

## DICE 3020-01: History of Text Technologies

Fall 2016

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### Course information

Credits: 5  
 Location: PAVL 050  
 Class times: Thurs. 6:00-8:05  
 Required in-class sessions:  
 9/22, 10/6, 10/20, 11/3, 11/17.

### Instructor information

Instructor: Dr. Sarah Berry  
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 Office hours: Weds & Thurs 5:00-5:45pm.

### Course Description:

This course surveys text technologies that have been used to record and transmit cultural knowledge, memory, and imagination through space and time. As we cover specific text technologies, we will analyze how cultural meanings can be associated with artifacts in different ways. We'll also explore how changes in textual materials and technologies emerge from and shape a specific cultural moment. Some text technologies we will explore are (but are not limited to) cave painting, tattoos, graffiti, codices, machine-made books, typography, photography, film, graphic design, and digital media. How do/did these technologies convey social meanings? Do they reinforce or disrupt dominant ideologies and/or power structures? What becomes possible with new technologies? What is lost?

### Pre-requisites:

None

### Required texts (available in the SU Bookstore)

- Nicole Howard, *The Book: The life Story of a Technology*. Baltimore: Johns Hopkins University Press, 2009.
- Rebecca Hagen & Kim Golombisky, *White Space Is Not Your Enemy*, 2<sup>nd</sup> Ed. New York: Focal Press, 2013.

Additional required articles will be provided online.

### Course Student Learning Outcomes:

Upon the successful completion of this course, you should be able to

1. Identify and describe key characteristics of the major technologies of communication in human history
2. Describe and analyze the formal properties of historical and contemporary texts/artifacts
3. Describe and analyze the historical context of textual artifacts and how it may have impacted their nature, form, and circulation
4. Create a well-designed program ePortfolio using current layout and navigation conventions
5. Engage in collaborative critical thinking to analyze peer creative/critical work, and reflect on your own learning and creative process.

**E-Portfolios:** Each week you'll share a topic-based assignment with the full class by posting it to a blog page for this course in your Weebly ePortfolio. This provides a narrative of your course

learning process. In our 7<sup>th</sup> week you'll begin (re)designing and writing copy for your program ePortfolio in Weebly and present it for peer and instructor review and the end of the class.

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## IN-CLASS SESSIONS

### *Biweekly class sessions:*

These sessions will be focused on:

1. Assignment presentations and peer/instructor feedback.
2. Technical, design, or research troubleshooting and discussion.

### *Biweekly optional labs:*

These will primarily be spent going over any questions or issues raised in the coursework, and working on assignment research and presentations.

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## COURSE SCHEDULE & TOPICS:

### Week 1 (9/22 in class): What is a text?

#### Topics explored in this week's presentation

- Signs and meaning (semiotics)
- The first known texts
- The persistence of symbols
- Visual language guidelines

#### What to read/watch this week

- Nicole Howard, *The Book: The Life Story of a Technology* Ch. 1, "Ancestors: Books before Print."
- Hagen & Golombisky, *White Space Is Not Your Enemy* (WSINYE) Chapter 5: "Mini Art School: the elements, principles & theories of design."
- On the WSINYE companion website, watch the video tutorial on "Using Gestalt Theory to Guide Layout." You will need to sign in to the site with the code **space816**. <http://cw.routledge.com/textbooks/9780240824147/video.asp>
- Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* 25-31, "How We Negotiate the Meaning of Images"

#### To do before Thursday's class

- Read the course syllabus
- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the syllabus and reading quiz
- Note any questions you have so you can ask them in class
- **Create a blog page in your Weebly ePortfolio and post a self-introduction.** Post the URL to our course Slack channel.

#### Review questions

1. On what kinds of surfaces were early writing systems recorded?

2. How did practices of paper-making move west from China?
3. What was the earliest model for a book-like codex?
4. How was access to books different between Christian and Muslim cultures?
5. What is "the rule of thirds"?
6. What useful principles does Gestalt psychology offers designers?
7. In "How we negotiate the meaning of images," who is discussed in relation to the concepts of semiotics?
8. What is the relationship between signifiers and the signified according to Roland Barthes?

## Week 2 (9/29, optional lab): The body and environment as canvas

### Topics explored in this week's presentation

- Body art, tattoos and social identity
- From caves and rocks to street art
- Contemporary body and street art
- Street signs as visual language

### What to read/watch this week

- Jane Caplan, "Introduction," *Written on the Body: The Tattoo in European and American History* (Princeton UP, 2000).
- *The Book* Chapter 2, "Infancy: The Earliest Printed Books, 1450-1500."
- Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* 56-67, "Encoding and Decoding."
- Selections from Jimmy Nelson's photographs in *Before They Pass Away* (teNeues; Mul edition (October 15, 2013). <http://livelearnevolve.com/mindblowing-photographs-last-surviving-tribes-earth/>
- Julia Turner, "The Big Red Word, the Little Green Man," *Slate*, March 2010. [http://www.slate.com/articles/life/signs/2010/03/the\\_big\\_red\\_word\\_vs\\_the\\_little\\_green\\_man.html](http://www.slate.com/articles/life/signs/2010/03/the_big_red_word_vs_the_little_green_man.html)

### To do this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** find a tattoo or street artwork that interests you, take a photo of it, and write an analysis of it using the assignment guidelines and rubric.
- Optional: come to our classroom for lab on Thursday.

### Review questions

1. What is a key aspect of how tattoos have functioned historically that Jane Caplan's introduction to *Written on the Body* describes?
2. How does Caplan characterize the influence of Polynesian tattoo practices?
3. What do historical records reveal about Johannes Gutenberg's work and importance to the history of printing?

4. What have typographic forensics shown about the Gutenberg Bible?
5. How do Sturken and Cartwright describe Stuart Hall's "Encoding and Decoding" model of media reception?
6. How do Sturken and Cartwright describe practices of "cultural appropriation"?
7. What do Jimmy Nelson's photographs of ongoing body-ornamenting practices illustrate?
8. What does Julia Turner's article "The Big Red Word, the Little Green Man" show about the global use of pictogram-based signs?

### Week 3: (10/6, in class) Writing cultures and manuscripts

#### Topics explored in this week's presentation

- Early writing systems
- Early book forms
- Manuscript design and illumination
- Renaissance design and the printed book
- The basics of typography

#### What to read/watch this week

- Nicole Howard, *The Book: The life story of a technology* Chapters 3 & 4, "Youth: Books in the Sixteenth Century" and "Adulthood: Early-Modern Books, 1600-1800."
- Hagen & Golombisky, *White Space Is Not Your Enemy (WSINYE)* Chapter 7: "Type."
- On the WSINYE companion website, watch the video tutorial on "Creating Visual Hierarchy with Type." You will need to sign in to the site with the codespace816. <http://cw.routledge.com/textbooks/9780240824147/video.asp>

#### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** find a manuscript that interests you from the URLs provided, download a photo or screenshot of it, do secondary research using library resources, and write an analysis using the assignment guidelines and rubric.
- Come to class on Thursday prepared to make a brief presentation of your project.

#### Review questions

1. How did the Reformation affect book publishing?
2. What was the cultural impact of the work of Aldus Manutius?
3. In the 17th century, what was the status of author's intellectual property?
4. In the 18th century, how were books marketed?
5. What were early legal statutes governing books primarily about?
6. What is a text from the 18th century that is "emblematic of the Enlightenment way of thinking?"
7. According to WSINYE, what is a body font and what is "the No. 1 consideration in choosing a body font"?
8. On the web, font display can be inconsistent because if a user doesn't have the design-specified font, a substitute will be used. How can this be remedied?

## Week 4 (10/13, optional lab): Photography and visual technologies

### This week's presentation will explore the following topics

- From drawing machines to "the pencil of nature"
- Photography and the media
- The ontology of the digital photograph
- The basics of composition

### What to read/watch this week

- Michel Frizot, "Light Machines," in *The New History of Photography*, 15-21.
- Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* 111-121, "Realism and the History of Perspective" and 138-149, "The Digital Image."
- WSINYE, Chapter 9: "Adding Visual Appeal: Working with Photos and Illustration."

### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** find a historical photograph from the archives listed that interests you, take a photo of it, and write an analysis of it using the assignment guidelines and rubric.
- Optional: come to our classroom for lab on Thursday.

### Review questions

- Why do Sturken and Cartwright suggest that technologies for optics-based representation weren't fully developed until the Renaissance?
- How did modernist painters react to photography?
- How are Charles Sanders Peirce's semiotic terms used to describe photographs?
- How do Sturken and Cartwright define "virtual" images?
- How do Sturken and Cartwright describe the qualities of digital virtual reality in relationship to the spectator?
- In WSINYE, how is a well-composed photo defined?
- What are the most common file formats for images used on the web?
- In 1994, what was the purpose of NYU professor Fred Ritchin's proposed icon for online images?

## Week 5 (10/20, in class): Magazines, advertising, and modern design

### Topics explored in this week's presentation

- The industrial revolution and print culture
- Magazines, advertising, and modern design
- The Arts & Crafts movement and early modernism
- Logo and brand design

**What to read/watch this week**

- *The Book*: Chapter 5, "Maturity: Books in the Age of Automation, 1800-1900.
- *WPINYE* Chapters 6 & 8, "Layout: Where to put visuals & type for impact" and "Color basics."
- On the *WSINYE* companion website, watch the video tutorial on "Setting Up a Works Everytime Layout." You will need to sign in to the site with the code space816.  
<http://cw.routledge.com/textbooks/9780240824147/video.asp>
- *Helvetica*, Dir. Gary Hustwit 2007 (on Amazon video and iTunes).

**To do list for this week**

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** find a magazine editorial or advertising layout from the archives listed that interests you, take a photo of it, and write an analysis of it using the assignment guidelines and rubric.
- Come to class on Thursday prepared to give a brief presentation of your project.

**Review Questions**

- According to Nicole Howard, what drove the expansion of mechanized book production as much as available technology?
- In 19th century publishing, what did the term "stereotype" describe?
- In the 19th century, what was the impact of the loss of skilled jobs brought about by new typesetting machines?
- How did new rotary presses affect newspaper vs book publishers?
- In the 19th century, what became used to make paper?
- What were some of the results of the introduction of Linotype and Monotype machines?
- According to *WSINYE*, how should you use negative space when designing a layout?
- According to *WSINYE*, when using color what should your design palette include?

**Week 6 (10/27, optional lab): Electricity and audiovisual media****Topics explored in this week's presentation**

- The text as spectacle
- Cinematic space and time
- Composition with movement and sound
- Early broadcasting and the commercial takeover

**What to read/watch this week**

- The Yale Film Analysis Site:  
<http://filmanalysis.yctl.org/> (Links to an external site.) (Links to an external site.)
- Lucy Fischer, "[The Shock of the New: Electrification, Illumination, Urbanization and the Cinema.](#)"

- **(Optional)**  
Buster Keaton, *The Electric House* (1922)  
<https://www.youtube.com/watch?v=IscbNJ5BsIE>

#### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** find a film scene from a pre-1960 movie that interests you, take several screen shots of key moments, and write an analysis of it using the assignment guidelines and rubric.
- Optional: come to our classroom for lab on Thursday.

#### Review questions

1. What does the French term "mise-en-scene" describe?
2. What is a "following shot" ?
3. According to Lucy Fischer in "The Shock of the New," when did access to electricity start to be in demand relative to other new technologies?
4. What does Fischer suggest about the lighting of public space versus domestic conveniences?
5. What was early cinema concerned with even more than narrative?
6. How was early cinema presented and seen by audiences?
7. What is a primary effect of continuity editing in terms of the viewer's attention?
8. What do you need to pay attention to when analyzing an audiovisual text?

### Week 7 (11/3, in class): Electronic literature and the internet

#### Topics explored in this week's presentation

- Electronic arts and early posthumanism
- Electronic texts: randomness and hypertext
- The internet, absurdism and Flarf
- Writing and content strategy for your portfolio

#### What to read/watch this week

- *The Book* Chapter 6, "The Future of Books: Twentieth Century and Beyond."
- Iain Pears, "Why You Need an App to Understand My Novel," *The Guardian*, 20 Aug. 2015. <https://www.theguardian.com/books/2015/aug/20/novel-use-for-app-iain-pears-arcadia>
- <http://arcadiatheapp.com/>

#### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz

- **Complete this week's project (due by 6pm Thurs.):** Program ePortfolio content strategy and copy.
- Come to class on Thursday prepared to give a brief presentation of your project.

### Review questions

1. What Carnegie-financed institution (often in small towns) help expand book readership?
2. What company made buying books more accessible to a wider public than ever before?
3. What was the anticipated need for the photocopy machine?
4. Post-humanism is a concept with only one meaning: that human-ness is intrinsic but can transcend physical limitations with the help of technology.
5. The use of randomness and chance as a literary constraint began with the creation of the world wide web and hypertext literature.
6. Iain Pearson describes ebooks as being in a phase similar to early cinema. He bases this analogy on the way that early cinema often appeared like filmed theater, rather than:
7. What's one of the first steps in defining a content strategy?
8. Most writing for the web should follow all BUT WHICH of the guidelines below?

## Week 8 (11/10, optional lab): The commercial internet and web design

### Topics explored in this week's presentation

- Internet communication before the web
- Print aesthetics applied to HTML
- Commercial web design and usability
- Multi-platform text and structured content

### What to read/watch this week

- *WSINYE* Chapters 10, 12 & 13, "Infographics," "Multimedia components" and "Designing for the web."
- "Complete Beginner's Guide to Interaction Design," *UX Booth* Oct. 2015  
<http://www.uxbooth.com/articles/complete-beginners-guide-to-interaction-design/>
- **Optional:**
- Gary Wolf, "Why Craigslist is Such a Mess," *Wired* Aug. 2009. <http://www.wired.com/2009/08/ff-craigslist/>

### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- **Complete this week's project (due by 6pm Thurs.):** Portfolio design layout, site map, and navigation schematics
- Optional: come to our classroom for lab on Thursday.

### Review Questions

1. In *WSINYE*, what are the guidelines for using infographics ethically?
2. In *WSINYE*, what are the guidelines for designing with multimedia?
3. How does *WSINYE* describe the differences between designing for print and for web?

4. What are the first steps in designing a web site?
5. What is Alan Cooper's goal-driven design?
6. What does the guide to interaction design suggest that you plan and design first?
7. What was the internet like before the web?

## Week 9 (11/17, in class): Multi-platform content and transmedia

### Topics explored in this week's presentation

- COPE: create once publish everywhere
- Transmedia and unbundled distribution

### What to read/watch this week

- Cory Doctorow, What happens with digital rights management in the real world? *The Guardian*, 5 Feb. 2014.  
<https://www.theguardian.com/technology/blog/2014/feb/05/digital-rights-management>

### To do list for this week

- Do the reading
- Read/watch the presentation materials
- Study the review questions
- Take the review quiz
- Come to class on Thursday prepared to **give a 5 minute presentation of your portfolio.**

### Review Questions

1. What's the primary reason Doctorow argues that the DMCA is harmful for consumers?
2. Why is the 1997 legal ruling on *Bernstein v United States* significant?
3. In 2000, what was the US appeals court ruling on DRM?
4. What did the Reimerdes court case find in relation to DMCA?
5. What does Doctorow argue about company security versus consumer security?
6. What is XML used for?
7. Is "unbundled" content a new thing in music?
8. How does "unbundling" relate to the way users might access your web portfolio?

## Week 10 (11/24, optional lab): Reflection, revision and development

### Assignment

Final reflection essay

Program portfolio development

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### ASSIGNMENT DESCRIPTIONS

*Weekly text analyses: see below for each week's assignment.*

*Weekly Reading Quizzes:* These are low-risk quizzes that are meant to ensure that you have mastered the basic vocabulary and information from readings and class materials.

***Deadline: 6:00pm each Thursday.***

**Week 1: blog set-up and self introduction**

1. Create a blog page in your Weebly portfolio specifically for this course. Write a self-introduction as your first blog post, answering these questions:
  - What are you most interested in about this course?
  - Do you have any particular goals for this course (personal or professional)?
  - Do you have any past experience with course topics that you'd like to share?
 If you're having any trouble using Weebly, you can complete this assignment during our Thursday class time. During class we'll go over how to upload and format images in Weebly, and how to take screenshots or capture screen recordings or video and upload them to Vimeo or YouTube to use for your assignments.

***Deadline: 6:00pm on Thursday 9/22 (week one deadline is flexible).***

**Week 2: tattoo, street art or signage analysis**

- Find an interesting example of a **tattoo, street artwork, or signage** and take a photograph or video of it. The photograph/video should show the artifact clearly. Please don't use a "found" photograph or video from the internet –document the artifact yourself so you know its physical context. Using the guidelines below, write four paragraphs analyzing this text. Post them, along with your photo/video illustration, on your Weebly course blog and submit the URL on Canvas.

***Deadline: 6:00pm on Thursday 9/29.***

**Week 3: manuscript analysis**

- Find an example you like of an **early hand-written and illuminated manuscript** from the digital archives listed on the Canvas assignment page. Download a photograph of it or take a screenshot, noting the URL for attribution. Using the guidelines below, write four paragraphs analyzing this text. Post them, along with your photo documentation, on your Weebly course blog and submit the URL on Canvas.

***Deadline: 6:00pm on Thursday 10/6.***

**Week 4: photo analysis**

- Find an example you like of an **early photograph** from the digital archives listed on the Canvas assignment page. Download a photograph of it or take a screenshot, noting the URL for attribution. Using the guidelines below, write four paragraphs analyzing this text. Post them, along with your photo documentation, on your Weebly course blog and submit the URL on Canvas.

***Deadline: 6:00pm on Thursday 10/13.***

**Week 5: magazine/advertising analysis**

- Find an example you like of an **early magazine editorial or advertising layout** from the digital archives listed on the Canvas assignment page. Download a photograph of it or take a screenshot, noting the URL for attribution. Using the guidelines below, write four paragraphs analyzing this text. Post them, along with your photo documentation, on your Weebly course blog and submit the URL on Canvas.

***Deadline: 6:00pm on Thursday 10/20.***

**Week 6: film analysis**

- Find an interesting scene from a **film made before 1960** (make sure you pick one that has been written about academically so there are secondary sources of research available). you can use a streaming service like Netflix if the clip you want is not on YouTube. Pause the movie and take several screenshots showing the key descriptive points made in your analysis. Do NOT describe the plot at all unless it's relevant to your contextual analysis. This is about how the film works as a text not what is happening in the story. Using the guidelines below, write four paragraphs analyzing this text. Post them, along with your photo/video documentation, on your Weebly course blog and submit the URL on Canvas.

**Deadline: 6:00pm on Thursday 10/27.**

### **Week 7: assignment**

#### Program ePortfolio **content strategy and copy**

- Create two audience-member personas for your ePortfolio, describing them and listing their relevant social and demographic characteristics, cultural/professional background, needs and interests in relation to your site, and any other factors relevant to your goals for the portfolio. Each persona should have a one-paragraph description and bullet list.
- Create a list with headers for your portfolio assets. Each header should list the project name and course title. Beneath each header list the digital asset you will include from that project in your portfolio, using a consistent file naming strategy.
- Write descriptive copy for each project. Keep this concise and relevant to your intended audience.
- Write or revise the introductory copy on your portfolio home page, including any needed instructional copy on how the site materials are organized.
- Upload these materials to your course blog.

**Deadline: 6:00pm on Thursday 11/3.**

### **Week 8: assignment**

#### Program ePortfolio **layout design, site map, navigation schematics, and use case**

1. Using the Weebly site-building elements as your design vocabulary, sketch two different **site layout and navigation options** for your portfolio. Draw these on letter-sized paper (landscape orientation) or try one of the many online wireframing tools listed here: <https://dcrazed.com/best-free-wireframe-tools/> (not all these applications are free). If you prefer, you can make a mock-up of each layout in Weebly and take a screenshot of each instead of drawing them.
2. Draw a **site map** showing the main areas you expect your portfolio to have.
3. Create a page in Weebly to show what **fonts and colors** each of your designs would use. *You don't need to build a full page, just include a text element showing the font(s) and color(s) you will use.* Take a screenshot of it (you can discard the page).
4. For each of these layouts and navigation strategies, **select one** of your two personas and write one primary **use-case** for them, describing what they want to see and how they find it in this version of your site design.
5. Write a brief description of how each design strategy is different from the other.
6. Post these materials on your course blog. For hand-drawn wireframes, scan or photograph them to upload.
7. Give feedback to at least two people, stating which strategies you think are most effective from each design and/or if you think one is better, and why.

**Deadline: 6:00pm on Thursday 11/10.**

**Feedback deadline: 11:59pm Sunday 11/13.**

### **Week 9: assignment**

Program **ePortfolio presentations**. Using peer and instructor feedback, make final decisions about your layout and navigation strategy. Build your portfolio using the new design, and upload all needed images, video, and your written content. Publish your portfolio and prepare a 5 minute presentation/overview to give in class.

**Deadline: 6:00pm on Thursday 11/17.**

### **Week 10: portfolio review and reflection**

Final reflection essay: write a 3-4 paragraph response to your portfolio presentation responses, addressing any suggestions and describing what you feel you learned from the course, what you'd like to improve, and any suggestions for improving the course. Post the essay to your course blog and submit the URL to Canvas.

**Deadline: 11:59pm on Sunday 11/27.**

### **Program portfolio development**

- Based on peer and instructor feedback on your portfolio design, finalize your design planning and then build out your portfolio.
- Use your content strategy documentation to include all key projects you want to present.
- Include at least one project from this class.
- When your portfolio development is complete, post the URL in Canvas.

**Deadline: 11:59pm on Sunday 12/4.**

## **ANALYSIS ASSIGNMENT GUIDELINES**

These analyses have two learning goals. One is to foster your visual awareness and descriptive skills by asking you do a formal analysis of the artifact. The other is to help you contextualize the artifact through secondary research by finding at least one scholarly article that provides information of the background of the artifact (this can include museum and archive website materials).

For each analysis, browse the archive URLs provided and select an artifact to analyze (for week 2 you will take a photograph of a contemporary found artifact). Download a photograph, screenshot or video capture of the artifact. Copy and include the URL for attribution in your analysis.

Using the research resources provided on the Lemieux Library site, search on keywords related to your artifact in a relevant database, including Google Scholar. You can also drag your image file into Google Images at <https://images.google.com> and see if any good scholarly sources come up. Find a good secondary source of information to support your analysis.

Using the guidelines below, write four paragraphs analyzing this text. Include a full citation of your secondary source(s) using the MLA, Chicago, or APA style (hint: if you find a source on Google Scholar there is a "cite" link that will format it for you in each style). Post them, along with your photo documentation, on your Weebly course blog and submit the URL on Canvas.

Write one paragraph on each of the following:

1. Why you selected this artifact: does it have special qualities or significance for you? If so, why and in what way?
2. The context of the artifact: based on what you know from the source of the artifact and your secondary research source, where was it created, who created it (if known), when was it created (if known), and any significant aspects of its production and social/economic circulation.
3. A formal description, including all relevant aspects such as: space, line, form, scale, color, texture, value, emphasis, contrast, balance, movement, sound, pattern, and interaction conventions/affordances.
4. An analysis including any relevant aspects of its possible meaning from below:
  - Who do you think its audience(s) might have been?
  - Are there significant technical aspects of it that you're aware of?
  - Does it have any discernible symbolic, representational, narrative, commercial, or cultural meanings? If so, what makes you think so?
  - Can you determine any relational meaning by comparing this to other, similar artifacts?
  - Does it reflect a visual grammar (a "pattern language") seen in similar works?
  - Does it have different "layers" of meaning, ambiguity, or commentary on its own form?

Post these 4+ paragraphs, along with your photo/video documentation, on your Weebly course blog and submit the URL on Canvas.

#### GRADING BREAKDOWN

- **Weekly projects**, weeks 1-6: **10 points each** (60 possible points)
- **Program ePortfolio** design and development, weeks 4-10: **10 points each** (40 possible points)
- **Bi-weekly class attendance** and peer feedback: **10 points per class** (50 possible points)
- **Final project presentation and reflection** (10 points)
- **Syllabus and reading quizzes**, weeks (graded pass/no-pass): **4 points each** (40 possible points)

Total possible points: **200**.

#### Grading scale

A	100–94 Superior	B–	82–80	D+	69–67
A–	93–90	C+	79–77	D	66–63 Poor
B+	89–87	C	76–73 Adequate	D–	62–60
B	86–83 Good	C–	72–70	F	59 or less Failing

#### Library and Learning Commons

<http://www.seattleu.edu/learningcommons/>

#### Academic integrity tutorial

<https://www.seattleu.edu/academicintegrity/>

#### Support for students with disabilities

If you have, or think you may have, a disability (including an “invisible disability” such as a learning disability, a chronic health problem, or a mental health condition) that interferes with your performance as a student in this class, you are encouraged to arrange support services and/or accommodations through Disabilities Services staff located in Loyola 100, (206) 296-5740. Disability-based adjustments to course expectations can be arranged only through this process.

**Missed classes**

If you expect to be absent, please e-mail me well beforehand so I can set up a videoconference for you to attend synchronously. If for any reason you can't be present or attend class via video, this will affect your grade unless you have a documented emergency.

**Academic policies on the Registrar website**

<https://www.seattleu.edu/registrar/academics/performance/>

Be sure that you understand the university policies below, posted on the Registrar's website:

Academic integrity policy

Academic Grading Grievance Policy