* Please create a Box folder, title it using this convention: “K-Banazek-WAI-private” then share it with me. Each week, put one .pdf in it – include your first initial, last name, and the week number in the file title (e.g. kbanazek-week-1.pdf).

These weekly assignments are meant to encourage you to expand and reflect on the week’s in-class composition experiments and our homework. Three pages (neatly designed) is all that’s necessary. Longer is okay, but focus on quality rather than quantity. **Proofread texts made of words. Edit images (if only lightly) so their colors are decent, graphics are clear. Make sure your spacing and font make sense.**

**This week, your pages should include:**

☐ Several short biographical “notes.” I encourage you to include at least one made of words, one made with only punctuation (including, perhaps, emoticons), one made of emoji (perhaps with cross-platform versions provided), and one made with specialty icons from *The Noun Project*.

☐ A draft of your personal logo or letterhead design (either created electronically or drawn very neatly and scanned/photographed).

☐ A short piece of asemic writing (scanned or photographed).

**Every week, your pages should include:**

☐ A brief written reflection on the week’s work. Where did it take you? What did it make you think of? What kinds of questions did it prepare you to ask about future encounters? You’ll be asked for a segment like this each week. These written segments shouldn’t just repeat things we all said in class—rather they should add to discussions. Include things you thought of after class, didn’t get a chance to say, or were thinking in response to homework tasks or supplemental resources that we didn’t get to in our time together. **About 500 words is appropriate here.** You might write this all in one block at the end, but you might also intersperse paragraphs with your various images and experiments.

This week, you might write about:

- what makes an image or symbol “meaningful;”
- how you know when you’re looking at a meaningful symbol;
- past experiences with particular shapes, words, or images we used;
- the idea of “affective transmission;”
- found art; collection; self-presentation; emoji as phenomenon;
- the relationship between language and punctuation;
- decisions you made in creating your experiments;
- how various experiments relate to each other;
- how class-so-far relates to the expectations you had coming in;

**This week, your pages might also include:**

☐ A curated collection of circles or other shapes and a reflection on how this collection relates to the ideas of the class (or your understanding of “symbolic meaning making” more generally).

☐ A set of new emoji or other icons designed by you and descriptions of where/how they might be used in the world and/or how they differ from pre-existing symbols in terms of utility.
These weekly assignments are meant to encourage you to expand and reflect on the week’s in-class composition experiments and our homework. Three pages (neatly designed) is all that’s necessary. Longer is okay, but focus on quality rather than quantity. Proofread texts made of words. Edit images (if only lightly) so their colors are decent, graphics are clear. Make sure your spacing and font make sense.

**This week, your pages should include:**

☐ Several snapshots of “translations” of poems from sections one and two in Wendy Xu. I encourage you to include pieces of at least three or four different kinds of “translations.” One might be noun project icons, one the color-circles from Monday night’s class (if you want to write about them). Two might come from your group’s system-devising workshop. One might be a revision of the in-class exercise that asked you to write about an experience that was somehow similar to your experience of reading these poems (Wed). I suspect at least one full page will be necessary to present your work on Xu.

☐ Some scans/photos of your “visual annotations” of pages from Basho’s haibun.

☐ Wednesday’s in-class description exercises, edited after class. These will include three (or more) very different descriptions of the same object (10-100 words each).

**Every week, your pages should include:**

☐ A brief written response to the week’s work. Where did it take you? What did it make you think of? What kinds of questions did it prepare you to ask about future encounters?

☐ This week, you are encouraged to substitute careful descriptive writing for reflective or critical writing wherever possible. In addition to expanding and/or revising descriptive writing done in class, you might choose to write about:

  - the nature of description (as object or practice);
  - one way in which something about reading poetry is (or could be) useful to daily life, your job, or the kind of work you do in other classes;
  - poetry’s visual components and how they work in one example;
  - how poetry and data-tracking are similar and/or dissimilar;
  - past experiences with particular shapes, words, or images we used;
  - the idea of “affective transmission;”
  - decisions you made in creating your experiments;
  - how various experiments relate to each other.

**This week, your pages might also include:**

☐ A drawing (done by hand or electronically) of a scene from Xu or Basho and a reflection on how this kind of made, visual response to the text is different from our other visual responses.

☐ Translations of your own writing (either your reflection or something written outside class) completed using the systems we used to translate Xu and a short reflection on how or if working through this exercise changed your relationship to your ideas or sentences at all.
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These weekly assignments are meant to encourage you to expand and reflect on the week’s in-class composition experiments and our homework. Three pages (neatly designed) is all that’s necessary. Longer is okay, but focus on quality rather than quantity. **Proofread texts made of words. Edit images (if only lightly) so their colors are decent, graphics are clear. Make sure your spacing and font make sense.**

**THIS WEEK, YOUR PAGES SHOULD INCLUDE:**

☐ **The three-version visualization you created during Monday night’s group labwork session.** This should be re-worked, expanded, and/or completed so that it appears as a thoughtful, neatly presented whole. (It should be one 8.5 x 14 page). Alternately: you may choose to start from scratch and present a three-version visualization of a topic, problem, or text of your choice (anything you can imagine---an architectural problem, a favorite poem, and the task of cooking a complex meal would all be equally appropriate subjects).

☐ **Your own “dear-data” project.** Use a full page---half for the visualization, half for a key.

**EVERY WEEK, YOUR PAGES SHOULD INCLUDE:**

☐ **A brief written reflection on the week’s work.** Where did it take you? What did it make you think of? What kinds of questions did it prepare you to ask about future encounters? You’ll be asked for a segment like this each week. These written segments shouldn’t just repeat things said we all said in class---rather they should add to discussions. Include things you thought of after class, didn’t get a chance to say, or were thinking in response to homework tasks or supplemental resources that we didn’t get to in our time together. **About 500 words is appropriate here.** You might write this all in one block at the end, but you might also intersperse paragraphs with your various images and experiments.

This week, you **might** write about:

- the things you learned from your dear-data project (take the reflections on their website as a guide);
- past experiences with specific trees, lines, clouds, or networks;
- examples of “good” and “bad” visualizations you’ve encountered in real life;
- how a “bad” visualization might have been improved;
- decisions you made in creating your experiments;
- how various experiments relate to each other;
- how class-so-far relates to the expectations you had coming in;

**THIS WEEK, INSTEAD OF INCLUDING AN EXTENDED REFLECTION, YOU’RE INVITED TO:**

☐ **Take your three-version visualization and make it into a nine-version visualization.** As long as this is smartly laid out, your metaphors and included texts are thoughtful, and it is clear that you’re experimenting with a range of visualization tools, then you don’t need to include any explanatory texts alongside it.
**WORDS AND IMAGES**

**PAGES FOR WEEK FOUR**
**DUE END-OF-DAY ON SATURDAY, JULY 18**

* Unless other options are discussed, turn in one .pdf via Box using the standard title convention (e.g. kbanazek-week-4.pdf).

**THIS WEEK, INSTEAD OF THREE PAGES ABOUT SEVERAL TOPICS, YOU’LL CREATE ONE PROJECT:**
**A PERSONAL GEOGRAPHY PROJECT – a “map” based on experiences, a psychogeographical topic, or an imagined place**

☐ The jacket description of *You Are Here: Personal Geographies and Other Maps of the Imagination* (by Katherine Harmon) suggests, “maps need not just show continents and oceans: there are maps to heaven and hell; to happiness and despair; maps of moods, matrimony, and mythological places. There are maps to popular culture…There are speculative maps of the world before it was known, and maps to secret places known only to the mapmaker. Artists’ maps show another kind of uncharted realm: the imagination.”

Your creation might begin with one of these projects in mind.

☐ Think adding whimsical textual features to more traditional maps. Think about layering types of maps and/or layering maps and other types of images. Think about ways in which you might distort a given map in order to make it more closely resemble the experiential geography that you carry with you in your mind and your body.

☐ Consider creating a single or double page spread. You might try using a map generator like [http://maps.stamen.com/](http://maps.stamen.com/) to create a basis for your work. Or (since I know some of you are programmers) you might check out the Google maps API ([https://developers.google.com/maps/](https://developers.google.com/maps/)).

☐ You can create this project in/for an online space and send me a link, if that makes the most sense to you. You can also create it entirely by hand (do check with me in advance for options about turning work in if you don’t make something easily digitizable).

☐ Your project should grapple with the challenges and the opportunities presented by the task of creating an imaginative “territory” that can’t (quite) be visited. In what ways is this project different from the project of visualizing data or knowledge? In what ways is it different from more traditionally accepted cartographic practices? Then again, how are all these tasks similar? Given those similarities, where might you look for models that offer visual or conceptual elements worth emulating?

**AS USUAL, YOU SHOULD INCLUDE:**

☐ A brief written response to our work. This week, **focus on the task of describing---in detail---an alternate version of the project you created.** Think of the project you create this week as a “rough draft” or a “pilot project.” Consider this writing a revision plan or an expansion plan. What comes next? Write about: what v2.0 would look/sound/smell like. AND how you would go about making some of these “revisions” (you might need to do some tool research). AND why you might do things differently (the questions offered above and the things you typically do in your reflective writings might help here). 500 words is still an appropriate length, but you might use lists, sketches, or screenshots of inspirations.

You **might** write about:

- What you didn’t have time to do;
- **Specific** skills (perhaps technical and design related) you don’t yet have but that could be used to create a more polished map;
- Potential collaborators, sources of information, etc;
- Things (technical or conceptual) you can see now that you didn’t notice before composing/designing your map;
- A truly alternate version – something very, very, very different.
**Final Project Proposal**

**Due in Class on Wed, July 15**

**These are meant as a starting place for conversation, not as a contract. You can and probably should change directions as you work.** It almost doesn’t make sense for me to list guidelines for this final project, since I hope you will all conceive of projects that are meaningful to you and then let those projects lead the way. That said, I want to be clear about my expectations.

☐ The final project is an opportunity for you to create one composition (using words and images) that you’re proud of as a polished, finished product.

☐ Your final project should stand on its own. That is, it should be something that someone not in this class could pick up (or visit online) and enjoy without having done our work or heard our conversations.

☐ The form of this project is up to you. Don’t try to imagine it in terms of length at first (we can negotiate that). Do imagine that it should take at least twice as long outside class as a really good set of weekly pages. And that we’ll work on them in class quite a bit. If you’re creating a booklet of some sort, you might imagine at least 12 well designed 5”x7” pages. Your project might need a brief introduction or epilogue. You’re welcome to work in audio, video, or online formats and to write scripts to collect info.

☐ I’ll bring several more examples Wednesday to show before we workshop your ideas. You might also expand any of the experiments we’ve done thus far. So, things open to anyone at this point include:
  - A chapbook (potentially illustrated) including many kinds of descriptions of a single object.
  - A sequence of visualizations of You Are Not Dead or another book/essay of your choice.
  - A chapbook full of symbols or icons that you create yourself with a specific application in mind.
  - An essay on one or more of the ideas of the class for a smart but general audience (potentially including many more figures than typical academic essays and also more detailed captions).
  - A miniature “atlas” with different kinds of mapping experiments included in it.
  - An expanded dear-data style project, including more kinds of data and/or data collected across more weeks.
  - A collection of original poems/lyric prose pieces created ekphrastically or via erasure (via week five).
  - A collection of experiments that combine words and images in novel ways to help people understand complex subjects, e.g. Genis Carreras’s philographics (http://geniscarreras.com/philographics/) or Jason Permenter’s physics (http://work.jasonpermenter.com/Fundamental-Forces).
  - Something you imagine it being useful to have in your professional portfolio (new graphics and descriptions for projects you’ve worked on, etc.)

**The Proposal Itself:**

☐ 200-300 informal words (or less but with lots of diagrams). Be ambitious and imaginative here – it is often easier to scale back than it is to expand. **If you’re not sure what you want to do yet, you may bring shorter, more tentative proposals for 2-3 different ideas.**

☐ Bring TWO hardcopies to Wednesday’s class.

☐ Describe: what you imagine doing AND how you imagine doing it.

☐ List: what materials you will need – what tools will/might you use (analog or digital)? What kinds of research will you do (in the field or the library or online)? How long will you spend working on the various parts of this project?

☐ List: potential problems that you imagine encountering.

☐ List: at least THREE questions you have about formatting and procedures.

☐ List: at least TWO philosophical or content-based questions relevant to your project.
WORDS AND IMAGES

PAGES FOR WEEK FIVE
DUE END-OF-DAY ON SATURDAY, JULY 25

* Unless other options are discussed, turn in one .pdf via Box using the standard title convention (e.g. kbanazek-week-4.pdf).

THIS WEEK, YOUR PAGES SHOULD INCLUDE:

☐ A short but thoughtful and well edited piece of ekphrastic writing based on Monday night’s experiments. (200-250 words would be appropriate.) There are only two real requirements for this piece of creative writing:

   (1) You must produce a written response to a single work of visual art.
   (2) There must be something experimental about your response.

There are many different ways to imagine the ekphrastic project. Poet Cole Swensen suggests that contemporary artists and poets have begun understanding ekphrasis in such a way that “A side-by-side, a walking-along-with, replaces the face-to-face relationship---the two, poem and artwork, are presumed to be going in the same direction and at the same speed; they are fellow travelers sharing a context” (70). I encourage you to try thinking or walking along with a piece of art rather than trying to “just” describe it or capture it in words.

☐ One way to think of ekphrasis is to think of it as a way of making an artwork “call out.” Another way to think of it is to think of it as the rhetorical practice of “calling an inanimate object by name.”

☐ A short essay would be an appropriate response to this assignment. You might follow Mark Doty’s lead and attempt to describe falling in love with a particular painting.

☐ A poem or a suite of poems would also be an appropriate response. Minimalist poems that use space in a masterful way and that are clearly put together with a great deal of care are acceptable even if they do not adhere to the suggested word count; if this is your project, you may want to touch base with me before turning it in.

☐ At last one full page showing some erasure “writing” that you’ve done (Wed. night’s workshop).

EVERY WEEK, YOUR PAGES SHOULD INCLUDE:

☐ A brief written reflection on the week’s work. Where did it take you? What did it make you think of? What kinds of questions did it prepare you to ask about future encounters? You’ll be asked for a segment like this each week. These written segments shouldn’t just repeat things said we all said in class---rather they should add to discussions. Include things you thought of after class, didn’t get a chance to say, or were thinking in response to homework tasks or supplemental resources that we didn’t get to in our time together. About 400 words is appropriate here. You might write this all in one block at the end, but you might also intersperse paragraphs with your various images and experiments.

This week, you might write about:

   past experiences with particular texts, words, or images we used;
   found art; collection; the use of negative space;
   the relationship between visual art and creative writing;
   decisions you made in creating your experiments;
   how experiments relate to each other, previous weeks’ work, or life.
WORDS AND IMAGES

K. Banazek
Summer 2015

FINAL PROJECT REMINDERS
DUE VIA BOX ON SUNDAY, AUGUST 2

*NO EXTENSIONS. IF IT LOOKS LIKE THERE WAS A FILE SUBMISSION ERROR, I WILL EMAIL YOU ON MONDAY OR TUESDAY. CHECK EMAIL BOTH DAYS.

HERE'S A RECOUNT of my basic project expectations:

☐ The final project is an opportunity for you to create one composition (using words and images) that you’re proud of as a polished, finished product.

☐ Your final project should stand on its own. That is, it should be something that someone not in this class could pick up (or visit online) and enjoy without having done our work or heard our conversations.

☐ The form of this project is up to you. Imagine that it should take at least twice as long outside class as a really good set of weekly pages. And that we’ll work on them in class quite a bit. If you’re creating a booklet of some sort, you might imagine at least 12 well designed 5”x7” pages. Your project might need a brief introduction or epilogue (contextualizing it for a general reader, setting the mood, telling a little about yourself, etc.). You’re welcome to work in audio, video, or online formats and to write scripts to collect info. If you’re struggling to figure out how to format your work, please make time to talk to me.

YOU SHOULD TURN IN A FINAL DEBRIEF/REFLECTIVE LETTER ALONGSIDE YOUR PROJECT.

☐ You’re invited to imagine your final debrief either as a letter addressed directly to me or as an essay with our class as its primary audience. I will read this before grading, so it is a chance for you to teach me how to engage your work well. It is also a chance for you to direct my attention.

☐ Reflect on both your final project and your experience in the class as a whole. Some of you may find it worthwhile to contextualize our work within your broader studies or your life.

☐ However you imagine it, this piece of writing should be taken seriously; it should be clear and thoughtful and say something about your experiences writing/composing this term and why those experiences matter (or why you think they don’t).

☐ 500-700 carefully edited words would be appropriate. You’re invited to include diagrams or illustrations.

☐ I appreciate honesty more than flattery. I appreciate specificity most of all. If you say, “I learned x in this class,” point to a specific place where your work shows you making use of idea/skill x. Quote from yourself. Look back at assignment sheets from early in the semester, the goals offered on your syllabus, our readings, and early drafts of your own work. Consider referencing specific moments from these documents in your letter.

☐ Consider also useful experiences that you had during workshops or class discussions. What did you learn from the people around you during this term?

☐ What is going to stick with you from this class? This could be a bulleted list of things not to do. It could be a list of things you now know that you don’t know—things that you want to spend more time with in the future. Are there open questions from class that you’re excited to continue working with/thinking about (the nature of the condensed class makes me hope there might be at least one question like this)?