to the start of the last day of class, June 21st. *This project must be directed at an audience outside of the context of this course, even if you choose an essay. Consider your motivation for pursuing your chosen final project, and who might benefit (more than me) from that work.* Your project should take as its launching point the work we've done, but might involve a fairly dramatic departure, further development, or continuation of that earlier work. Some options for your final project may include:

- A series of visualizations of your personal experience of a genre of media (song, music video, video game, film, etc.) inspired by the activity we did on the first day of class.
- A curated set of visualizations and companion descriptions, some refined from course projects and some new ones, that in some way tell a words and images story of yourself.
- A fully developed self-tracking plan with a series of sample visualizations you would use to present your data in some kind of public forum. A project of this scope might involve setting up a blog or website with introductory materials, scaffolding, and plans, and/or a first post including the visualizations from your self-tracking experiment.
- A fully developed concept for beginning a Bullet Journal practice, including the design of additional trackers you'd include for weekly or monthly spreads. Such a project might be filled out as much as is possible by the date you turn the project in for evaluation (as in, you not only plan but begin to use your new Bullet Journal).
- A continuation and further development of the quantified textual interpretation project or a new project inspired by interpretation via quantification.
- A continuation and further development of an erasure project, either one you already started or a new approach.
- A fully developed creative mapping project and/or series of mapping practices (if you think you might be interested in a project involving mapping, preview week 5).
- A fully developed and refined knowledge tree project (if you think you might be interested in a project involving knowledge trees, preview week 5).
- An essay using the readings and resources from the course plus additional research on the relationship between words and images in the context of visual forms of knowledge production.

- An essay reflecting on the relationship between words and images as a part of humanistic study in relation to your home field or discipline, including examples from the course and additional research and examples from your own discipline.
- A project of your design involving a method, case example, practice, tool, or concept that could have been the focus of a week in this course but that we didn't have time to address (this might be something brought up in Drucker, or something you're aware of from your own interests and/or discipline, or something you've since discovered that could have been a case example for this course (six weeks is a short amount of time... what else would you want to have done in this course and what kind of project would you imagine wanting to create inspired by that work?).

Final Introductory Rationale

Any option is must be accompanied by an introductory rationale of at least two double-spaced pages that, in addition to the usual requirements, describes how this project is the culmination of your thinking from this term, how the class overall evolved your thinking in general, and if and how you imagine this knowledge to be useful in contexts beyond this class.

Final Presentations

On the last day of term you will present your final project to the class in some way. You must offer a way for your class members to engage in your project, either through a short PowerPoint presentation or some other method. In short, we must get a sense of your words and your images, your rationale behind how this project represented the culmination of your thinking in this course, and a sense of how the project turned out. Presentations should be around 10 minutes each. *Please practice and time yourself so you do not exceed 10 minutes!*

Final presentations are meant to be a way for us to share and celebrate the projects you have all created at the end of term. Presentation documents are due by 2 pm on the last day of class so that I can queue them up on the main computer so we don't waste time switching.