

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 4/22/2013

1b. Department/Division: College of Arts & Sciences

1c. Contact Person

Name: Diane Robertson

Email: diane.robertson@uky.edu

Phone: 257-7002

Responsible Faculty ID (if different from Contact)

Name: Rachel Elliott

Email: rachel.elliott1@uky.edu

Phone: 257-1368

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: WRD 130

2c. Full Title: Introductory Workshop (subt req)

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

STUDIO: 1-3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 1-3

2i. Is this course repeatable for additional credit? Yes

If Yes: Maximum number of credit hours: 6

If Yes: Will this course allow multiple registrations during the same semester? Yes

2j. Course Description for Bulletin: Flexible course hours that supplement an existing course or provide introductory training in a particular area of writing, rhetoric, or digital studies. This workshop class focuses on the visual aspect of digital communication skills. Students will create visuals to explore identities, tell stories, and interpret information. May be taken a maximum of 6 credit hours under different subtitles.

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SENATE COUNCIL

2k. Prerequisites, if any:

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 20

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Not Yet Found in Many (or Any) Other Universities ,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: Yes

If YES, name the proposed new program: BA/BS in Writing, Rhetoric, and Digital Studies

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6. How do course requirements ensure that students make appropriate use of learning resources?

7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10. Does the syllabus contain all the required components? NO

11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|RDMO222|Roxanne D Mountford|Dept approval for ZCOURSE_NEW WRD 130|20120327

SIGNATURE|RHANSON|Roxanna D Hanson|College approval for ZCOURSE_NEW WRD 130|20120327

SIGNATURE|JMETT2|Joanie Ett-Mims|Undergrad Council approval for ZCOURSE_NEW WRD 130|20120911

Courses	Request Tracking
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New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc7services=>

Generate F

[Open in full window to print or save](#)

Attachments:

Upload File

ID	Attachment
Delete 1617	WRD 130 Introductory Workshop.docx

First 1 Last

Select saved project to retrieve...

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: ARTS & SCIENCES Today's Date: 4/22/2013
- b. * Department/Division: College of Arts & Sciences
- c.
 - * Contact Person Name: Diane Robertson Email: diane.robertson@uky.edu Phone: 257-7002
 - * Responsible Faculty ID (if different from Contact): Rachel Elliott Email: rachel.elliott1@uky.edu Phone: 257-1368
- d. * Requested Effective Date: Semester following approval OR Specific Term/Year¹
- e. Should this course be a UK Core Course? Yes No
 If YES, check the areas that apply:
 - Inquiry - Arts & Creativity Composition & Communications - II
 - Inquiry - Humanities Quantitative Foundations
 - Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
 - Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
 - Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? Yes No
- b. * Prefix and Number: WRD 130
- c. * Full Title: Introductory Workshop (sub req)
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory ¹	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio
<input type="checkbox"/> Other	If Other, Please explain:		
- g. * Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- h. * Number of credits: 1-3
- i. * Is this course repeatable for additional credit? Yes No
 If YES: Maximum number of credit hours: 6
 If YES: Will this course allow multiple registrations during the same semester? Yes No

j. * Course Description for Bulletin:

Flexible course hours that supplement an existing course or provide introductory training in a particular area of writing, rhetoric, or digital studies. This workshop class focuses on the visual aspect of digital communication skills. Students will create visuals to explore identities, tell stories, and interpret information. May be taken a maximum of 6 credit hours under different subtitles.

k. Prerequisites, if any:

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain:

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 20

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

This course is open to anyone on campus who wants training in a particular area of writing, rhetoric, or digital studies.

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

BA/BS in Writing, Rhetoric, and Digital Studies

b. * Will this course be a new requirement for ANY program? Yes No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the differentiation for undergraduate and graduate students must be included in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable to 10.a above) are attached.

- Ⓜ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- Ⓜ The chair of the cross-listing department must sign off on the Signature Routing Log.
- Ⓜ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- Ⓜ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- Ⓜ In order to change a program, a program change form must also be submitted.

Rev 8/09

[Submit as New Proposal](#) [Save Current Changes](#) [Delete Form Data and Attachments](#)

WRD 130: Introductory Workshop: Composing with Visuals

Fall 2012 (2 credits)

Instructor: Rachel Elliott
Office Location: Writing Center (5th floor Young Library)
Office Hours: 10-1 MTW
Phone:
Email: rachel.elliott1@uky.edu

Classroom: TBA
Date(s): Recurring weekly on Mondays and Wednesdays, from 8/22/12 – 10/17/12
Time: 4:00 PM - 6:00 PM

Description

Flexible course hours that supplement an existing course or provide introductory training in a particular area of writing, rhetoric, or digital studies. This workshop class focuses on the visual aspect of digital communication skills. Students will create visuals to explore identities, tell stories, and interpret information. May be taken a maximum of 6 credit hours under different subtitles.

Overview

Composing with Visuals is an eight week workshop class focusing on the visual aspect of digital communication skills. In this course, students will create visuals, both high tech and low tech, that support or convey a narrative or argument. Creating visuals involves a process much like the writing process, and students will apply steps of researching, planning, producing, sharing, reflection, and revising to their projects. To foster good discussion and analysis, students will learn basic visual design concepts. The class will identify each design concept's contribution in communicating a narrative or argument, and use these concepts in their own work. Students will also learn basic skills useful in combining text and visual media, such as page layout and document design.

Student Learning Outcomes

Upon completion of this course, a student will be able to

1. Design multiple images combined with text to visually communicate their personal identity to various audiences.

2. Analyze space and light and their effects by taking a series of photographs to build a narrative.
3. Prepare a digital document based on research of a particular topic (including generation of charts, graphs, and maps)

Required Materials

Books:

Emerson, John. *Visualizing Information for Advocacy: an Introduction to Information Design*. Tactical Technology Collective, 2008
(available as a free pdf at: <http://www.backspace.com/infodesign.pdf>)

White, Ron and Timothy Edward Downs. *How Digital Photography Works*. 2nd ed. Que, 2007.

Supplies:

Blank composition book or sketchbook

Pencils

Eraser

Variety of pens, thick to thin

(Example: G2 pens in .05, .07, 1.0 and a sharpie for thick lines.)

Colored pencils

(Can be inexpensive. 12 set or more.)

Studio-tac, small package

Thumb-drive

Access to a digital camera, phone, or iPad

Various other materials that are not listed here may also be used for projects.

Grading Policy

- Class Discussion Board 10%
- Project 1: Visualizing Identity/-ies 25%
- Project 2: Place Throughout a Day Slideshow 30%
- Project 3: Infographic of Change 35%

90-100% = A; 80-89% = B; 70-79% = C; 60-69% = D; 59% and below = E

Mid-term Grade

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Policies

Attendance and Participation

This is a workshop class, with many techniques and concepts covered in class that cannot be learned or reviewed from a textbook. Therefore, attendance is extremely important. Since discussion and group feedback will be an integral part of the course,

you must be on time, prepared for class with your materials and works in progress, and able to offer productive discussion about your classmates' work. You will be dropped from this course if you miss more than two (2) class meetings without an excuse; if those missed classes occur at the end of the course, you may receive an "E" for the final course grade.

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor. Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students missing any graded work due to an excused absence are responsible for informing me about their excused absence and providing documentation within one week following the period of the excused absence (except where prior notification is required), and are responsible for making up the missed work. I will give you an opportunity to make up the work and/or the exams missed due to an excused absence, and will do so, if feasible, during the semester in which the absence occurred.

If the absence is unexcused: outside assignments not turned in on time may receive no credit; missed in-class work cannot be made up for credit; and missed announcements, instructions, assignments, etc. due to the absence will not constitute acceptable excuse for failing to meet subsequent deadlines.

Late Assignments

Your assignments for this course are due on the dates indicated in the class outline below or as indicated in class. You may request (in advance) one two-day extension of the due date on a major assignment (not drafts). Late assignments are not accepted unless a two-day extension has been requested and approved in advance of the deadline. If you cannot attend class on the day an assignment is due, you must post the assignment to Blackboard by the beginning of class.

Plagiarism

Part II of Student Rights and Responsibilities (6.3.1; online at <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about a question of plagiarism involving their work, they are obliged to consult their instructors on the matter before

submission. When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgment of the fact, the students are guilty of plagiarism.

Plagiarism includes reproducing someone else's work, whether it be published article, chapter of a book, a paper from a friend or some file, or another source, including the Internet. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be. Plagiarism also includes using someone else's work during an oral presentation without properly citing that work in the form of an oral footnote.

Whenever you use outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Plagiarism also includes making simple changes while leaving the organization, content and phraseology intact. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain.

You may discuss assignments among yourselves or with me or a tutor, but when the actual work is done, it must be done by you, and you alone unless the assignment has been designed to be conducted with a partner or small group of classmates. All work submitted must be new, original work; you may not submit work you have produced for another purpose or class.

The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Class Conduct

We will have fun this semester, but we will only have fun if you conduct yourself with respect for yourself and others. We expect you to 1) come to class prepared and take pride in the work you do, 2) offer support and encouragement to your classmates, 3) listen to others carefully before offering your opinion, and 4) talk to us outside of class if anything that happens during class bothers you. In order to maintain a productive work environment, we expect you to turn off your cell phone or pager before each class period and refrain from eating, sleeping, reading the newspaper or your personal email, talking once class is in session unless asked to do so, and entering the classroom late or leaving early without permission. Students who engage in disruptive behavior may be directed to leave the class for the remainder of the class period. See the UKY's Code of Student Conduct for further information on prohibited conduct.

Peer Groups

Because most writers, educators, and other professionals must learn to work collaboratively, you will collaborate--cheerfully--with your peers both in and out of class. We will ask you to form groups early in the semester. You will work with this group often in class as well. While we do not expect you to develop life-long friendships through this process, it has been known to happen in our classes! Treat everyone in this class as a

valued colleague, and you will have few problems. That means that you will honor all deadlines agreed to by your classmates as though we were the one who set them and in general be respectful. Consequences for "slacking" may result in anything ranging from a full letter grade deduction for the assignment to a zero (determined on a case-by-case basis).

Class Discussion Board 10%

You may be required to post a message to the class discussion board on Blackboard. To try to make our messages to each other easy to recognize, try to place in the subject heading a meaningful phrase describing the content of your message. For instance, if you are discussing a series of images by Jacob Lawrence, you could write in the subject line "Lawrence's Migration Series." If you have a response to someone's comments, you might put in the subject line, "Re: Toby's thoughts on Lawrence." The discussion board can also be an especially helpful way to troubleshoot camera problems and get tips on using Photoshop. If you have a question about a class policy, please post it to this list so others can benefit from my response. So, for instance, if you want to ask about the grading policy, write "Question about Grading."

Writing Center

The Writing Center is located in W. T. Young Library, Thomas D. Clark Study, 5th Floor, West Wing (phone: 257-1368). The staff can help you identify and correct problems with writing, and also has a variety of multimedia resources available. We will not require you to go to The Writing Center, but we recommend that all of you consider going if you feel stuck at any stage of the writing process. Please note that your instructor keeps office hours at the Writing Center. If you wish to meet with me there, I'd be happy to. If you wish to meet with another consultant (which I strongly urge you to do, as you will benefit from a third-party's feedback,) I will make myself scarce.

Accommodations Due to Disability

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Assignments

There will be three major projects assigned in this workshop class.

Project One: Visualizing Identity/-ies 25%

Students will explore, through writing and photographs, how they visually communicate their personal identity to various audiences. Students will train their minds and eyes to observe details, and work in groups to see previously unnoticed ways that they communicate their identity. Students will also learn an important facet of the design process: creating multiple possible images in order to achieve a few great ones.

Students will take 30-40 color photographs or scans of objects that illustrate the ways they communicate their identity. These will be revised these to a series of nine. These images will then be combined with text composed by the student and arranged in a unified, compelling way as a finished document.

Project Two: Place Throughout a Day Slideshow 30%

Students will choose a nearby place to examine at multiple times of day. The class will analyze space and light and the effect they have on our experiences. Using a variety of points of view, students will take a series of photographs to build a narrative. There will be two sets of photo shoots. In the first, students will take as many photos at as many different times of day as possible, changing the point of view and exploring the space. After reviewing these photos in groups, students will reflect and write about the space, creating a narrative and focusing on the type of experience they wish to recreate. (Ideas for different experiences may be: bright and clear, disorienting, busy, melancholy, expansive, etc.) Then students will plan a second photo shoot to achieve the types of photos that best reflect that experience. Students will learn to arrange existing light, adjust camera settings, and use Photoshop as a digital darkroom to create photos that support this narrative. Ten or more successful photos will then be used to create a slideshow using iMovie, with their writing about the place read aloud as a soundtrack.

Project Three: Infographic of Change 35%

Using their own lives and interests as a jumping off point, students will choose a particular event or existence that they believe has created a change in themselves, Kentucky, or the world. This could be a change over time or a change across places. Through creating an clear and beautiful infographic, students must prove the change occurred and expand with details.

The class will visit a few of the many fast growing websites devoted to infographics, such as visualizing.org , flowingdata.com , and infosthetics.com to gather ideas. Through research of their topic, students will gather several sets of reliable, quantifiable information.

A variety of software and web applications will be used to create charts, graphs, and maps, including: Excel, Openheatmap, Number Picture, and IBM's ManyEyes. The resulting graphs will be creatively altered or remade by the student, using photoshop or low tech media. Some low tech examples might be: collaging paper and fabric, sculpting with clay, or photographing collected of materials, such as glasses filled with amounts of water to reflect the amount of clean water available in each country. Low tech graphs will be photographed or scanned to be included in the final digital document. The key is that the materials used to make the graphs fit the topic and the message the student hopes to communicate.

Students will combine explanatory text with their charts in one digital document. This digital document will be uploaded to the web, either through a UK blog or a site such as visualizing.org that is built from community contributions. Along with the final digital document, students will turn in a paper explaining their ideas, research, and decisions made to create the infographic.

Daily Syllabus

Day 1: Observing Details

In-class reading: Hirschfeld, Neal. "Teaching Cops to See." Smithsonian magazine, October 2009. <http://www.smithsonianmag.com/arts-culture/Teaching-Cops-to-See.html>

Slides: Observing Details. Clip from "The Adventure of the Blue Carbuncle", from The Adventures of Sherlock Holmes, Granada Television, 1984. Looking for details in the photographs of Mark Steinmetz.

Activity: Observing details about each other, including correcting each others' false assumptions.

Camera skills: Taking photos that show detail. Macro vs. wide angle lenses, resolutions, lighting, saving and loading images.

Introduce Project 1: Visualizing Identity/-ies

Homework: Shoot at least 50 images of details of your self or objects you take into public. Read Unity and Grid tutorials, and write responses to questions about the day's activity.

Day 2: Unity

Slides: Unity and the Grid. Selections from style photographer Bill Cunningham's column "On the Street" published by the New York Times. "End Game" video from Bill Cunningham's YouTube channel. Discuss how different grid layouts contribute to the message of the content in how unified or un-unified they are.

Activity: Gestalt in the Park. Using slide photos, discover how gestalt principles govern our assumptions about who and who isn't at the park together.

Photoshop skills: loading files, cropping, and rotating.

Homework: Shoot revisions, finish a first draft of the writing element of Visualizing Identity/-ies. Sketch a grid plan. Read all Document Design tutorials.

Day 3: Typography and Page Layout

Activity: Peer reading drafts and photos. Email or hand in drafts to instructor.
Discussion: re-examining observation of mundane details.

Slides: Shape and typography. Video: "Typgraphy." OffBook by PBS Arts (<http://www.pbs.org/arts/gallery/off-book-episode-2-type-typography/off-book-episode-2-typetypography/>)

Document design skills: laying out a document using a grid system in Mac Pages or MS Word. Alternative method of using Photoshop to layout a document.

Homework: Read feedback from instructor and classmates. Revise essay. Layout text

with images and print draft copy.

Day 4: Space

Slides: Space. Different ways of creating the illusion of 3D space in a 2D medium, including Renaissance's linear perspective and Asia's metric projection and their current use in video games. Video: The Day the Universe Changed: "Point of View." Stills from Citizen Kane.

Discussion: Point of view in visual art compared to point of view in writing.

Introduce Project 2: Visualizing Space and Place.

Demo: Brainstorming

Camera skills: Unusual points of view, light adjustments, and bracketing.

Final feedback and worktime for Project 1: Visualizing Identities.

Homework: Shoot at least 50 photos of a space that you frequent. Read Light and Dark, Emphasis tutorials.

Day 5: Light and Dark

Hand in Project 1: Visualizing Identity/-ies

Discussion: Everything is designed, including most places we encounter. How to comment or critique the design of a space or place.

Free-writing in response to questions.

Slides: Light and Dark. Paintings by Caravaggio, photos by Brassai. Clip from The Third Man. dir. Carol Reed, 1949. Stills from various films by Alfred Hitchcock.

Discussion: How can light and dark create a focal point (or visual emphasis)? How is visual emphasis different from visual unity?

Photoshop skills: digital darkroom. How to change light and dark, contrast, dodging & burning, using masks.

Slides: Storyboarding. Storyboards from various Alfred Hitchcock films.

Discussion: types of word & picture combinations, taken from Scott McCloud.

Homework: Shoot revisions. Make a storyboard and draft.

Day 6: Movement & Sound

View storyboards.

iMovie skills: Projects and events, adding stills, panning and zooming, transitions, duration.
iMovie worktime.

iMovie skills: Saving & migrating.

Audio: voiceovers, ambient noise, music, trimming clips.

Discussion: How does ambient sound help turn the stills into a movie-like experience?

What film genres are spoofible using iMovie's sound library? How much audio information and visual information can we take in simultaneously?

Homework: Finish visual components of film, begin adding audio.

Day 7: Constructive Critiquing

Discussion: Purposes of critique. Differences among different fields of study. What are some good critiquing practices this class can adopt?

Class critiques instructor's example.

Group critiques of Project 2, using question sheet.

iMovie skills: Exporting and uploading

Homework: Finish Project 2: Visualizing Space and Place, upload to Vimeo.

Day 8: Visualizing Information

Project 2: Visualizing Space and Place due. (May be extended by Instructor...)

Discussion: Subjective vs. objective, and our assumptions about "creativity" and "visual design".

Slides: Visualizing Information. Video clip "Why Infographics?" by ColumnFive Media. Charts and graphs by William Playfair, John Snow, and Florence Nightengale. Examples of interactive digital infographics by The Guardian and The New York Times. Examples of "un-digital" infographics by Jose Duarte, Occupy Wall Street, Angus Hyland and William Russell.

Discussion: What design concepts are guiding us through, adding to, or taking away from the information in these infographics? Shape, scale, point of view, emphasis, etc.

Discussion 2: Why do some designers choose to use different media, such as printing graphs on dollar bills or painting them on brick walls? What audience are these intended for?

Introduce Project 3: Visualizing Information

Demo: Using a discussion board.

Homework: Explore visualizations online (four websites given as starting point.) Post three favorites to discussion board. Comment on three different visualizations posted by classmates. Also: brainstorm 50 topics to visualize.

Day 9: Working with data

Share ideas for project

Computer skills: Creating basic charts, graphs, and maps using various online applications such as Many Eyes, OpenHeatMap, and Number Picture. Class will use an excel data set about computer and internet access among different demographic groups.

Demo: Searching for data.

Computer skills: preparing an Excel data set to be used in a graphing application.

Homework: Have at least 5 data sets ready to work with. Make at least 3 trial graphs / charts / maps. Read tutorial: Photoshop Layers

Day 10: Making it your own

Free writing: What have you discovered so far?

Slides: Critiquing other visualizations. What might be skewed?

Multimedia skills: manipulating and customizing visualizations in Photoshop layers, or by hand.

Discussion: What other factors might contribute to the situation or change that you chose to document? What data sets might you find about these other factors? In what ways can you combine several sets of data into one or two visualizations? What custom shapes, colors, forms, or media can you use to make this visualization your own?

Sketching

Discussion: Final "document" possibilities, explanatory text, citations, and statement of reasoning.

Demo: Return to document design...

Homework: Find more data, make more base charts. Write citations for every data source you have so far. Sketch 5 possible plans. Write explanatory text on each. Make notes for SOR.

Day 11: Planning a project

Freewrite responses to question sheet.

Work skills: creating a timeline for a lengthy project
Hand in a copy of timeline to instructor.

Individual meetings with instructor, work time

Homework: Continue work on visualizations according to your project timeline.
Create first draft of explanatory text and SOR.

Day 12: Widening your sources of feedback

Discussion: The design process: amount of feedback, amount of revisions in a typical design.

Group feedback: questioning your visualizations (in progress)

Discussion: Preparing for a guest critique. (see day 13 below) Levels of professionalism.

Hand in drafts of explanatory text and SOR.

Individual meetings with instructor, work time.

Day 13: Guest critique

Present projects to a guest.

Work Skills: Asking the guest your own questions to get the right feedback. Taking notes during a critique. Redirecting discussion to particular tangible elements. Bouncing back with good actions.

Homework: Make any necessary changes to visualization, text, and SOR.

Day 14: Endings

All parts of Visualizing Information due.

Discussion: building new projects off of past work, regardless of class assignments.

Class discussion on all projects, skills learned, and future idea