



Dr. Chris Lindgren

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- 🕒 Office Hours: Wed: 9:30a-11:30a, or by appt.
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Overview

Welcome to ENGL 3844 – Writing & Digital Media! In this course, I introduce fundamental practices and emerging theories of writing *with and for* digital media. We will learn basic authoring in web-development syntaxes, critical interpretation of online sources, social media management, and topics of computational abstraction for writers. We will cover and practice such items through the following projects:

1. Collecting and organizing data about a personal digital media practice,
2. Designing a [data visualization](#) from the data,
3. Researching and composing a [video](#) that explains a complex issue about broader internet and web services, and
4. Designing and writing a [website](#) that reviews and integrates the media that you created throughout the course.

Course Intensity

This course is **production-heavy**, and it demands that you read the required texts and practice the assigned skills. Some weeks may prove lighter, while others more intensive. The beginning pace of the course is deliberately slower to accommodate student drops and adds, as well as the conceptual content that we review in the first few weeks. From there, the pace quickens. Notably, near the end of the semester, the quick pace is sustained through the introduction of the website project for the remaining weeks of the course. This project is your final, and it requires you to devote time and energy upfront and throughout the project, so you can understand how to design and write your website. I note this nature of the course at the start of the semester to help you consider what time you can commit, so you can make an informed decision about your agreement to follow the schedule successfully.

Objectives

By the end of this course, you will have completed the following objectives:

- Design and produce digital media: A functional data set about your media habits, a data visualization from that data, and a video that integrates audio, images, and clips to explain a complex issue about digital data.
- Inventory digital media technologies and appraise their influence and import over time.
- Recognize, use, and cite copyleft resources to produce digital media.

- Recognize and use basic computational authoring syntaxes of `.html` & `.css`. Specifically, you will learn about the different types of HTML elements, different types of CSS selection skills, and how to create a simple responsive grid layout.
- Develop a critical awareness about writing *as* digital media and *shaped by* digital media. Specifically, you will learn how digital data are written and collected about your media practices online for a variety of purposes and audiences.

Course Materials

Texts

All texts will be provided via links on this site's schedule. Some will link to PDFs that I upload to Google Drive. Other texts will be outbound links to the Web.

Tools

If your laptop is a little bit older, I suggest not adding all of these softwares until the time is necessary. I will review what is needed, when the time comes. However, please set your Google Drive folder.

- Laptop computer.
- VT-affiliated Google Drive that you will use for organizing and sharing work files. The architecture of your class folder must use the following organization, where the **forward-slash /** represents a folder:

```
/engl3844s18-lastname-firstname
  /data
    sheets-lastname-firstname
  /dataviz
    viz-lastname-firstname.svg
  /explained-video
    ev-lastname-firstname.mp4
```

- Image / Visual Production: [Inkscape](#) & [GIMP](#)
- Video editing: [Windows Movie Maker](#) (Windows, built into Windows XP SP2 or greater, Vista or Windows 7: Microsoft Update: Live Essentials) & [iMovie](#) (Mac, built into OS 10.x).
 - For any audio editing work for your videos: [Audacity](#)
- Coding Tools:
 - Code Editor: [Atom](#) (Mac/Win), [TextWrangler](#) (Mac), [Notepad++](#) (Win)
 - Hosting and Versioning Your Website: Github [account](#) & [desktop application](#).
 - Online Code Editor for Practice Lessons + Prototyping: [Codepen.io](#) account. Find and follow me as [lndgrn](#). We will be using the following collection that I've curated on Codepen: [3844-examples](#)

Projects

DATA-STORY SUB-PROJECTS	POINTS (1000 TOTAL)
Data Collection	100
SVG (Scalable Vector Graphics) Data Visualization	250
Video Production	200
HTML5 / CSS3: Developing Your Data Story as a Single-Page Website	350
Class Participation	100
Total	1,000

Data Collection for Your Datastory

Timeframe: 01/16/2018 – 02/13/2018

Points: 100

Data Visualization

Timeframe: 02/13/2018 – 03/01/2018

Points: 250

‘Explained’ Video

Timeframe: 03/13/2018 – 04/03/2018

Points: 200

HTML/CSS: Developing Your Data-Story

Timeframe: 04/03/2018 – TBA

Points: 350

Participation Memo: *Ut Prosim*

Timeframe: near the end – at the end

Points: 100

Data Collection for Your Datastory

Timeframe: 01/16 - 02/13

Points: 100

Description

Perhaps you are aware that most software companies rely on collecting, organizing, processing, analyzing, and selling data about us and our activities. Even if you are aware of these practices, this class provides you with the opportunity to learn more about contemporary ideas and practices surrounding digital media and writing. **Datafication** represents one such idea, which involves the practice to use digital media and technologies to create and use user-data to make sense of and commodify users and their practices. Most collection and analytic practices and insights, however, are not shared with us as users and are commodified in unregulated ways, which have produced numerous social consequences and questionable ethics.^{1,2,3,4,5,6,7,8,9}

To better prepare you as citizens and professionals, we will respond to this datafication with a project that challenges you to learn how digital media and data are intertwined, since businesses produce data sets as integral texts about our everyday communication activities. Accordingly, this first project involves collecting, organizing, and creating a set of data in Google Sheets for 5 days about your everyday digital media practices.

This data set is your first step to think more explicitly about how digital data and our digital media practices are closely linked, as well as about how such sets of data are a form of digital media too. Furthermore, your data set will serve as the inventive seed by which your datastory's narrative grows. In particular, the analysis of your data will shape the direction, quality, and design of your next project: the data visualization.

The main aim of this data collection is **NOT** statistical insight nor applying quasi-experimental design strategies, but to explore, examine, and gain insight into your writing practices and how digital media and data permeate it. In doing so, we will try to understand how digital media performs and communicates much more than what we may have originally thought.

To guide us through this process, we will all share the following broader research question: **How are our media practices linked with algorithmic audiences?** From there, each of you must choose and refine a particular topic as a path to explore one of your own prominent, digital media practices. Some past projects included the following topics:

- Emotions felt as: Browsing Instagram feed, Texting
- News engagement, e.g., overall, on Twitter, or with news apps on mobile phone.
- Use of emojis
- How I use Spotify's machine-learning suggestion features
- Netflix viewing habits

Please note that these are but previous examples that may or may not suit your lifestyle. For a successful project, you need to consider projects that will enable you to collect at least ~10 observations per day. This will provide you with data for analysis.

General process

IT'S NOT THAT HARD!

SEE THE WORLD AS A DATA COLLECTOR

Data permeates our days and our lives, it's just a matter of learning how to recognize it.

BEGIN WITH A QUESTION

Begin with a primary question: what do you want to know and explore? Then enrich the data (and give the drawings depth) by asking additional smaller, contextual questions.

ALL OF THE TIMES I COMPLAIN:

- ① WHAT IS MY COMPLAINT ABOUT? >> MAIN QUESTION
- + IS IT REALLY NECESSARY?
- + WHO DO I COMPLAIN TO?
- + WHAT DOES IT SAY ABOUT ME?
- + (...)

GATHER THE DATA

Thank goodness for modern technology: input manually-gathered data into note-taking or data-gathering apps on your phone, all the while being immediate, truthful, and consistent with your data-gathering.

SPEND TIME WITH DATA

Before starting to visualize, always analyze and spend time with your data, searching for patterns and trying to understand it at a deeper level.

DATASET

ORGANIZE AND CATEGORIZE

Often it's good to simplify the data by grouping it into larger categories based on what will best communicate the story.

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Caption: Excerpt from Lippi & Posavec (2016, pp. 286–287) about how to conduct the basic steps to collect data.

Like any good project, this one begins with a simple, personal felt dissonance—a provocation that cannot be ignored. From there, you will do the following to complete your data collection:

3844 TOPOS

1.

ad-sharing post-subjects social contexts location of use sound	emotions wants needs voice(s)	activity audiences health safety	institutions time devices/tools notifications
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Consider combinations that constrain yet open up narrative explorations.

Consider & combine topics

Define the basic parameters of your study through an invention process that plays with topics of import.

BEGIN WITH A QUESTION

Begin with a primary question: what do you want to know and explore? Then enrich the data (and give the drawings depth) by asking additional smaller, contextual questions.

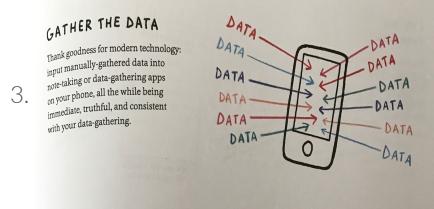
ALL OF THE TIMES I COMPLAIN:

- ① WHAT IS MY COMPLAINT ABOUT? >> MAIN QUESTION
- + IS IT REALLY NECESSARY?
- + WHO DO I COMPLAIN TO?
- + WHAT DOES IT SAY ABOUT ME?
- + (...)

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Distill your data-story topic as research question(s)

Refine the topical parameters of your study with a sharp set of questions.

**Plan data-collection strategies**

Learn how to create a balance of well-planned and creative set of techniques.

4.

Collect your data

Gather the data with your well-planned set of techniques, leaving room for creative hacks along the way!

Rubric

RUBRIC CRITERIA	POINTS
Data structure that follows basic <i>tidy data</i> guidelines:	
<ul style="list-style-type: none"> Rows: Clear unit indexed per row: Every instance that I do X; no spaces between rows. Columns: Meaningful column names; First column designated for unique identifier; Definitions applied with the notes feature; Format and arrangement of columns help outside readers and yourself understand and use the data. Cells: 1 value, consistency of values, modify sheet according to redundancies, and limited amount of more complex cell data (1 preferable; 2 at the most) Sheets features: Meaningful uses of some spreadsheet features: conditional formatting, frozen header, etc. 	50
Data types: Demonstrates knowledge of nominal, ordinal, and categorical types of data, collecting a good mix of the 3 types.	25
Data integrity: If necessary, logs changes, modifications, and/or omissions with data collection.	10
If deemed important for future consideration, contextualize datapoints with notes about the moment. Data set should include at least 1 per day.	10
Consistently log your data in a Google Sheets spreadsheet every evening.	5
Total	100

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Data Visualization

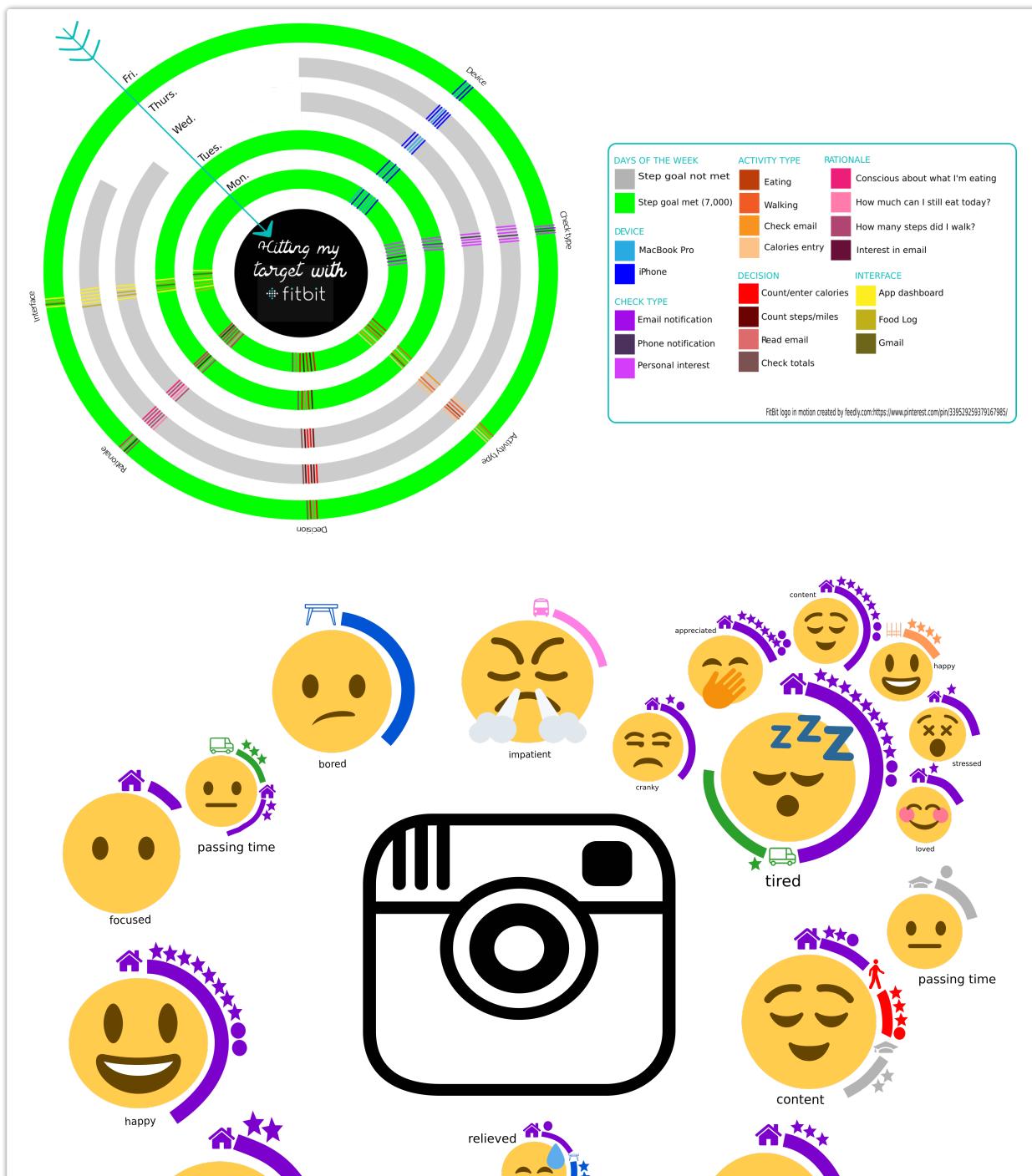
Timeframe: 02/13 – 03/01

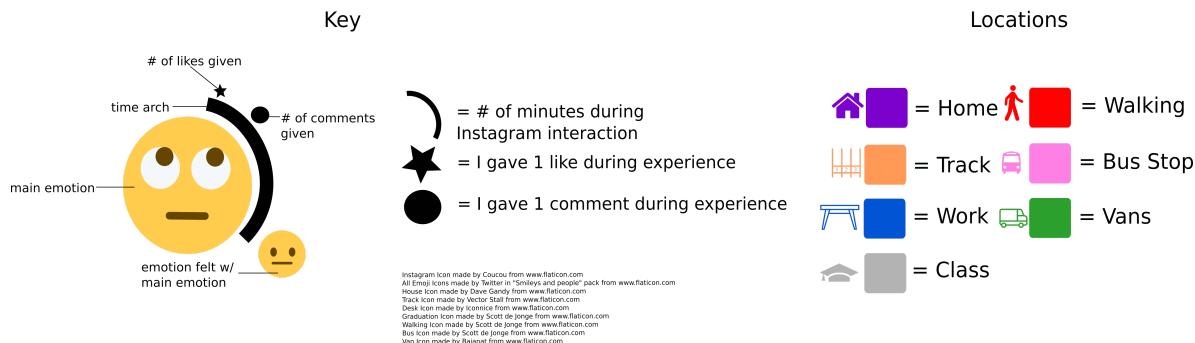
Points: 250

Description

In this graphic design project, you will learn how to make sound design decisions, how to represent data visually, and how to draw with Scalable Vector Graphics (SVGs). We will learn about basic types of charts, the fundamentals of marks and attributes for charts, and then how to draw SVGs in Inkscape.

Below are 2 examples created by students in prior courses:





Caption: Two example projects from prior students.

General process

1. Learn about the basic data visualization conventions: types of charts, marks, and attributes.
2. Explore and analyze your data by first plotting it out temporally by drawing it by hand.
3. Decide what datapoints are most interesting and worth amplifying with another chart type, or a revision to the temporal chart.
4. Learn basic Inkscape skills.
5. Sketch your data visualization on paper.
6. Draw your data visualization in Inkscape.
7. Clean your SVG for the web, making it semantically rich.
8. Export the SVG to submit as an Inkscape .svg and a .png bitmap image.

Rubric

RUBRIC CRITERIA	POINTS
Chart Type: <ul style="list-style-type: none"> • Emphasizes a refined set of relationships from your data set. • Layout helps amplify your desired findings and help your audience quickly understand such findings 	100
Marks and Attributes: <ul style="list-style-type: none"> • Marks are not overly complex and help your audience quickly see the data represented and compared. • Use of a good color scheme to differentiate and compare marks. If applicable, color should coordinate with the meaning of the mark. 	100
Ethically represents your findings. For example, if proportion is important, carefully create sizes and do not use circular marks, etc.	20
Legend: <ul style="list-style-type: none"> • Thoughtful organization of labels into corresponding categories. • Labels arranged in orderly fashion for increased readability. • Includes a title for your data visualization at the top. 	20
Semantically-rich SVG markup: Uses labels and IDs to name meaningful groups of the chart: data types, parts of the chart, etc.	10

RUBRIC CRITERIA	POINTS
	Total 250

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'Explained' Video

Timeframe: 03/13 – 04/03

Points: 200

Description

As we learned from Gallagher, writers now write with and for algorithms. Now, in the second phase of the course, we will approach the other side of Gallagher's call: To understand and learn how people write algorithms to collect and use data about our digital practices. Accordingly, each of you will research and compose a video that explains a broader social matter about how corporations and companies commodify user practices with digital media.

To help you consider what to explain, consider some of the following topics, and be sure to see the [Resources](#) page for some initial sources:

- **Algorithmic Audiences:** Pick up where we left off by digging deeper into how people write and write with algorithms to serve-up and circulate content. What are the broader implications?
- **Data Brokering:** How are you and your activities commodified and sold to 3rd parties?
- **Psychographics:** How do companies use your data to categorize you into particular rhetorical audiences at an aggregate level?
- **Public / Private:** How can you think more explicitly how your digital practice may blur the lines between public and private activity?
- **User Rights:** Research government regulations and a company's End-User License Agreement (EULA). Such research serves as one important document that can help you better understand how particular applications define your rights, when agreeing to use their service.

Overall, your goal is to put your research skills into action, as you learn and apply video composition skills to create a short explanatory video about the data-collection practices connected to users' social media practices. In class, we will learn their generic conventions that will provide us the common ground by analyze some videos within the genre of "[Complex-thing] Explained."

To create the videos, I will create *ad hoc* groups based on what video editing software you decide to use for this project:

- Adobe Premiere
- Lightworks or Windows MovieMaker (for PC)
- Apple iMovie

Based on your editing software, you will be sorted into groups that are conducive for sharing ideas, resources, and strategies.

General process

1. Learn about some basic video composition conventions of the *Explained* genre.
2. Learn how to seek out, analyze, choose, and adapt similar generic conventions to help you tell your data-story meaningfully.
3. Learn about basic editing cuts and composition techniques.
4. Learn how to create a storyboard that outlines your video.
5. Learn about basic video codecs and file formats.
6. Export and submit your 3-5 minute video.

Rubric

RUBRIC CRITERIA	POINTS
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RUBRIC CRITERIA	POINTS
Secondary Research and Topic Development: <ul style="list-style-type: none">• Chooses particular data-related topic of interest.• Cites reference and footage materials.	80
Video Cuts and Composition: <ul style="list-style-type: none">• Demonstrates knowledge of appropriate use of pertinent source materials for an "explained" genre.• Demonstrates appropriate use of the following basic editing and composition moves to create the "explained" video: Narration, pans, zooms, trims, splits, transitions (on motion, similar elements, or narrative connection), etc.	120
Total	200

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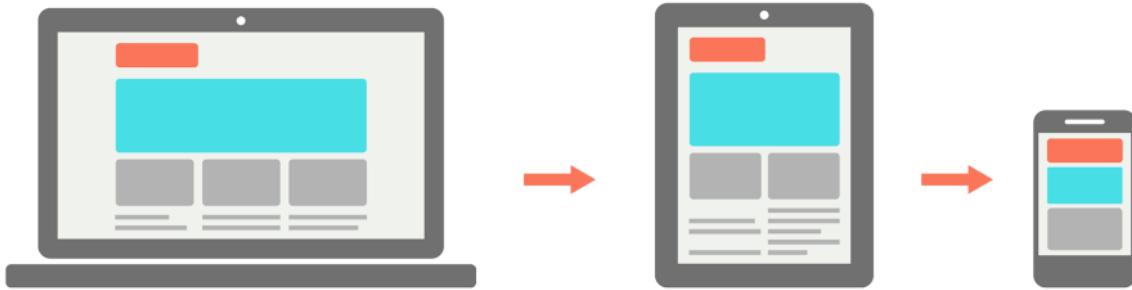
HTML/CSS: Developing Your Data-Story

Timeframe: 04/03 – TBA (some time just after finals weeks)

Points: 350

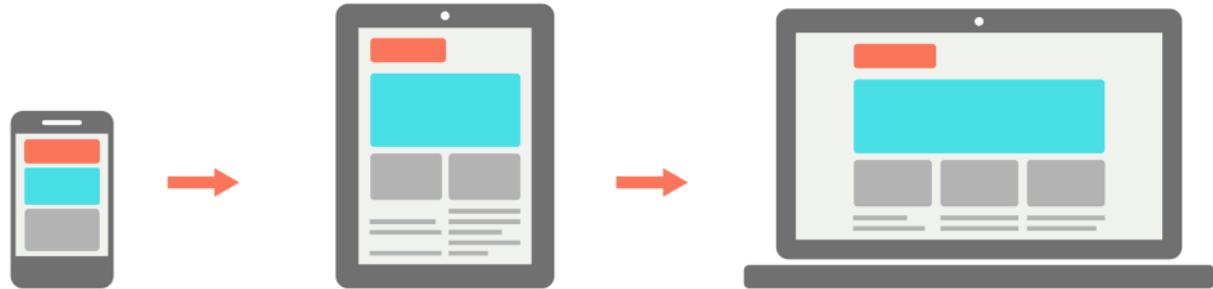
Description

In this final project, you will make decisions about how all of your media elements come together into a cohesive narrative that we have been calling your “Datastory.” You will learn about some fundamental HTML elements and their relationships and behaviors programmed with CSS. In short, you will write a web-ready narrative within a single-page website format.



Responsive Web Design

Mobile First Web Design



Caption: Image conveying the mobile-first design principles. (src: [Ux-Planet](#), 2016)

General process

1. Learn how to set up and use a web-writing environment: Git and Github and writing in a code editor.
2. Learn about and apply basic architectural and folder-naming and file-naming conventions for a single-page website.
3. Learn about and apply basic HTML `<head>` elements, and the `<body>`, how there are block and inline elements, how those elements can be written into hierarchies, and how they have `display` properties and behaviors.
4. Learn about and apply basic CSS element selection and styling (box model), the CSS cascade, & the CSS `Grid`, which will enable you to create a mobile-first website layout.
5. Develop and refine content for your datastory.

Rubric

RUBRIC CRITERIA	POINTS
Website Content:	
<ul style="list-style-type: none"> Reviews insights about your online practices and how digital data are intertwined with it. Essentially, does it demonstrate that you have learned more about data, writing, and digital media in your life? Integrates pertinent text, visuals, and videos to your datastory. 	70
HTML:	
<ul style="list-style-type: none"> Conveys knowledge of block-level vs. inline-level elements. Demonstrates knowledge of parent and child block relationships, i.e. element hierarchies. Passes HTML5 validation test. To test your site, copy/paste the URL of it within this tester: https://validator.w3.org/. Some "Warnings" are okay, but fix the noted "Errors." 	140
CSS:	
<ul style="list-style-type: none"> Well-planned responsive grid with CSS3 Grid. Grid is written cleanly (spacing, syntax, and structure) and has aptly named tags, IDs, and classes. Structure of CSS document adheres to learned conventions: <ul style="list-style-type: none"> General styles up top and modifiers below, due to the cascade. Alike elements are grouped together, e.g., typography scheme, media, header elements, section elements, footer elements, etc. Provides consistent commenting scheme. Simple and readable typography styles and hierarchy. Aesthetic matches your narrative. 	140
Total	350

Writing tools

- Github account & desktop application for hosting and versioning your website.
- Localhost web server via Python in the Terminal (Mac) / CommandPrompt (Windows): `python -m SimpleHTTPServer 8000` for Python 2.7 & `python -m http.server 8000` for Python 3.
 - For Mac computers, you should have Python pre-installed. If not, follow the directions below:
 - Open the Terminal
 - Install HomeBrew – a package manager – by following the instructions in this video: https://www.youtube.com/watch?v=Il_2DWnYo8o.
 - After installing Homebrew, while still in the open terminal, install Python 3 by simply typing the following command: `brew install python3`. This will take a minute or two.
 - For Windows, follow the Python 3 installation instruction on this page: [How to Geek](#).

Be sure to choose the option to add a PATH variable.



- Code editor: Atom (Mac/PC), TextWrangler (Mac), Notepad++ (Win)
- Online code editor for practice lessons: Codepen.io account. Find and follow me as Indgrn. We will be using the following collection that I've curated on Codepen: [3844-examples](#)

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Participation Memo: *Ut Prosim*

Due: 12/20

Points: 100

Description

In this assignment, you must write a basic memo that reports on how you contributed to this class as a colleague. The main objective of this assignment is to reflect on one's own ability to contribute to a collegial effort to learn, meet, and even exceed the class/project objectives.

Prompts

Complete your memo by responding to the following prompts:

- At the beginning, make a claim about what participation grade you deserve, and use the subsequent prompts to make a case for that grade.
- Discuss how you participated within the class and group discussions.
- Discuss how you contributed to the group activities.



Caption: Head of the drillfield (src: R. Walters, Flickr.com, 2006).

Logistics

- Submit it as a Google Document within your final Google Drive folder. (See the directions for this folder on the schedule: Week 17)
- Use the following filenaming scheme: In-fi-participation-memo.
- Use the following template as a baseline format for the Google Document.

Rubric

- Makes clear claims about personal and collegial participation in and outside of class
- Backs up claims with evidence
- Provides descriptive headings
- Adheres to memo formats, as listed below:
 - 1-2 pages, single-spaced, left-flush alignment, 1" margins
 - Complete top-matter with To, From, Subject, and Date lines
 - Clear separation between top-matter and body
 - Professional typographical choices between heading and paragraph text

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Schedule

For good measure, press cmd+shift+r (Mac) or ctrl+shift+r (PC) to refresh the page.

Since no class dynamic is the same, I sometimes must make adjustments to the schedule. If this is the case, I will announce such changes in advance to help you adjust accordingly.

Project: Data Collection

WEEK 1 – INTRODUCTIONS & AUDIENCES

Tuesday – 01/16: Review syllabus, projects, and policies

Readings

- None, since it is the first day

Due

- None, since it is the first day

Thursday – 01/18: Introductions with your data-story curiosities

Readings

- Read the [Data-Collection](#) project
- Giorgia Lupi, (7 Nov. 2015). [Data \[are\] about people](#). (You can skip the "Friends in Space" project: ~2:35-6:45)

Due

- Take notes about the main takeaways about the Dear Data project. Consider how you see me translating the Dear Data project into this course. Jot down some questions and comments to share.
- Come prepared to re-introduce yourself today by sharing what digital media / technology practice that you may end up studying and writing about this semester. Please note that this topic is not set in stone, but simply a curiosity to share.

WEEK 2 – ALGORITHMIC AUDIENCES

Tuesday – 01/23:**Readings**

- Gallagher, J. (2017). Writing for algorithmic audiences. *Computers & Composition*, 45, pp. 25-30. [[Link](#)]
- Hill, Kashmir. (2017 Jul. 07). What happens when you tell the internet you are pregnant. Jezebel. [[Outbound Link](#)]
- Aldrich, Chris. (2017). The Facebook Algorithm Mom Problem. Buffo Socko [Medium.com Blog]. [[Outbound Link](#)]
- Bertand, N. (05 Oct. 2017). New data shows that Russian propaganda may have been shared billions of times on Facebook. Business Insider.

Due

- Take notes about how Gallagher defines algorithmic audiences: its different types and properties, as he notes them in the article. Please include page numbers in your notes for quick reference in class. After reading it, and the other 3 popular pieces, consider the following questions for discussion: How (does) this concept of audience change your understanding of your reading and writing habits with digital technologies? How do you perceive ways in which data and digital media practices linked? What are some examples of algorithmic audiences from your everyday life?

Thursday – 01/25: Research Topic, Questions, & Data Collection**Readings**

- Research Invention Instructions. [[Drive Link](#)]
- Data-Collection Planning. [[Drive Link](#)]

Due

- Follow the directions on Research Invention handout.
- Follow the directions in the Data-Collection Handout [[Drive Link](#)]. You will create a draft Spreadsheet and Data-Collection Plan.

WEEK 3 – STUDENT DATA CONFERENCES**Tuesday – 01/30: No class – Attend individual conferences****Readings**

- None.

Due

- Share your course Google Drive folder with me: lindgren@vt.edu.
- Bring your draft research materials to your conference.
- Come to the conference with at least 3 particular questions about your topic, questions, and collection strategies.

Thursday – 02/01: No class – Attend individual conferences

Readings

- None.

Due

- Share your course Google Drive folder with me: lindgren@vt.edu.
 - Bring your draft research materials to your conference.
 - Come to the conference with at least 3 particular questions about your topic, questions, and collection strategies.
-

**WEEK 4 – DATA
COLLECTION WEEK /
DATA VISUALIZATION****Tuesday – 02/06: Spreadsheet strategies + Types of Charts****Readings**

- Kirk, A. (2016). *Data visualisation: A handbook for data driven design*. London: SAGE Publications, pp. 150-206. (Download pp. [150-160](#), [161-206](#))

Due

- Collect your data, and also jot down difficulties and issues that you wish to bring up during class.

Other Information

- One-quarter of class will be devoted to tips and strategies to produce a readable data set; the other portion will open up our discussion to different types of data-visualization charts.
-

Thursday – 02/08: Spreadsheet strategies + Types of Charts, continued**Readings**

- Review Kirk, A. (2016). *Data visualisation: A handbook for data driven design*. London: SAGE Publications, pp. 150-206. (Download pp. [150-160](#), [161-206](#))

Due

- Collect your data, and also jot down difficulties and issues that you wish to bring up during class.

Other Information

- One-quarter of class will be devoted to tips and strategies to produce a readable data set; the other portion will continue our discussion about different types of data-visualization charts.
-

Project: Data Visualization

**WEEK 5 – DESIGNING
DATA VISUALIZATIONS****Tuesday – 02/13:****Readings**

- Data Visualization project page.

Due

- Complete data set submitted via Canvas.
- Draw a draft data visualization by carefully choosing what data properties to visualize in a temporal chart.

Other Information

- Install Inkscape on your machine. [[Download and install link](#)]
- Regarding what type of CPU your computer is (32-bit vs 64-bit), refer to this [online guide](#).

Thursday – 02/15: Start practicing basic Inkscape skills**Readings**

- Watch and practice along with Rankin, M. (2015). Inkscape Essential Training: Introduction, 1. Getting Started videos, & 2. Navigating an Inkscape Document. [[Outbound link to Lynda.com playlist](#)]

Due

- Complete the above training video.
- Revise your dataviz ideas, based on your temporal chart. Bring the chart and your notes to class, as we will hold peer group discussion about what avenues to take next.

**WEEK 6 – DATA
VISUALIZATION IN
INKSCAPE****Tuesday – 02/20: Basic drawing in Inkscape****Readings**

- Inkscape Essential Training: 3. Drawing Basic Shapes. [[Outbound link to Lynda.com playlist](#)]

Due

- Complete the above training videos.

Thursday – 02/22: Drafting our data visualizations in Inkscape**Readings**

- Inkscape Essential Training: 4. Transforming Objects & 5. Working with Fills and Strokes. [[Outbound link to Lynda.com playlist](#)]

Due

- Come to class prepared to work on your data visualizations.
-

**WEEK 7 –
COMPLETING YOUR
DATA VISUALIZATION****Tuesday – 02/27: Legends****Readings**

- None.

Due

- Create a draft legend for your chart. Consider this guiding question: "What does someone need to interpret my visualization?" All of your design elements that represent your data should be included in your legend. Consider its placement, as well as the order in which you place your labels.

Other Information

- We will discuss some legends by Lupi and Posavec in class to help us refine our strategies. Then, we will conduct a short round of peer reviews.
-

Thursday – 03/01: Data Visualization Due + Introduce Video Project**Readings**

- Read the Video Production project page.

Due

- Dataviz due. Be sure to follow the submission directions provided in Canvas.
-

**WEEK 8 – SPRING
BREAK**

Tuesday – 03/06: Spring Break - No Class

Thursday – 03/08: Spring Break - No Class

Project: Video Production

WEEK 9 – RESEARCHING YOUR VIDEO

Tuesday – 03/13: Researching your topic + The explained genre.

Readings

- Find at least 3 sources about one of the issues listed on the Video project page. Review the provided sources on the Resources page to help you start your research.
- Marshall, M. and Morgan, A. (26 Feb. 2015). Net Neutrality Explained. *Wall Street Journal* [YouTube Channel]. Retrieved 18 Oct. 2017 from <https://www.youtube.com/watch?v=p90McT24Z6w>.

Due

- Research: Create a bulleted list of interesting things that you learned about how your data are used.
- Create a list of references after your list in APA, making sure that you also cite your sources for each bullet point in APA format: (Author Name, Year).
- Analyze the explained video by labeling the sequence of communicative moves that it makes to explain something complex like Net Neutrality within a 2-3 minute timeframe.

Other Information

- Link to the [Introduction to the Explained Video presentation slides](#)

Thursday – 03/15: Video Composition & Storyboarding

Readings

- O'Connor, D. (07 Jul. 2016). Acts, sequences, and scenes. [Lynda.com] Retrieved 22 Oct. 2017 from <https://www.lynda.com/Animation-tutorials/Acts-sequences-scenes/466191/511819-4.html>
- Olson, D. (2017 Mar. 4). Language of Editing: Basic Cuts. Folding Ideas [YouTube Channel]. Retrieved 22 Oct. 2017 from https://www.youtube.com/watch?v=Rzg_Lbuj6dHM

Due

- Print out some storyboards [[Link to download PDE](#)]. Rewatch the Net Neutrality video from Wednesday and log all of the editing cuts with the storyboards. In class, we will categorize and label these cuts as acts, sequences, and scenes.

WEEK 10 – SECONDARY RESEARCH & OUTLINING

Tuesday – 03/20: Draft Story Structure & Storyboards Due

Readings

- Read through the [Creative Commons](#) page and review the different licenses and what they do.
- Read and learn more about Fair Use: [What is Fair Use?](#)
- Continue your research and organizing of resources to use in your Explained video.

Due

- Recall O'Connor's video about Acts, sequences, and scenes. Note how he wrote out a Story Structure for his video as Acts with major sequences.

Before you create your own storypanels, create this broader structure with a preliminary title and logline. Note how your acts are already written for you. Now, develop sequences that will make up each act.

- After you finish your Story Structure, print out more storyboards and complete a draft set of storypanels for your video. Be sure to plot out each set of sequences with their scenes and cuts.

Consider how you can use a mix of screen-recordings, clips from other videos, and other media (texts and images) within your sequences.

Other Information

- In class, be prepared to showcase your story structures to peers in a concise and quick manner.
- We will also use time to discuss how to organize our resources in preparation for creating our videos.

Thursday – 03/22: Practicing Basic Cuts

Readings

- Project organization handout
- Continued research.

Due

- Organize your project folder in a way that reflects the handout provided.

Other Information

- Be prepared to practice basic cuts within groups who share the same video software as you.

WEEK 11 – EDITING TEAMWORK +

PREPARING FILE EXPORTS

Tuesday – 03/27: More Editing Teamwork

Readings

- Continue research/editing as needed.

Due

- Come prepared to work on a particular set of cuts within your team setting.

Thursday – 03/29: Exporting Your Video Files

Readings

- Blake, G. (7 May 2014). O'Reilly - Video Training. [Understanding Video Containers and Codecs](#)

Due

- Come prepared to work on a particular set of cuts within your team setting.

Other Information

- In class, we will also discuss and practice exporting our videos in preparation for the web-page project.

Project: Datastory Website

WEEK 12 – DATASTORY AND SINGLE-PAGE WEBSITES

Tuesday – 04/03: Introduce new project and writing environment

Readings

- Read the next project description: HTML/CSS: Developing Your Data-Story.

Due

- Explained Video due via Canvas. Be sure to follow the procedure noted on the project page.

Other Information

- In class, we will review the project description. Also, be sure to bring your laptops, so we can install GitHub and some other tools.

Thursday – 04/05: Single-Page Content Arrangement Conventions**Readings**

- Travis, D. (01 Aug. 2011). [A CRAP way to improve usability](#). User Focus [blog].
- Review the following single-page websites: [1](#), [2](#), [3](#), [4](#).

Due

- After reading Travis, analyze and take notes about how you see these different sites apply CRAP design principles. Come prepared to collate how single-page websites seem to apply particular design conventions for us to follow.
-

**WEEK 13 –
INTRODUCING
FUNDAMENTALS OF
WEB DESIGN ACTIVITY****Tuesday – 04/10: Basic project architecture + Git versioning****Readings**

- Basic project architecture & Relative vs. Absolute Paths ([Outbound link to a Codepen](#))
- Shiffman, D. (19 Apr. 2016). Git and GitHub for Poets: [1.1](#) and [1.2](#), *Code Train* [YouTube Channel].

Due

- On your computer,
 1. Create a project architecture within your current 3844 class folder on your computer.
 2. Name the project with the following file-naming scheme: `lastname-datastory`.
 - With your new GitHub account, follow along with Shiffman and his tutorial.
-

Thursday – 04/12: Fundamentals of HTML**Readings**

- Duckett, J. (2011). HTML & CSS. Wiley, pp. 227-44. ([Google Drive Link](#))

Due

- TBA
 -
-

**WEEK 14 – HTML
CONTAINING BLOCKS
+ INTRODUCE CSS**

Tuesday – 04/17: Review HTML Basics and Practice Git Versioning**Readings**

- TBA

Due

- TBA

Thursday – 04/19: Fundamentals of CSS**Readings**

- Duckett, J. (2011). HTML & CSS. Wiley, pp. 227-44. ([Google Drive Link](#))

Due

- TBA

**WEEK 15 – PRACTICE
CSS SELECTION &
CSS3 GRID****Tuesday – 04/24: Review CSS Basics and Understanding the Cascade****Readings**

- TBA

Due

- TBA

Thursday – 04/26: Introduce CSS3 Grid, Responsive, and Mobile-First Design**Readings**

- Gremillion, B. (n/a). [A Hands-On Guide to Mobile-First Responsive Design](#). UX Pin [Company Blog].
- Rachel Andrews, *Grid by Example* Video Tutorials: [Defining a grid](#), [The `fr` unit](#), [Repeat notation](#), [Introducing `minmax\(\)`](#)

Due

- Create a new practice folder and add it to your Github App.
- Then do the following:
 1. Create an HTML document with 3 different parent containing block `article` elements.
 2. In the first, write 6 children `section` elements.
 3. In the second, 8 children `section` elements.

4. In the third, 4 children `section` elements.
5. Be sure to label each child element with a heading that marks their position in the order. Plus, define `background-color` and `height` values to the children elements, so you can see the results.
6. Now, use the `display: grid` to bring these 3 different article elements to life in 3 different ways. You may want to play around with the height values in order to achieve different results.
Please do not copy and paste from these sites. Instead, write out some examples of your own. However, you can, of course, base your ideas off of the plethora of available examples.

NOTE: At least one of your examples needs to be responsive.

WEEK 16 – PROTOTYPING AND FINALIZING THE COURSE.

Tuesday – 05/01: Prototype your layout and website.

Readings

- Read the Participation Memo project page.

Due

- Complete your prototype to bring to class. We will have time to problem solve and consider what you need to do to complete and submit it for the final.
-
-

Click to expand/hide content.

WEEK 17 – FINALS

Tuesday – TBA: FINALS DUE

Due

- Submit your revised projects, participation memo, and revision memo within a Google Drive folder. IF you revise your dataviz, be sure to share the SVG and a .png file, so I can see what you see on your computer. Name your revision folder with the following scheme: *lastname-firstinitial-3844f17-finals*. When you share it with me, use the message function to also provide the Github URL to your website.

Submit a revision memo within the finals folder that reviews all of your revisions based on the provided feedback. Explain what you changed and why. You can use the same template as the participation memo, but make the obvious changes to the filename and subject line.

More schedule items coming soon.

Policies

Grading & Project Policies

Revisions

Revisions are a major part of this course. You will receive feedback from your peers and myself, so you can revise the following projects for a better grade:

- Data Set
- Data Visualization
- Explained Video

Grading guidelines

- A: 100-94%, A-: 90-93%: "A" work exceeds basic assignment criteria in several ways.
- B+: 87-89%, B: 84-86%, B-: 80-83%: "B" work meets and exceeds basic assignment criteria
- C+: 77-79%, C: 74-76%, C-: 70-73%: "C" work meets basic assignment criteria.
- D+: 67-69%, D: 64-66%, D-: 60-63%: "D" work fails to meet one or more basic assignment criteria.
- F: 0-59%: "F" work is incomplete, not received, or fails to meet any basic assignment criteria.

Deadlines/Late work

Final drafts handed in after their due dates will be **reduced half a letter grade**, unless prior arrangements are made with me. After 2 days, the grade lowered a full-letter grade, and another full-letter grade for the third. A fourth day results in an automatic failure. However, life happens, and if you require extra time to complete your project, contact me **prior to the assignment deadline**.

Class Attendance and Participation

This course sometimes moves quite quickly by covering lots of material and skill-based demos during class time. Class time sometimes includes collaborative activities, and I expect you to engage the course activities and content by interacting courteously with myself and your peers at all times. Many of the demos, lectures, and other activities cannot be recreated outside of class, so regular attendance and active participation are extremely important.

My attendance policy is simple: you may miss 1 week's worth of classes (2 days) -- **for any reason** -- without penalty. Each additional absence -- **for any reason** -- will lower your course grade by 5%. Additionally, 6 or more absences may result in a failing grade for the course, since it is nearly impossible to engage the course materials without classroom engagement.

Because our time in class is limited, promptness is important. Each tardy (arriving more than 10 minutes late) and each instance of leaving early will count as 1/2 of an absence. Furthermore, if you are late for class, it is your responsibility to ensure that you have not been marked absent.

At the end of the course, you will also need to write participation memos, which argue for a particular letter grade. Details about this writing assignment, can be found on the respective project page: [Participation Memo](#).

Classroom Conduct

Original author: Dr. Sano-Franchini

All course participants are expected to be respectful of academic and personal differences that are present in this classroom and in our conversations, discussions, and interactions with one another. Anyone who exhibits disrespectful behavior will be asked to leave, and I will strongly recommend your removal from the course. In addition to a general standard of mutual respect in this classroom, all participants are asked to adhere to the following classroom policies:

Respectful and Empathic Listening

Effective dialogue hinges on our ability to listen with the goal of understanding and building connections—even if we disagree with what is being said. To work toward understanding, we will respect that each person's perspectives are valid, and that they come from a legitimate place. If we don't understand those perspectives, we will ask questions and avoid making silent judgements.

Personal Responsibility

We will use "I statements" (such as "I believe that...") rather than generalizing or provoking (but don't you think..?).

Collective Responsibility

We will speak for ourselves and not for others (including groups to which we belong). Likewise, we will respond to content rather than personalize comments that are made.

Mindfulness

We will be mindful of our personal impact on the group. Dominating discussions, interrupting others, arriving late, texting on your phone, checking social media, and eating or drinking noisily are examples of having a negative impact.

Confidentiality

Any sensitive information about individuals shared during class discussion remains in the classroom.

Ongoing Development

We will review our classroom protocol regularly to insure that we are meeting our expectations, and to determine if additional guidelines are needed.

VT Principles of Community

- ✓ We affirm Dignity & Value
- ✓ We affirm Civility & Sensibility
- ✓ We affirm Diversity & Difference



We reject Prejudice & Discrimination



Ut Prosim (That I May Serve)

Undergraduate Honor Code

The Undergraduate Honor Code pledge that each member of the university community agrees to abide by states:

As a Hokie, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do.

Students enrolled in this course are responsible for abiding by the Honor Code. A student who has doubts about how the Honor Code applies to any assignment is responsible for obtaining specific guidance from the course instructor before submitting the assignment for evaluation. Ignorance of the rules does not exclude any member of the University community from the requirements and expectations of the Honor Code. For additional information about the Honor Code, please visit:

<https://www.honorsystem.vt.edu/>.

Learner Support

Students should feel free to approach the instructor with concerns or questions about special needs or considerations that fall outside of the services listed here. All information shared will be kept confidential. For complete information on student services at Virginia Tech, please see the Division for Student Affairs.

- Emergencies - Dial 911. Subscribe to [campus alerts](#) Emergency Warning System
- Personal counseling, including help with drinking, drug abuse, mental health, stress, sexual assault recovery - Thomas E. Cook Counseling Center, 240 McComas Hall - dial (540) 231-7473 or [Cook Counseling Center](#)
- Reporting [sexual assault](#) - dial 911 or Student Health Care Center - dial 231-7642 or Women's Center at Price House - dial 231-7806
- Health care appointments - Schiffert Health Center - dial 231-7642 or [Health Care Website](#)
- Legal concerns - Student Legal Services - dial 231-4720 or [services website](#)
- Technical: I can not provide technical support. VT specific technology support can be directed to 4Help via the [Help Request Form](#) or by calling (540) 231-HELP (4357).
- Accommodations for Special Needs: Any student who has been confirmed by the University as having special needs for learning must notify me in the first week of the course. For more information please refer to [student services website](#).
- Academic Support Services: Any student requiring academic support should investigate the University's services. Service areas include: [Student Success Center](#), [Multicultural Academic Opportunities Program](#), [Student Athlete Academic Support Services](#), [University Academic Advising Center](#), and [Office of Veterans' Services](#). There are orientation services for new graduate students and for new or transfer undergraduate students. For tutoring, visit the Office of Academic Enrichment - 122 Hillcrest - dial 231-8887 or their website For career counseling, visit the Career Services, top floor Henderson Hall, - dial 231-6241 or refer to their [website](#). For study skills advice, visit [Thomas E. Cook Counseling Center](#), 240 McComas Hall - dial (540) 231-7473.
- The library has [extensive help services](#), including services and guides for those [using the library through the Internet](#). There are several methods to [contact a librarian](#).

- Accessibility: Students will be provided access to educational materials, buildings, library, computer and classroom opportunities. Videos will have closed captioning. All lecture videos have audio. It is uncertain if the textbook or reading material outside of the textbook is offered in a braille version or on audio. Visually-impaired students may request that the instructor describe the required figures verbally and the images used in the video lectures. Students may request that their requirement to do the field delineation project, attend the field trip, and to lead WebEx sessions be waived, modified, or enabled. Review questions and exams may be presented in audio format upon request, and questions answered verbally by voice recording. More information about the university's [Accessibility policy](#).
- Disability: The university provides [services for students with disabilities](#). Students with disabilities and challenges should contact the university for course support.

Resources

Data Visualization Resources

- Kirk, A. (2016). *Data visualisation: A handbook for data driven design*. London: SAGE Publications, pp. 150-206. (Download pp. [150-160](#), [161-206](#))
- [Dear Data Projects](#): A list of Lupi and Posavec's projects available on their official site. (Note: The list is made possible through a Google search of the site. Simply choose your week of interest.)
- SVG Icons: [Encharm's conversion of the Awesome Font library](#); [The Noun Project](#); [Flat Icon](#)

Video Resources

- Courses per software: [Adobe Premiere](#), [Apple iMovie](#), or [Lightworks](#) (PC)
- Class Resources: [Explained Video Presentation](#), [Story Structure Document](#), [Basic Cuts](#), & [Storypanels of a portion fo the Net Neutrality Video](#), [Copyright & Fair Use](#), [Video Codecs](#), [File Formats](#), & [Citations](#)
- Screen-recording: [Quicktime](#) for Mac, [BandiCam](#) for Windows.
- Video Editing:
 - Adobe Premiere: [Pan/Zoom](#), [Blur Effect \(Transition\)](#), [Image overlay](#)
 - iMovie: [Pan/Zoom](#), [Blur Effect](#), [Image overlay](#)
 - Lightworks: [Pan/Zoom](#), [Blur / Glow Effect with Keyframes](#), [Image overlay](#)
- CC-Licensed Music: CC-licensed music on [SoundCloud](#) & a [list](#) provided by the CC organization.
- CC-Licensed Images: [CC Search](#), [Pexels: CC-Licensed Stock Images](#)
- CC-Licensed Stock Video Clips: [Pexels](#)

Explained Video Research

- Privacy:
 - Greenberg, [It Takes Just \\$1.000 to Track Someone's Location With Mobile Ads](#), Wired.com
 - Glaser. (01 Aug. 2017). [Google Is Matching Your Offline Buying With Its Online Ads, but It Isn't Sharing How](#). Slate.
 - [More coming soon.](#)
- Psychographics:
 - Albright. (2017). [Cambridge Analytica: The Geotargeting and Emotional Data Mining Scripts](#)
 - Bambury. (13 Oct.2017). [Data mining firm behind Trump election built psychological profiles of nearly every American voter](#)
 - [More coming soon.](#)
- Algorithmic Audiences & Social Media Content Regulation:
 - Gallagher, J. (2017). Writing for algorithmic audiences. *Computers & Composition*, 45, pp. 25-30. [[Link](#)]
 - Tufekci, Z. (2017). We're building a dystopia just to make people click on ads. *TEDGlobal>NYC*. [[Link](#)]
 - Talbot, D. and Bourassa, N. (19 Oct. 2017). [How Facebook tries to regulate postings made by two-billion people](#). The Berkman Klein Center for Internet & Society at Harvard University.
 - Bittner, Gu, Hernandez, Humphrey, Jehan, McCurry, and Montecchio. (2016). [Automatic playlist sequencing and transitions](#). Proceedings from the 17th International Society for Music Information Retrieval Conference.

- Franceschi-Bicchieri. (20 Sep. 2017). [Turning Off Wi-Fi and Bluetooth in iOS 11's Control Center Doesn't Actually Turn Off Wi-Fi or Bluetooth](#). Motherboard.
- Brock, K. (2014). Enthymeme as rhetorical algorithm. *Present Tense*(4), 1. [Link]
- Politics:
 - Clifton. (12 Oct. 2017). [Twitter Bots Distorted the 2016 Election—Including Many Likely From Russia](#). Mother Jones.
 - Grimm and Chirkis. (11 Mar. 2017). [Bernie Sanders' Campaign Faced A Fake News Tsunami. Where Did It Come From?](#) Huffington Post.
 - Timburg and Dwoskin. (12 Oct. 2017). [Facebook takes down data and thousands of posts, obscuring reach of Russian disinformation](#). The Washington Post.
 - Bertand. (05 Oct. 2017). [New data shows that Russian propaganda may have been shared billions of times on Facebook](#). Business Insider.
- EULAs (End User License Agreements): [Google \(Chrome, Gmail\)](#), [Facebook](#), [Twitter](#), [Snapchat](#), [Instagram](#), etc.
- Government Legislation / Policies: Net Neutrality, Data management and transparency.

Web Design Resources

- Lindgren's example [datastory on Github](#)
- URL scheme for Github website: [username.github.io/ln-datastory/](http://username.github.io/)
- Grid Paper: [2 Mobile-Screens Paper](#), [4 Tablet-Screens Paper](#), & [4 Browser-Screens Paper](#) (src: [Sneakpeekit.com](#)).
- Cheat Sheets:
 - HTML: [Curated collection](#) and one available for download on [Google Drive](#)
 - CSS: [Interactive CSS Vocabulary](#) and [Curated collection](#)
- CSS3 Grid: Codrops on [Properties related to the Grid Container](#), [Grid by Example Videos](#), and MDN's [Basic Concepts of the Grid Layout](#)
- Placeholders: [Images](#) & [Standard Lorem Ipsum](#) and [Hipster Ipsum](#).
- Class Resources: Single-Page Convention Google Docs :: [10:10a Section](#) & [11:15a Section](#).
- Course Codepen Collection: [3844-examples](#)
- Color Palette: [Adobe Color Palette Gallery](#)
- Mozilla Developer Network: [HTML](#), [CSS](#)
- Comprehensive list of screen sizes: <http://screensizes.es/>