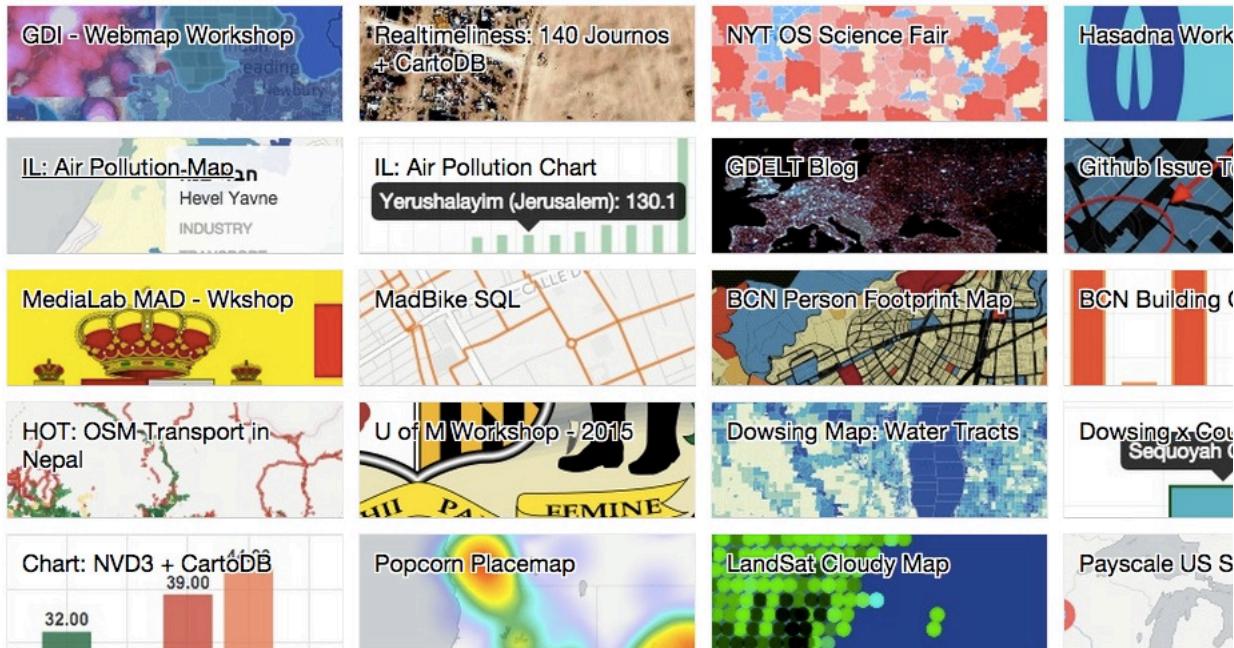


Web Coding for Interactive Design LLSJ 2241 A



SYLLABUS

Find this resource here: <http://tinyurl.com/webcoding-syllabus>

COURSE LOGISTICS:

Eugene Lang School - The New School
Sept. 2nd - Nov. 18th
Wednesdays 6-7:50PM
CRN: 7555
Credits: 2

Here is the [course listing](#).

INSTRUCTOR:

Aurelia Moser
@auremoser
aurelia@newschool.com

OFFICE HOURS:

Fridays 5-6PM, by appointment via gcal

DESCRIPTION

Interactives and news apps are changing the way we process media, and the expectations for media producers in newsrooms globally. Data journalism departments and newsrooms like Vox, the NYTimes, ProPublica, and 538 build narrative and newsworthy tools around code; and the participatory nature of their media output invokes new languages and web fluencies. This course will introduce web development for newsroom interactives, including an introduction to web scripting languages, version control for collaborative coding, and the authorship of interactive narrative on the web. The goal of the course is to compliment student's existing coursework and interests with some essential coding skills, by course completion, helping them design, build, and deploy a data-driven, or news-inspired interactive. Students will workshop a news interactive of their own design throughout the course, punctuated by smaller exercises and lecture pairings on the topics of HTML5/CSS3, Javascript and contemporary development in data journalism.

OBJECTIVE + LEARNING OUTCOMES

Being successful in programming or journalism involves producing under deadline. Employers, editors and co-workers will require that you work efficiently. This course is modeled on your future success, and so deadlines will be applied to keep time with a professional pace. The final project for the course, and primary graded assignment, will depend on an agglutinative series of tasks designed to help you learn and think critically throughout the semester.

LEARNING OUTCOMES:

1. how to assess, manipulate, and analyze data
2. how to bulletproof your data
3. the merits of certain visualization types
4. the mechanics of collaboration and github
5. the basics of building interactive graphics: html/css/js
6. the value of publishing and self-publishing

GRADE CALCULATION:

Here is a basic breakdown of graded tasks along that trajectory:

- 20% Attendance/Participation
- 20% Assignments
- 20% Project Proposal
- 40% Final Project, completed on conclusion of the course, submitted after Thanksgiving

TOTAL: 100%

It is understood that coding is tough and you may be new to this, you will be graded on your progress throughout the class, your ability to complete assignments on time, your interaction with peer reviewers, and your ability to justify your decisions thoughtfully; work hard and you'll do well.

MATERIALS

Coding is an art; you will have a series of art supplies for this course that will all be free unless otherwise noted, but will require some non-trivial investment on your part to set-up. I'm available to help if you need it.

SET-UP ACCOUNT

- Hosting Service - [Github](#) Account, [signup here](#)

DOWNLOAD AND INSTALL

- Text Editor - [Sublime Text](#)
- A Markdown Editor - [Mou](#)

COURSE POLICIES

PARTNER POLICY You will find a parter, or a triplet in this course and have some time afforded to workshop your ideas, your narratives and your code with them during peer review. They will give me feedback that contributes to your grade; so pair well with your peers.

ATTENDANCE/PARTICIPATION Attendance accounts for 20% of your final grade.

ASSIGNMENTS Each week you will have readings assigned, accompanied by often (but not always) an **Assignment** and a **Practice** activity. See the calendar below to confirm the expectations from week to week. I will grade your assignments and aggregate them to a 20% contribution to your final grade. Most assignments are working toward your Final Project, counting as 40% of your final grade.

- All assignments will be submitted via [gist](#) on your [Github](#) account.
- Assignments are due on the following course date unless otherwise indicated. So, if readings and assignments are listed under 9/2, they are due by the following class date, 9/9, unless otherwise indicated

WEEK	DATE	ASSIGNMENT	PRACTICE
2	09/09	Critique an interactive	X
3	09/16	Blocks account and Github gists	X
4	09/23	Comparing interactives	X
5	09/30	Prototype 1: Time-Series/Stats	X
6	10/07	Prototype 2: Mapping	X
7	10/14	Prototype 3: Graphs	
8	10/21	Style guide for Final Project	
9	10/28	Proposal for Final Project	X
10	11/04	Refine proposal for Final Project	X
11	11/11	Publish your prototypes	
12	11/18	Peer review: groom projects with feedback	
13	11/24	Final Presentations/Final Projects Due	

READINGS Readings are assigned to correspond with that week's assignment and class lesson. I'll be lecturing outside the readings with some references to them, and your assignments will allude to them too. Feel free to read ahead to make certain weeks easier.

There is no textbook for this course as most of the resources can be found for free online.

You can find the [FULL BIBLIOGRAPHY](#) in the repository for this course.

LEARNING CENTER The University Learning Center has [cool workshops](#) that might be of use to you. There's one on November 5th, for Oral Presentations that you might consider attending to prep your project presentation at the end of the semester (November 24th for us).

CLASS CALENDAR

This course is 12-weeks long. Dates are based on the [academic calendar](#) for Eugene Lang.

9/2/15

INTRO TO INTERACTIVES

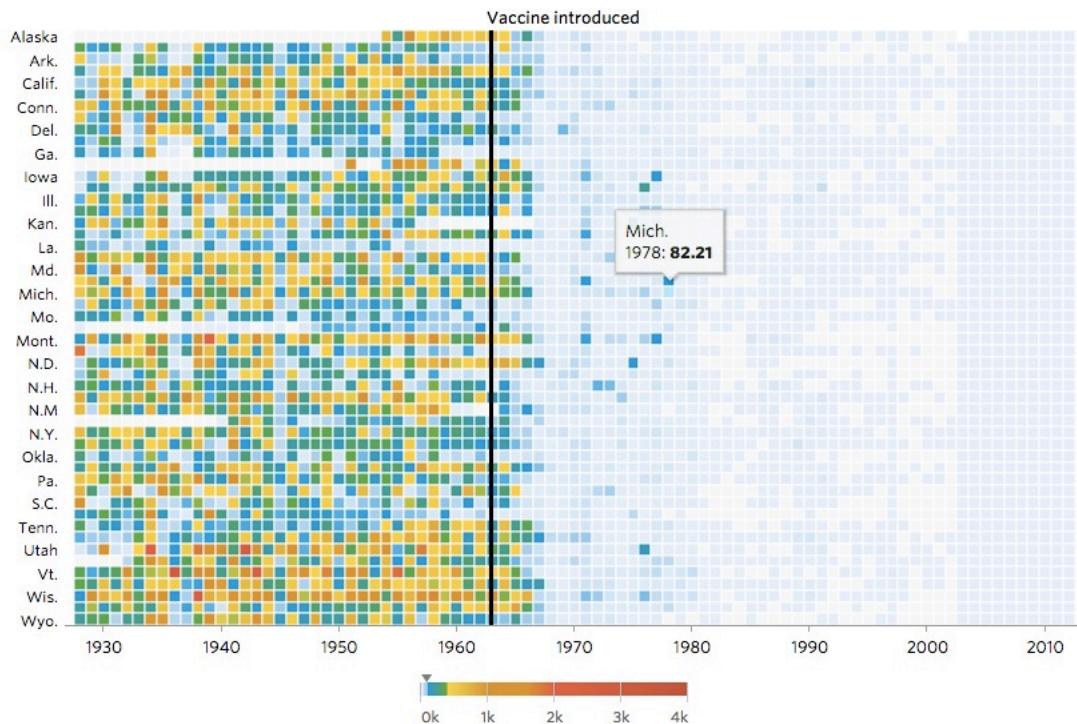
66

"There were three strong consensus answers: first, get good at understanding and presenting data. Second, understand how social media can work as a newsroom tool. Third, get whatever newsroom experience you can working in teams, and in launching new things." ~ Clay Shirky

How can you be a journalist with integrity and intelligence in our contemporary world? You compete with social media, Medium, online platforms for editorializing quotidian experience. Your role is to provide information, unbiased but intelligible, this is the value you bring to your profession, and technologies gives you the media to communicate those values with clarity and immersive quality. This involves some code, but also concise research that guides readers to a greater understanding of the topics you are treating. We'll talk about instances of success and failure in news apps, review some basics of this course and take care of some technical logistics to prep for next week.

The heat maps below show number of cases per 100,000 people.

Measles



Note: CDC data from 2003–2012 comes from its Summary of Notifiable Diseases, which publishes yearly rather than weekly and counts confirmed cases as opposed to provisional ones.

Interactive to Inspire:

- WSJ Graphics, [Infectious Diseases and Vaccines](#).

READINGS:

- Shirky, C., [Last call: the end of the printed newspaper](#).
- Darnton, R., [Writing and telling stories](#).
- Rosen, J., [When to quit your journalism job](#).
- [The hypocrisy of the Internet journalist](#).
- Journalism Tools, [How they did it](#).

PRACTICE:

- Setup your [Github](#) accounts
- [The Basics of Markdown Syntax](#), Daring Fireball
- [CLI Handbook](#)

We will go over this process, but you should practice some of the terminal commands and markdown syntax so that you feel comfortable on your own machines. We'll go over it next week.

ASSIGNMENT

Find an interactive that you appreciate, preferably (but not obligatorily) a journalism piece. Write 2 paragraphs about why you chose it, what it is about, how the interactive/online medium chosen was particularly conducive to the narrative (or wasn't). Finally, explain how it was built, do some research to define what programming language it was written in; what was its creation story (if you can find it)?

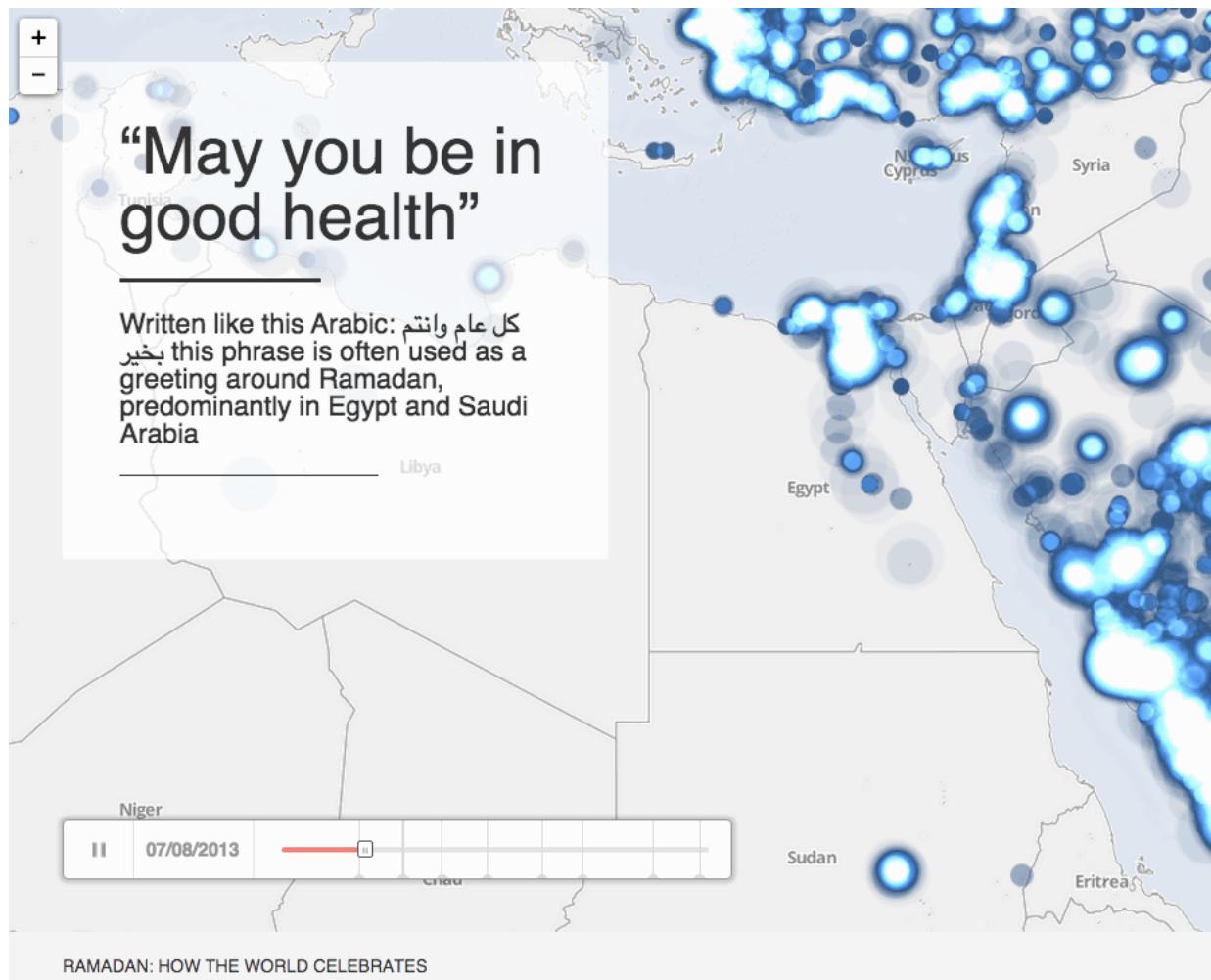
It could be something like an [NPR multimedia piece](#), as complex as a [ProPublica graphic](#), as iconic as [Snowfall](#), as riveting as a [graphic novel](#), or as arty as [this exhibit of themed photos](#), but the effort to understand and document it should be the same. Extra points for finding something not on the list above, or review something in the [13pt Graphics list](#), a grouping assembled by the NYTimes.

9/9/15

MARK-UP/DOWN: SELF-PUBLISHING IN INTERACTIVE NEWS

“

“I just wanted to share my view on the distinction I personally make between the two main types of visualisation function: exploratory and explanatory” ~ A. Kirk



Interactive to Inspire:

- Rogers, S., [Ramadan in Tweets with Odyssey.JS](#).

READING

- Aaker, J., [Persuasion and the Power of the Story](#).
- Kaufman, L., [Bombings trip up Reddit in its turn in spotlight](#).
- Kirk, A., [Storytelling and Success Stories](#).
- Kiss, J. and Arthur, C., [Publishers or platforms? Media giants may be forced to choose](#).

PRACTICE

Try to setup up a bl.ocks account based on your gists (the first few assignments for this course should suffice). Bl.ocks accounts like [mine](#) are based on gists, so you're already on your way to having an online interactive portfolio, yay!

This syllabus is written in markdown. You can study how it's made by looking at the format and the rendered version. Click on [RAW](#) (a button) in the Github view to compare, copy the raw text into [Mou](#) and view the side-by-side comparison.

- Bostock, M., [Let's make a block](#)

ASSIGNMENT

Take a look at the following platforms for online journalism, consider the merits of each and choose one to profile. Explain in a few paragraphs why it appeals to you, what you might use it for, and describe how you tested it to confirm. Propose another method of self-publishing if you find none of these satisfactory, and explain why it seems superior.

- [Reportedly](#)
- [Grasswire](#)
- [Bellingcat](#)

Consider the readings and try include a sentence or two about how they are relevant to this exercise.

9/16/15

NEW PLATFOR[U]MS: HOSTING FOR NEWS INTERACTIVES

Guest Lecturers

[Lena Groeger, ProPublica](#)

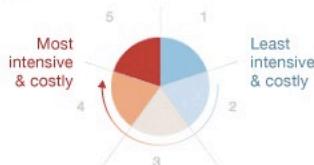
Lena is a science journalist, developer, and designer at ProPublica, an investigative journalism group with a focus on longitudinal stories and thoughtful interactives. She'll give a talk on her work, and then you can all head home and work on the readings/assignments for this week.

She's worked on interactive projects like:

- [Treatment tracker](#)
- [Worker's comp](#)
- [The power of loops](#)

Specialties Ranked by Intensity of Office Visits

Office visits are reimbursed on a scale of 1-5, with 5 being the most intensive and costly. Here's the breakdown of office visits for the largest specialties (for patients seen at least once before).



The bigger the slice, the higher percentage of office visits at that level. Hover over each slice to see more detail. Arranged by specialties with highest % of level 5 visits.

BY LEVEL 5 VISITS

BY TOP SPECIALTIES



ProPublica, [Treatment tracker](#).

Nadja Popovich, The Guardian US

Nadja is an interactive journalist at the Guardian U.S.

She's worked on interactive projects like:

- [The counted](#)
- [Watch how the measles outbreak spread...](#)
- [Are you reflected in the new Congress?](#)

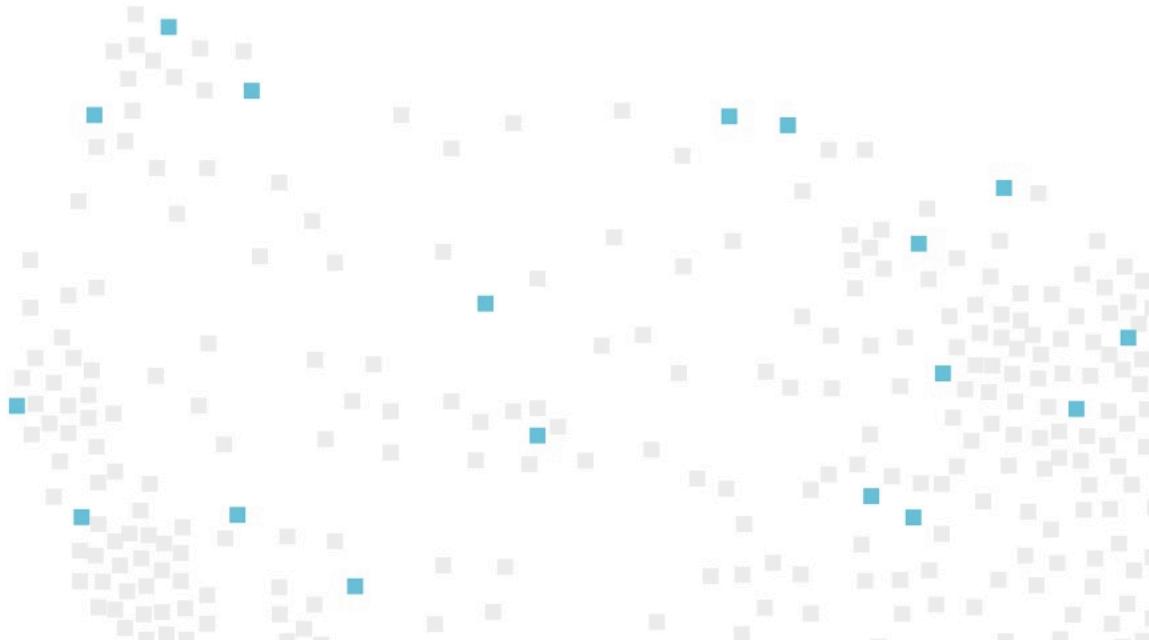
Medicare Payments by State

State	Payments
NATIONAL	\$89B
CALIFORNIA	\$9.09B
FLORIDA	\$8.57B
TEXAS	\$6.34B
NEW YORK	\$6.05B
NEW JERSEY	\$3.96B
ILLINOIS	\$3.94B
PENNSYLVANIA	\$3.59B
NORTH CAROLINA	\$3.2B
MICHIGAN	\$3.1B
OHIO	\$2.85B
GEORGIA	\$2.54B
VIRGINIA	\$2.38B
MARYLAND	\$2.17B
TENNESSEE	\$2.15B
MASSACHUSETTS	\$2.11B
ARIZONA	\$1.86B
INDIANA	\$1.79B
MISSOURI	\$1.65B
ALABAMA	\$1.63B
SOUTH CAROLINA	\$1.55B
WASHINGTON	\$1.5B
KENTUCKY	\$1.23B
LOUISIANA	\$1.17B

If you are Female Male and Hispanic Black Asian White* Native American and LGB Heterose
and have not attended college some college associate's degree bachelor's degree

There are **31** people in congress like you

(Does not include one open seat, up for special election)



The Guardian, [Are you reflected in the new Congress](#).

READINGS

- Few, S., [Data art vs. data visualization](#).
- Koc, E., [Interactive storytelling at the New York Times](#).
- Slobin, S., [Examples of data journalism](#).

PRACTICE

Continue to practice your fluency in Github commands with this online interactive tutorial.

- [Code School Interactive Git Tutorial](#).
- [Visual Guide to Git Branching](#).

ASSIGNMENT

Think about who handled it (that is, the topic) better:

- Motherboard: <https://www.muckrock.com/drone-census/>
- Muckrock: <https://www.muckrock.com/drone-census/>
- Pitch Interactive: <http://drones.pitchinteractive.com/>
- A Quiet Disposition: <http://aquietdisposition.com/>

Why? How? What aspects are more or less compelling, what would you say is a better approach to communicating this material?

Consider the pieces and work shown by the guest lecturer, highlight some aspect of their work that seemed very difficult to you and find some resources online detailing how you would develop skills to support what you find difficult. Maybe they have to code, maybe they have to test, maybe they have to make high quality mockups in Illustrator. Pick something they describe that you don't understand and find ways to learn about it so you might be better prepared to deal with that in the workplace.

9/23/15

DATA-DRIVEN JOURNALISM

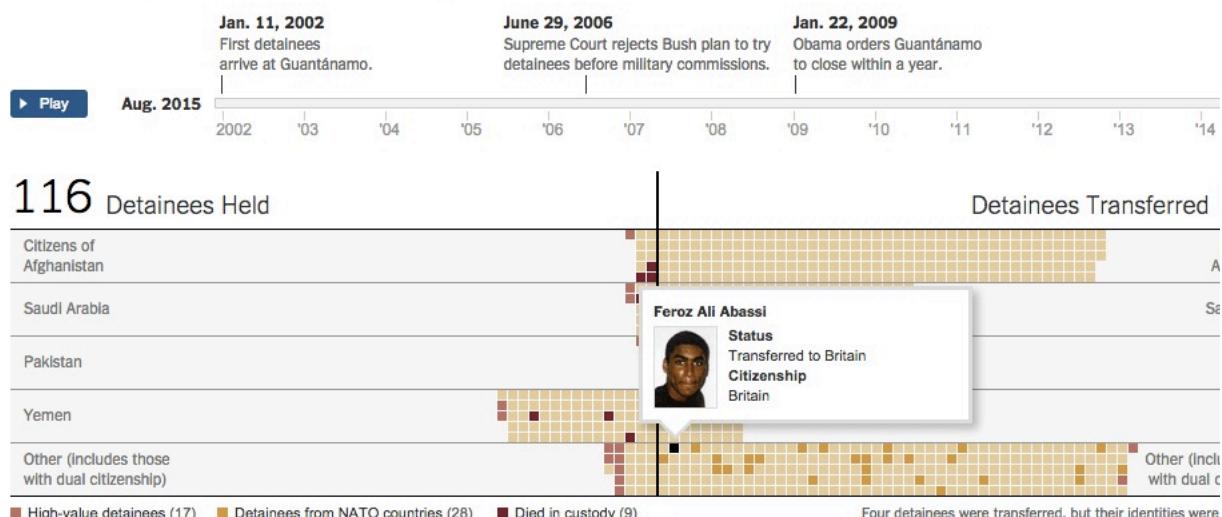
NO CLASS: Yom Kippur

There will be no class on this date, but I would like you to investigate datasets and topics for your final project during this break week, and do the readings and exercise below. The makeup course will be the final project presentation day, a chance to workshop your projects as well, held on 11/24/15.

“

“Narrative can on the one hand be broken down into a set of universal laws and principles that may transcend mediums. Stories have temporality in common (they deal with time) as well as causation (they deal with cause and effect of something). On the other hand there are the more media specific narrative affordances as for example in the way that film, opera, novel and data visualisation – because of their physicality and the dimensions open to them – would be able to give a different ‘staging’ of a story.” ~ C. Twigg

A History of the Detainee Population

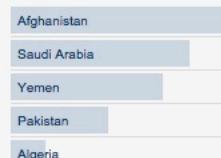


A Selection of Detainees

The men presented below were selected by The Times to provide a cross section of the government cases against the detainees. Click the to read the government's previously secret risk assessment of the prisoner.

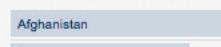


Detainee Citizenship



See all countries where detainees are citizens »

Countries Where Detainees Were Sent



Interactive to Inspire:

- NYTimes (2014), [*Guantanamo: A History of the Detainee Population*](#).

READINGS

- Data Art Net, [*A Visual History of Data Visualization*](#).
- Emery, A., [*The DataViz design process*](#).
- Harris, J., [*NYTimes: How the data sausage gets made*](#).

The following are mostly data resources, feel free to use them for the assignment or seek your own dataset.

- GIJN, [*Tools for visualization, data analysis, mapping, statistics etcet.*](#)
- Journalism Tools, [*Data Analysis, Scraping + Resources*](#).
- Journalism.org, [*Datasets*](#).
- Knight Center for Journalism, [*Data Visualization Resources and Ideas*](#).
- Moser, A. + friends, [*Federal datasets*](#)
- Pitts, R., [*Journalists guide to datasets*](#).

OPTIONAL READINGS * Twigg, C., [*Data communicators: where is innovation happening*](#).

PRACTICE

In prep for our study of maps and extra-journalism interactive platforms, evaluate the utility and validity of [*Pattnr's projects*](#).

Including [*The Gaza Platform*](#), a partnership with Amnesty Intl.

ASSIGNMENT

Do some research, find a few stories that inspire you, or [*some that don't*](#). Think about what data they use to prove their assertions, or what datasets might help to bolster their arguments.

Consider if you could develop a visualization to support that topic, or study it further. Consider what open data sources you could use (see those listed in the readings above); consider what closed data sources you might try to solicit (check out this [*Five Minute Field Guide*](#) to find data relevant to your idea).

Try to find one or two datasets that suit a narrative or argument you'd like to build. Write 1-3 paragraphs about:

- what datasets you chose
- why you chose them
- what story you might like to tell
- what type of data you have (time-series, geospatial, graph data)?
- how you expect your audience to engage with those data.

Link to the datasets if they are available online, if not, explain how you intend to get those data over the course of the next few weeks.

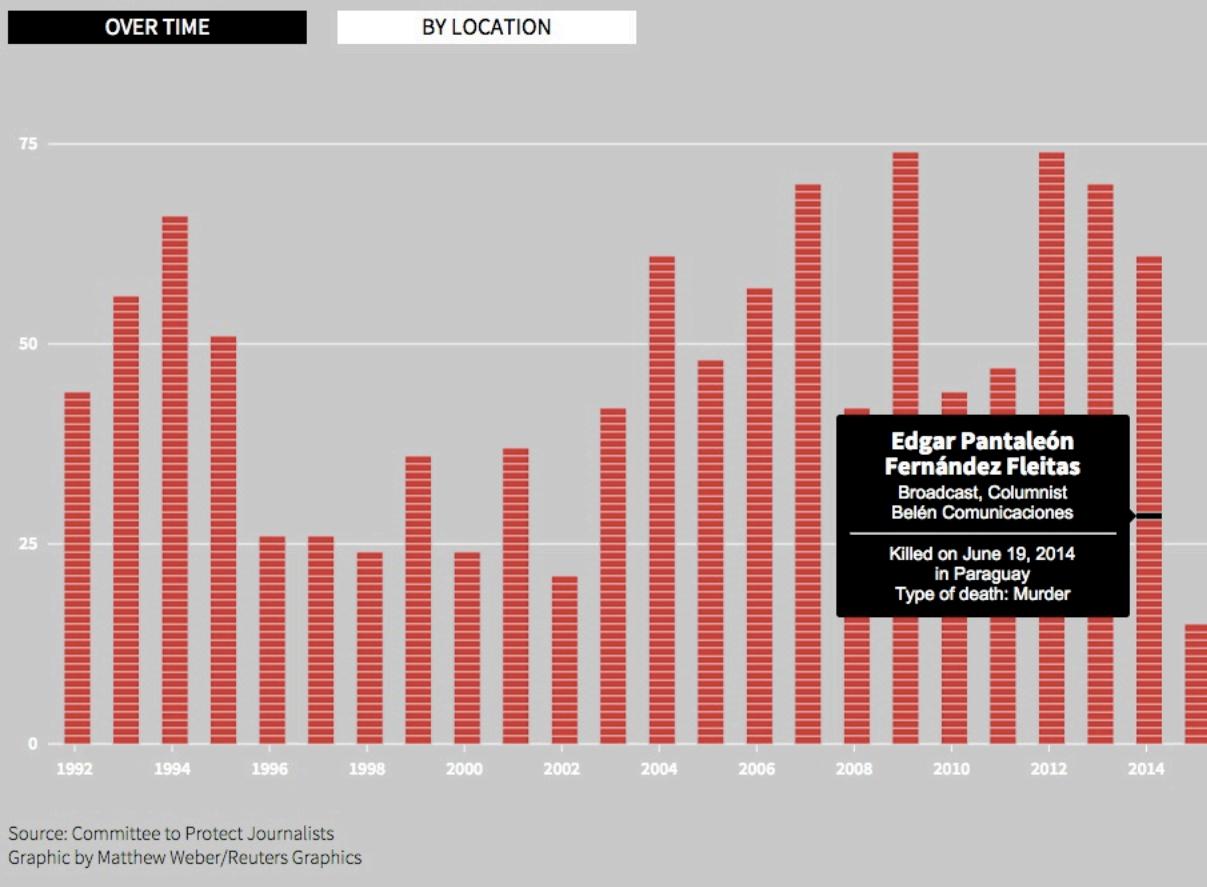
9/30/15

STATISTICS AND TIME-SERIES INTERACTIVES

“

"In short, we're tasked with transforming data into directives. Good analysis parses numerical outputs into an understanding of the organization. We "humanize" the data by turning raw numbers into a story about our performance." ~ J. Bladt + B. Filbin

Click on any person to see more information on the Committee to Protect Journalists website



Interactive to Inspire:

- Reuters Graphics, [Journalism Deaths](#).

READINGS:

- Bladt, J. and B. Filbin, [Data Scientists' real job: storytelling](#).
- Carr, D., [At the front lines, bearing witness in real time](#).
- Dubakov, M., [Visual Encoding](#).

PRACTICE

[C3.JS](#) is a reusable chart library based on D3. Take a look at [the code for this Timeseries Chart](#) and think about how you could modify it to accommodate data of your choice.

Try to do that and integrate your practice into the assignment below (add it to your blocks account if you can!).

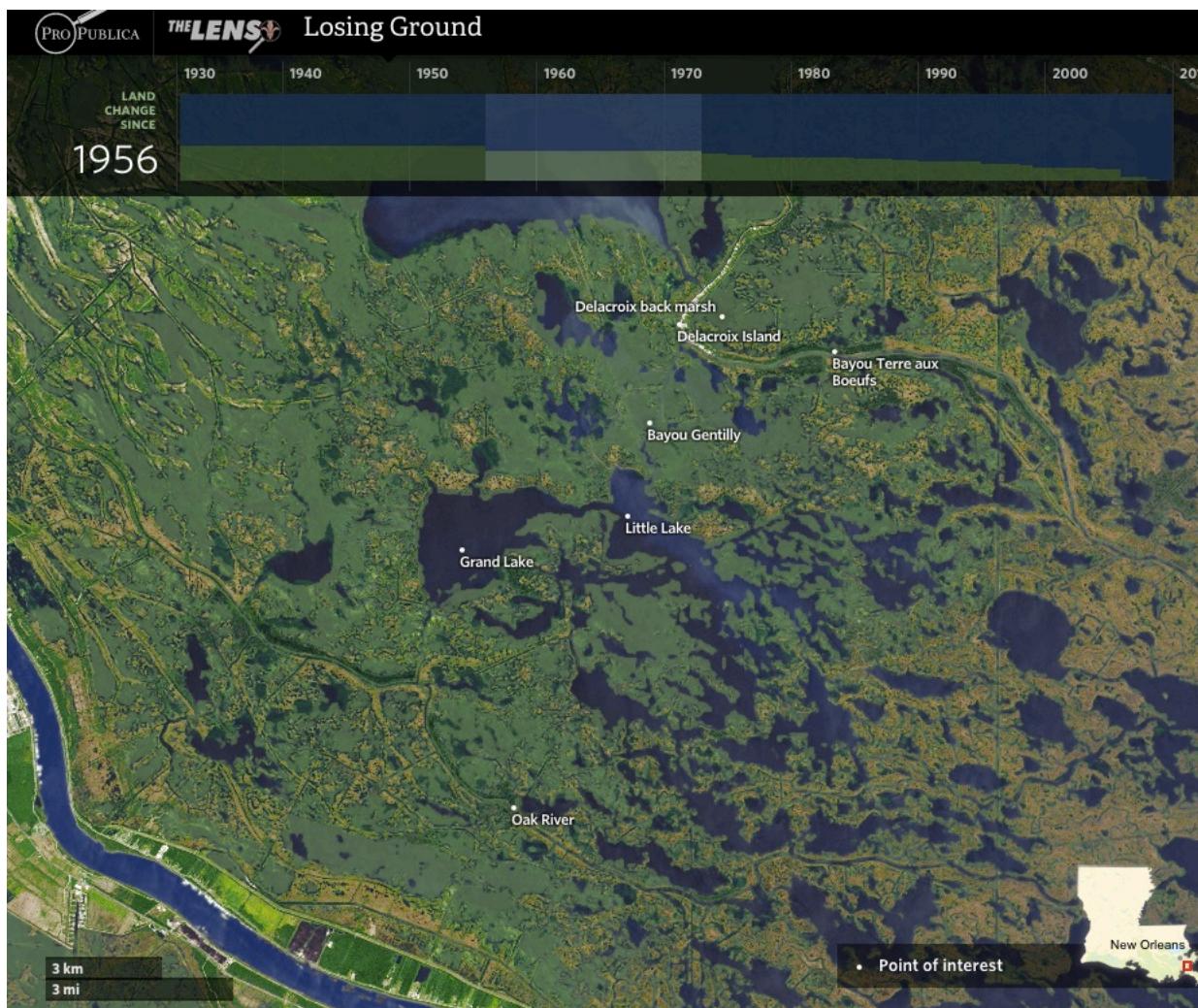
Here is [an example using C3.JS for a categorical bar chart](#). If you feel like this is more relevant to your dataset, you can use that template too.

ASSIGNMENT

1. Find some time-series or statistical data.
2. Think about the narrative that you might build around it.
3. Write a pitch (< 3 1s) explaining your story and linking to the data.
4. Defend your pitch in a few short arguments, describing the format of your data, and what tools/languages you would use to explore and visualize it.
5. Use your practice exercise to defend your pitch with a prototype.

10/7/15

(COUNTER)MAPS AND CARTOGRAPHICS



Interactive to Inspire:

- ProPublica, [Losing Ground](#).

READINGS

- Larson, J., [Anatomy of a News Map](#).
- Madrigal, A., [How Google Builds Its Maps – and What It Means for the Future of Everything](#) The Atlantic (September 5, 2012).
- Wiseman, A., [When maps lie](#).

Check these out:

- Eschbacher, A., [Map Academy](#).
- Hurt, A. et al., [Disputed Territories](#). Github.
- [Radical Cartography](#).

PRACTICE

[CartoDB](#) is an online mapping platform and series of libraries/APIS that allows you to map geospatial data easily in Javascript.

Here is [an example using CartoDB.JS for a Census tract visualization of water quantity](#).

Here is a [more complex example with button selectors for exploring data and reloading layers](#).

Try to modify the code to match your own data and integrate your practice into the assignment below.

If that seems overwhelming, try to follow these tutorials instead:

- **Tutorial:** [Creating your first map with CartoDB.JS](#).
- **Map Academy:** [Online mapping for beginners](#)
- **Map Academy:** [Carto.JS](#)

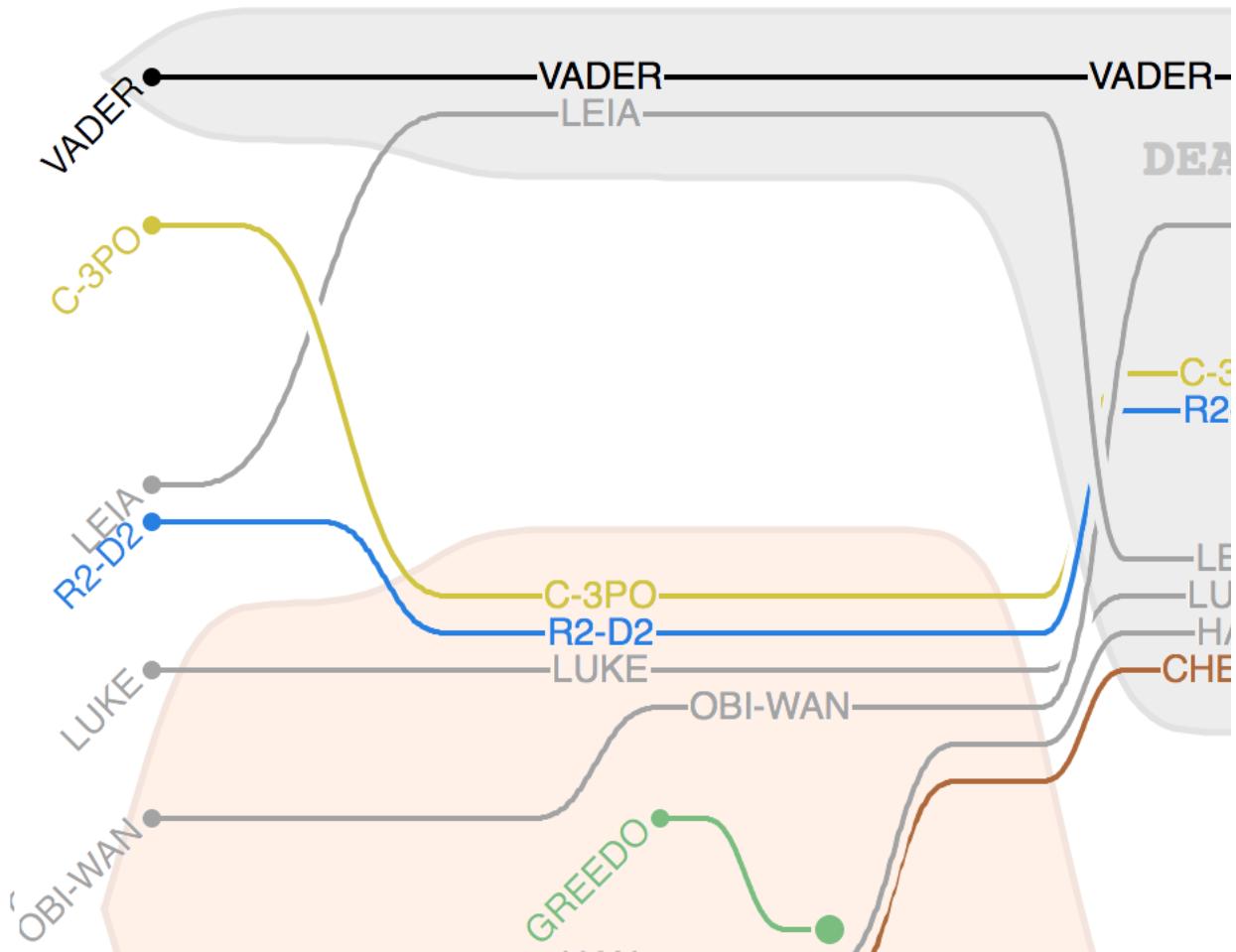
ASSIGNMENT

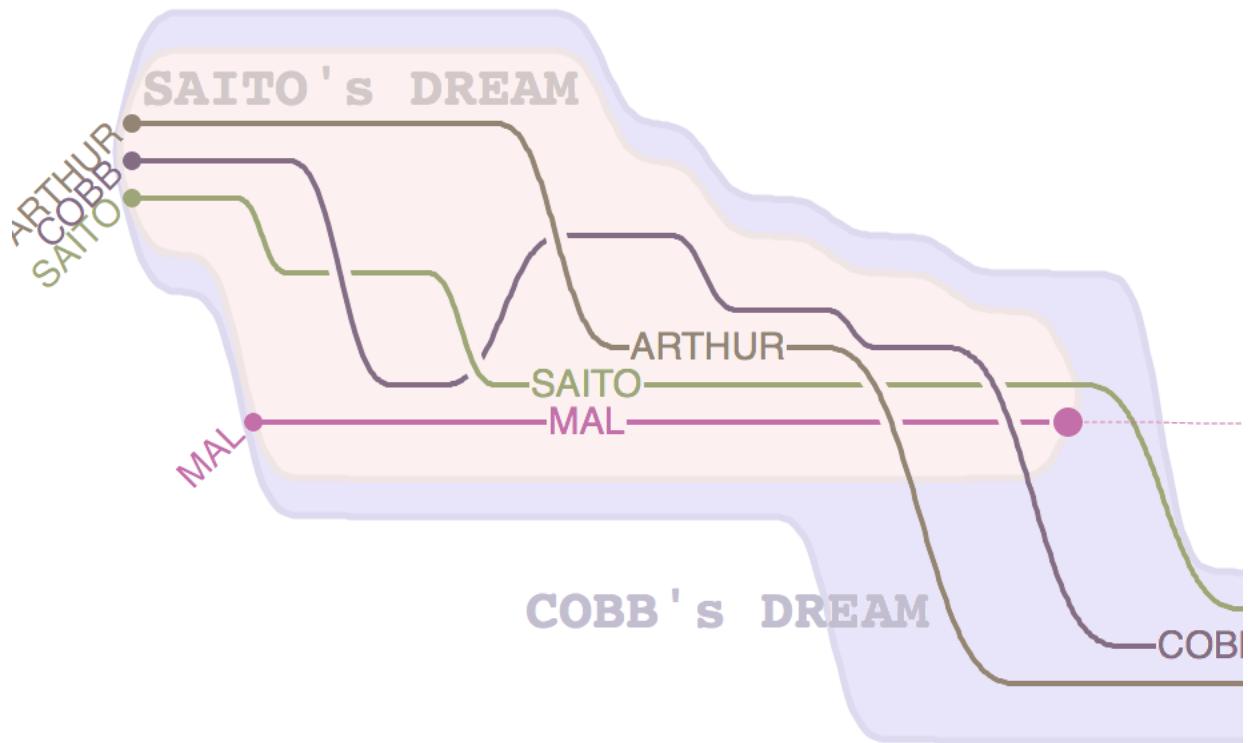
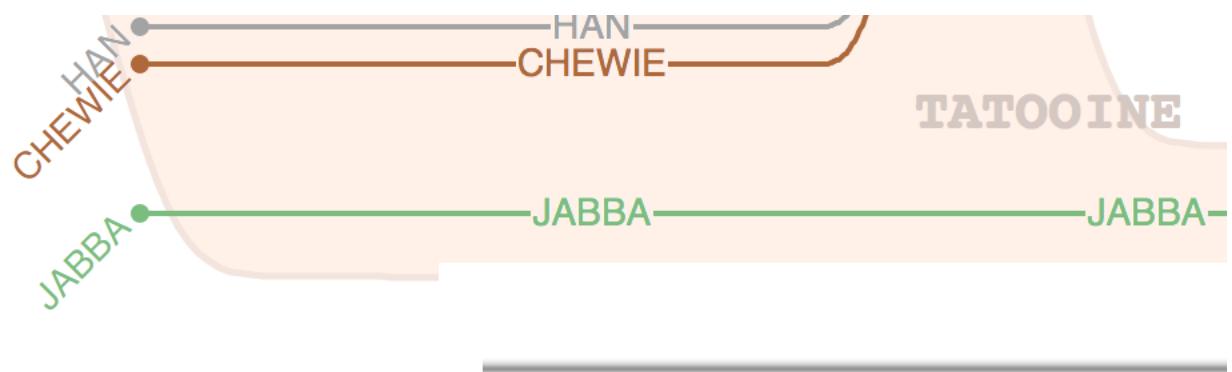
1. Find some geospatial data.
2. Think about the narrative that you might build around it.
3. Write a pitch (< 3 mins) explaining your story and linking to the data.
4. Defend your pitch in a few short arguments, describing the format of your data, and what tools/languages you would use to explore and visualize it.
5. Use your practice exercise to defend your pitch with a prototype.

Consider [this interactive](#) and how you would construct a pitch for the narrative there. Think about that when you write your pitch

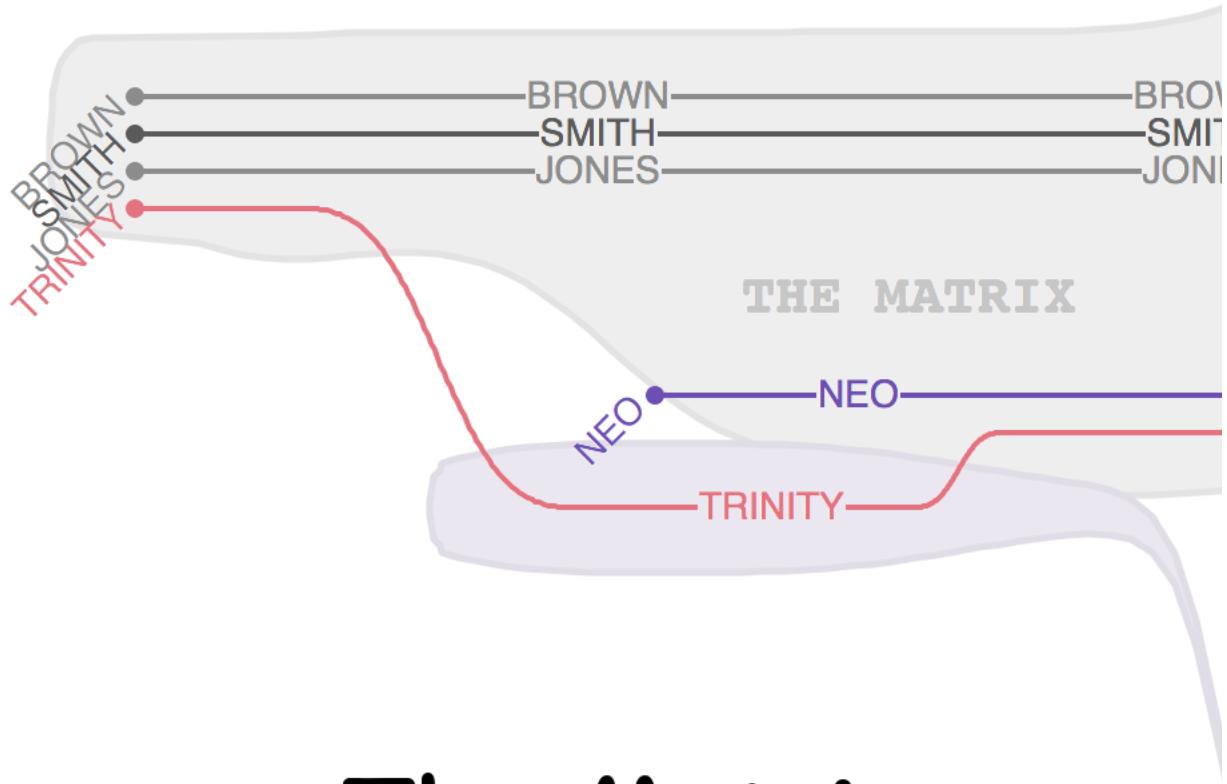
10/14/15

NETWORK AND GRAPH VISUALIZATIONS





Inception



The Matrix

Interactive to inspire: Tanahashi, Y., UC Davis, [StoryLines](#). You can read their [paper on the topic here](#).

PRACTICE

There are various JS tools for building graph visualizations, [Sigma.js](#) and [Arbor.js](#) among them. Peruse the examples available using these libraries online, or try [Gephi](#), a free desktop tool for visualization.

Here's [a sample visualization that uses Gexf to visualize graffiti artists](#) and their formal art influences, color-coded by country of origin.

Try to build a prototype with one of these libraries/tools to support your assignment pitch.

READINGS

- Tamassia, R., [Handbook of graph drawing and visualization](#).
- Tarawneh, R.M., et al., [A general introduction to graph visualization techniques](#).

ASSIGNMENT

1. Find some network/graph data or a collection of datasets that you think might compliment eachother, or might reveal something interesting in ensemble.
2. Write a pitch (< 3 mins) explaining your story and linking to the data.
3. Defend your pitch in a few short arguments, describing the format of your data, and what tools/languages you would use to explore and visualize it.
4. Use your practice exercise to defend your pitch with a prototype.

10/21/15

COLOR THEORY: ART, DESIGN, + PERCEPTION

“

“It’s not uncommon for designers to confuse a beautiful looking product with one that works beautifully. A great technique for creating smarter, better products is to approach them using story-centered design.” ~ B. Kowitz



Interactives to inspire:

- Harris, J., [Whale Hunt](#).
- Harris, J., [I love your work](#).

READINGS:

- Huval, R., [The Color of Disruption](#).
- Kemery, A., [StoryBoarding your data visualizations](#).
- Lin, M., [A color palette optimized for data visualization](#).

OPTIONAL READINGS:

- Kowitz, B., [Why good storytelling helps you design great projects]<https://gigaom.com/2013/04/14/why-good-storytelling-helps-you-design-great-products/>.

ASSIGNMENT

Make a few sketches of the data visualizations that might suit your project, take a photo of those sketches and create a style guide or swatch board (with color palette, fonts, layout indications) in a gist. These can build on your prototype time-series, mapping, or graph visualizations from previous weeks, but should reflect your "ideal" layout and not be limited to what you were able to accomplish in previous weeks.

It doesn't have to be as detailed as [this one](#) but it should have a few main sections:

- Colors (hex values chosen)
- Fonts
- Template (general layout, with sketches-hand sketched and photographed/embedded in a gist or uploaded somewhere.)
- Description of the dataset(s)
- Description of the concept and larger narrative - what aspects of your data will this style highlight?

10/28/15

CHOOSING AN INTERACTIVE

University of California System Campuses : Revenue & Expense Trends

[Expenditures by Function](#)

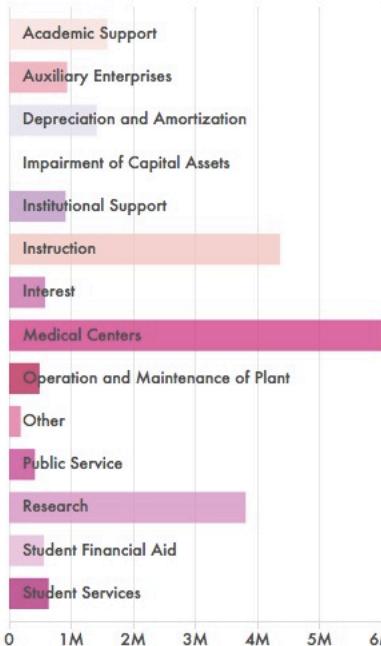
[Revenues By Source](#)

[Expenses By Target](#)

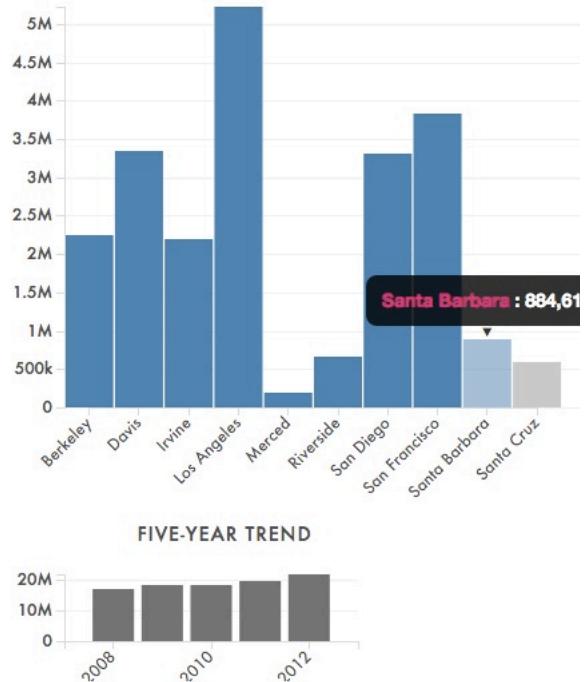
[About ▾](#)

@saraquigley

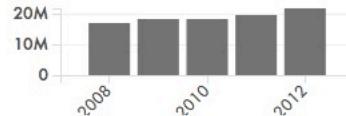
EXPENDITURES BY FUNCTION
(BAR & DONUT)



EXPENDITURES BY CAMPUS
FY 2012 reset



FIVE-YEAR TREND



118 selected out of 655 records

Interactive to Inspire:

- Quigly, S., [UC Campus Expenditures Interactive Dashboard](#).
 - Using [DC.JS](#).

READINGS

- Oetting, J., [Choosing the Right Chart](#).
- Salkever, A., [How to Choose the Right Visualization](#).

ASSIGNMENT - PROPOSAL

Consider the data visualization types in [this catalogue](#), and the [tools listed here](#).

Determine which type of visualizations you might make with your data, list them, and then select one to test and pursue.

Diagram (aka, discuss in one ¶) what type of visualization you choose for your dataset and what tools you will use to achieve this (include the languages they are written in or the languages you might need to code in).

Keep in mind how this changes or updates your style guide from last week; update that assignment where necessary; and link to the style guide at the end of your proposal.

11/4/15

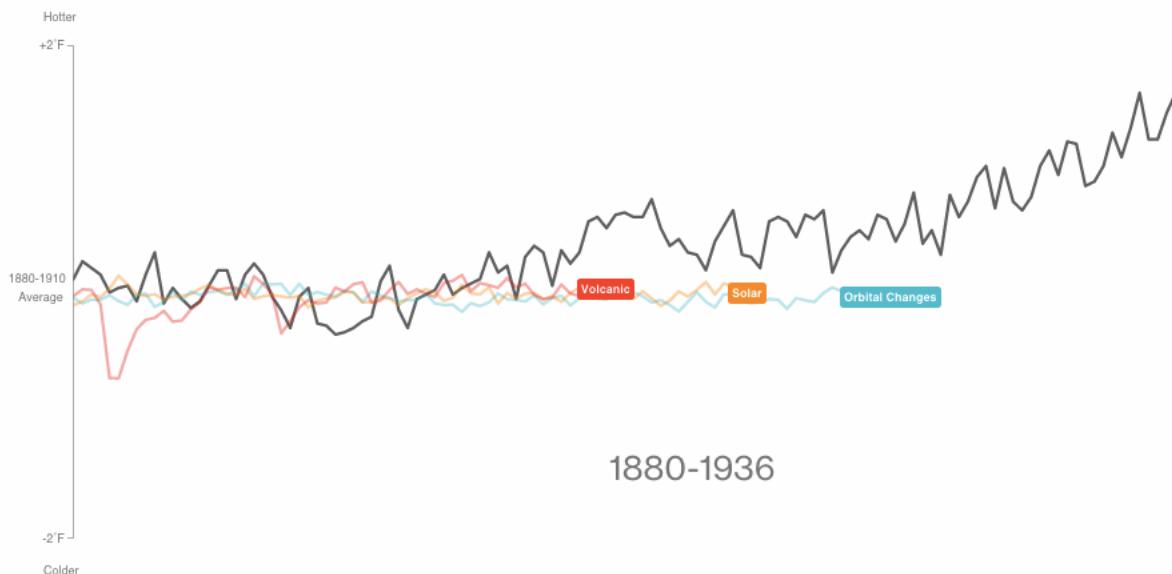
CREATIVE NARRATIVE

“

“And I want you to ask yourself when you make things, when you prototype interactions, ‘am I thinking about my own clock, or the user’s?’ Am I going to help someone make order in his or her life, or am I going to send that person to a commune in Vermont?” ~ P. Ford

Is it All Three of These Things Combined?

If it were, then the response to natural factors should match the observed temperature. Adding the natural factors together just doesn’t add up.



Interactive to Inspire:

- Bloomberg, ["What's really warming the world?"](#).

READINGS

- Ford, P., [10 Timeframes](#).
- Honan, M., [Inside the buzz-fueled media startups battling for your attention](#).

- Keller, M., [Comics: Terms of Service](#).
 - Using [Pulp: An AJAM Project](#).
- Case, N. + Hart, V., [Parable of the Polygons](#).
- Stikeleather, J., [How to tell a story with data](#).

PRACTICE

Think about where you would like to publish your project and in what format. Will it be a stand-alone site with some text, a text-dense narrative with embedded graphs, a larger scroll-pages multimedia piece with images and video embeds to compliment?

ASSIGNMENT

Think about the interactives we've seen this semester and plan out your template layout.

Reconsider your data and the pitch exercises from previous weeks, choose the best visualization and pitch for your narrative and pursue pushing that onto the web.

Here are some resources to help you get it on the web.

- [Github pages templates for sites](#)
- [Creating project pages on Github pages](#)

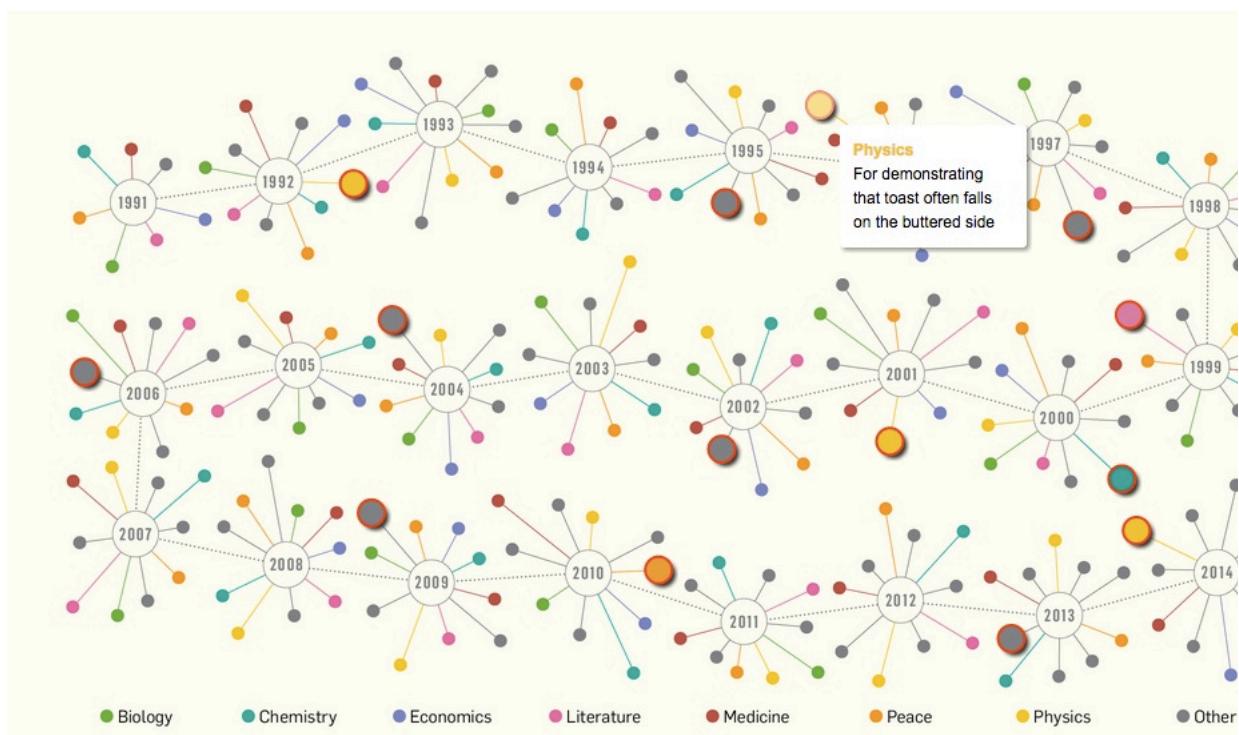
Here is [an example of an interactive time series visualization](#) of Graffiti cleanup rates (taken from 311 data). Here is [the code and readme](#) explaining how this was made. This will be the format of your final projects (unless you choose a more creative way of hosting it). All of your code will be submitted on github with at least a link to the live demo in the `README.md` of your repository.

11/11/15

UNDERSTANDING IMPACT + ADDRESSING BIAS

“

“I realize there’s a whole lot of inspiration out there, and some damn fine examples of great work, but I still find it hard to get a sense of direction...We need to know what makes a data story “work”. And what does a data story that “works” even mean?” ~ N. Diakopoulos



Interactive to Inspire:

- Popular Science, [Interesting Nobels](#), (8/18/15).

READINGS

- Konnikova, M., [What Makes a Story Go Viral?](#).
- Medium, [What is Impactful? Or statistics at the service of stories](#).
- Reynolds, G. [The secret of storytelling is in the editing](#).
- Schepers, A., [Bordering on Factual: Fact Check Before Sharing](#).

OPTIONAL READINGS:

- Diakopoulos, N., [Storytelling with data: what are the impacts on audience](#).
- Hess, A., [The Bro Whisperer of Bustle](#).
- Jefferson, C., [The Racism Beat: What it's like to write about hate over and over again](#).

ASSIGNMENT

Continue with last week's assignment, work on publishing your project on github, posting the interactive on gh-pages, and explaining your process, sources, and reasoning in your README.md.

11/18/15

THE FUTURE OF MEDIA + FINAL PROJECTS

“

"I realize the instant communication platforms we enjoy now do have some negatives that are troubling." ~ J. Spann

Meet with your project partners to discuss how you plan to wrap-up your projects over the next week.

Interactive to inspire:

- NPR's [Index of the best commencement speeches ever](#).

READINGS

- Carr, D., [Magazine writing on the web, for film](#).
- Haile, T., [What you think you know about the web is wrong](#).
- Klein, E. et al., [Mantra: "We'll always be a work in progress"](#).
- Spann, J., [The age of disinformation](#).
- Tow Center, [Anatomy of a Robot Journalist](#).

OPTIONAL READINGS

- Anderson, C., [How to give a killer presentation](#).
- Rosling, H., [TED talks](#).

ASSIGNMENT

Continue with working on your final projects.

- publishing your project and code on github
- post the interactive demo on gh-pages
- explaining your process, sources, and reasoning in your README.md with the following sections:

Project Title Description Demo Link Project Procedure: describe your data processing, visualization selection, and analysis post-visualization

11/24/15

PRESENTATIONS AND PROJECT CLINIC

“

"Give your characters opinions. Passive/malleable might seem likable to you as you write, but it's poison to the audience." ~ Pixar, [22 Rules of storytelling](#).

Tues., 11/24, 6-7:50PM, Make-up for Yom Kippur Course

This will be a follow-up lab to polish your projects and get extra-help. I realize it's before Thanksgiving and this might be a tense travel time for you. Sorry about that, the New School mandates that the make-up is on this day.

FINAL PROJECTS

DUE: 11/25/15 9AM, in my inbox.

Please send the link to your project repository and any supportive materials to my email mosera@newschool.edu.

More detailed instructions on this will be sent out closer to the due date.

But in general, this project is a big deal! The final project is a substantial portion of your grade, and there will be no late grading because they lock me out of the grading system 7 days after our last class (around the 26th); ie. no late grades accepted.

SERVICES + RESOURCES

CODE (OF CONDUCT)

It's not that hard, code or respect. You will be expected to produce both in this class. We will set the tone for it here, so you can grapple with its absence from an informed position in the workplace.

Part of that code of conduct is a partnership we are building in mutual respect. I take it personally when you miss my classes and my assignments; being ontime is a way to show myself and the other students that you have respect for us. If you fail to do that, you're hindering your own education, but more importantly you're hindering your reputation as a person with integrity.

Here are a few general things:

- Late assignments will not be accepted
- Attendance is mandatory barring an emergency which you can work out with the instructor over email.
- Regardless of circumstances, you're expected to turn in your assignment on the day that it's due, and otherwise keep up with work.

DISABILITY SERVICES

In keeping with [the university's policy] (<http://www.newsouth.edu/student-disability-services/>) of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

UNIVERSITY POLICIES

There are [a few](#); including the Academic Honesty and Integrity Policy, Intellectual Property Rights Poly and [Plagiarism Policy](#).