

# junior core

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**website:** [gm-gd.github.io/web24-spring](https://gm-gd.github.io/web24-spring)

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## delivery and timing

We will meet in person once a week on Thursdays from 4:30 to 7:10 in AB 2044. The classes are required and during our sessions we will discuss work, complete assignments, and further our art and design knowledge. The class is scheduled for 15 weeks and you can expect to work for 6 hours outside of class each week.

## prerequisites

AVT 180: New Media in the Creative Arts, AVT 110: Digital Design Studio, or permission of instructor.

## course description

An inter-media, project-driven course focused on the role of research in artistic conceptual development and the artmaking process. In this course, you'll have a chance to explore various modes of research, including archival and scholarly research, gathering and creation of primary source data through surveys, interview, or haptic/tactile experience of place, and nontraditional or experimental research through the use of various prompts. Using your own mode of inquiry, you'll research and develop an individual work that you'll also document and describe for a collaborative publication and show in the final third of the term. With your junior cohort, you'll attend the Fall series of Visual Voices lectures, and read and discuss shared texts.

## objectives

- Students will employ **CRITICAL THINKING** through the analysis of their own and/or other's practices
- Students will articulate the **CONTEXT** of their work.
- Students will demonstrate **SKILLS** essential to their practice.
- Students will engage in **RESEARCH** strategies through exploration, evaluation, and/or synthesis.
- Students will integrate **CONCEPTUAL FRAMEWORKS**.

## the machine

David Dewane, an architecture professor, designed a space, a building, meant to encourage Deep Work for its inhabitants. This structure was called a Eudaimonia Machine. "The goal of the machine," David explains, "is to create a setting where the users can get into a state of deep human flourishing - creating work that's at the absolute extent of their personal abilities." (Cal Newport's Deep Work) We will be framing the semester with a discussion on the Eudaimonia Machine employing this fictional piece of architecture to help us structure time.

## projects

- Individual Research Project Development
- Collective Research Publication

## homework

01. Concept Map // Identify Field of Research
02. Bibliography
03. Project Proposal // Research Methodologies
04. Project Documentation, Statement, Draft Layout
05. Research Presentation // Final Draft Layout

## reading assignments

- *Critique: The War of Design* by Ian Lynam
- TBD
- TBD
- TBD

Will be given from the above texts. These will be discussed in class in conjunction with Junior Core Projects and Homeworks. Readings will be available to the class as PDFs. The class will be divided into groups. Each group will be responsible for one of the readings. During our discussion day, the group responsible for the reading will present the materials to the class. During the discussion day, the group responsible will be responsible for the class period, facilitating conversation, and for providing any additional materials to the class.

## field trip schedule (everyone must attend one)

- **DATE 1** Place TBD
- **DATE 2** Place TBD
- **DATE 3** Place TBD

## discussion of work

You will need to take an active role in both the presentation and discussion of your work. We will review projects in a variety of ways and you are expected to be able to talk and write about your own work and give feedback to your peers about their work. The ability to discuss your work and other student's work is a very important part of your education at Mason. Use this class to improve on those skills.

## communication

Your ability to communicate with me is of prime importance in this course. If you are going to be absent, late, or not have your work, it will be your best interest in communicating those things to me in advance. I do not need to know your reasons for being absent, late, or not having your work but I do need to know. A simple, short email will be fine.

The same goes for if you are struggling in this class or having other issues that are hindering your ability to complete work in this class. The more you keep me in the loop the more I can help you and adjust as needed.

## attendance

There is no specific attendance grade for this class, it is tied together with your engagement grade outlined below. However, if you miss four or more classes you will automatically fail the class unless you have communicated with me prior to the fourth absence.

## **engagement**

This course has an engagement policy. Your engagement will affect your final grade (and, by extension, the quality of your work). You are expected to actively and passionately take part in this course in the following ways.

- Attend class meetings
- Create things and be prepared to show them on time.
- Make things thoughtfully, intentionally, and with intensity.
- Meet all deadlines for handing in work and process.
- Actively participate in critiques both in class and out of class.
- Be curious about making things and the things your classmates make.
- Care about yourself & your work, your classmates & their work, and this class.

## **grading**

Grades will be based on your homework (20%), engagement (20%) and projects (60%). If you do not document your work and include it in the final publication you will not pass the class.

### **HOMEWORK (20%)**

Each homework will be graded using a simple rubric you can find on the last page of this syllabus. If you complete the assignment with care and turn it in on time, this will be an easy 20%.

### **ENGAGEMENT (20%)**

This percentage will be based on your engagement in the class. Be engaged in this course and its content and this should be an easy 20%.

### **PROJECTS (60%)**

There are two projects during the semester and each one will account for 30% of your grade. The grading rubric is on the last page of this syllabus.

## **late work**

Late work will be accepted for two weeks after a deadline with the exception of the final project and documentation for the publication which will be due on the dates in the schedule. There is a section on the rubrics showing how late work is factored into the assignment grade.

## **rubrics**

Rubrics are used to grade projects and homeworks. The rubrics are on the last page of this syllabus and tied to each submission on Blackboard. The rubrics are here to allow you to understand how work is graded and to reference while working to self-evaluate.

## **semester schedule**

The schedule on the next page is an outline of what we will be covering this spring. It is subject to additions, subtractions, and shifts. The most current version is on the class website.

→ **P1 TIMELINE: RESEARCH & MAKING**

**1/18** Start research  
**2/15** Research due  
**2/22** Start making  
**3/28** Project due

→ **P2 TIMELINE: PUBLICATION**

**3/28** Start Documentation, writing, layout  
**4/11** First draft due  
**4/18** Project due  
**4/21** Files uploaded

→ **H1: CONCEPT MAP**

**1/25** Start  
**2/1** Due

→ **H2: BIBLIOGRAPHY**

**2/1** Start  
**2/8** Due

→ **H3: PROPOSAL**

**2/8** Start  
**2/22** Due

→ **H4: 1ST PUBLICATION DRAFT**

**4/4** Start  
**4/11** Due

→ **H5: 2ND PUBLICATION DRAFT**

**4/11** Start  
**4/18** Due

**WEEK 1:** 1/18 Introduction to class  
**P1:** Start research

**WEEK 2:** 1/25 **H1:** Concept Map  
**W1:** Identifying a Field of Research, Concept Maps  
**R1:** Ian Lynam, *Critique: The War of Design*

**WEEK 3:** 2/1 Library Visit  
**D1:** Ian Lynam, *Critique: The War of Design*  
**R2:** TBD  
**W2:** Research Methodologies  
**H2:** Bibliography

**WEEK 4:** 2/8 **VV1:** Taekyeom Lee (4:45–6:30)  
**D2:** TBD  
**H3:** Project Proposal

**WEEK 5:** 2/15 **W3:** Where to Start?

**WEEK 6:** 2/22 Project Proposal Presentations  
**VV2:** Maria Gaspar (4:45–6:30)  
**R3:** TBD

**WEEK 7:** 2/29 **D3:** TBD  
Working in class

**WEEK 8:** 3/7 **NO CLASS, SPRING BREAK**

**WEEK 9:** 3/14 **10 MINUTE MIDTERM MEETINGS**

**WEEK 10:** 3/21 **VV3:** Late Comeback Press (4:45–6:30)  
Check ins

**WEEK 11:** 3/28 **P1:** Due  
**P2:** Start  
**R4:** TBD  
**W4:** Documentation and Layout

**WEEK 12:** 4/4 **VV4:** TBD (4:45–6:30)  
**D4:** TBD  
**H4:** Project Documentation, Statement, and Draft Layout

**WEEK 13:** 4/11 **H5:** Project Documentation, Statement, and Final Layout

**WEEK 14:** 4/18 **P2:** Due

**WEEK 15:** 4/25 Final critiques

**WEEK 16:** 5/2 **DISTRIBUTION OF PUBLICATION**

**FEB 8 — TAEKYEOM LEE (IN PERSON)**  
**FEB 22 — MARIA GASPAR (VIRTUAL)**  
**MAR 21 — LATE COMEBACK PRESS (VIRTUAL)**  
**APR 4 — TO BE ANNOUNCED**

## **weekly schedule**

Class is on Thursdays from 4:30–7:10. Most days we will meet for the entire time but some weeks we will have individual meetings or end early. Some classes will be workshops and some classes will be taken up primarily by Visual Voices. Some classes will be work days so make sure to bring things to work on each class. Unless otherwise specified, all work is due at the beginning of class.

A note—Time management is an important skill to master and should be worked on all your classes. Staying up all night working is not a badge of honor, it typically means you didn't budget your time correctly. Staying up all night isn't healthy and making sure you are keeping yourself healthy is your first priority.

## **open studio**

The design faculty will be hosting open studio hours in room 1023. When the open studio is open, you will have access to computers, a space to work, or get feedback and help from the faculty member in the room. The schedule will be posted on the door of 1023 and online at [art.gmu.edu/open-studio](http://art.gmu.edu/open-studio)

## **visual voices lecture series**

Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on four Thursday evenings from 4:45 pm – 6:30 pm.

## **school of art social media accounts**

IG: [gmusoa](https://www.instagram.com/gmusoa)  
FB: [gmu.soa](https://www.facebook.com/gmu.soa)  
TW: [gmusoa](https://twitter.com/gmusoa)

## **covid protocols and face coverings**

Face coverings are OPTIONAL, with some exceptions:

- In health care facilities or designated waiting spaces for health care patients (for example, Student Health Services, COVID testing sites, Intercollegiate Athletics training and medical facilities, Peterson Population Health Center)
- Students in quarantine and isolation as instructed by Student Health Services
- For more information, please visit: <https://www.gmu.edu/safe-return-campus/personal-and-public-health/face-coverings>

## **official communications via mason e-mail**

Students are responsible for the content of university communications sent to their George Mason University e-mail account and are required to activate their account and check it regularly. All communication from the university, college, school, and program will be sent to students solely through their Mason e-mail account.

## **honor code**

To promote a stronger sense of mutual responsibility, respect, trust, and fairness among all members of the George Mason University Community and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this Honor Code: Student Members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work. <https://oai.gmu.edu/mason-honor-code/>

## attendance policies

Students are expected to attend the class periods of the courses for which they register. In-class (including sections that meet online) participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of non-participation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

## responsible employee disclosure

As a faculty member, I am designated as a "Responsible Employee," and must report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator per University Policy 1202. If you wish to speak with someone confidentially, please contact one of Mason's confidential resources, such as Student Support and Advocacy Center (SSAC) at 703-380-1434 or Counseling and Psychological Services (CAPS) at 703-993-2380. You may also seek assistance from Mason's Title IX Coordinator by calling 703-993-8730, or emailing [titleix@gmu.edu](mailto:titleix@gmu.edu)

## important dates

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the School of Art office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed), LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs in College Hall.

## commitment to diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

## student support and advocacy center

The Student Support and Advocacy Center assists students who are encountering a life crisis or significant barriers that impact their academic and personal success and/or overall functioning. Our goal through individual consultations is to best understand the student's situation, answer questions, provide guidance, and make connections to appropriate on and off-campus resources. For more information, please visit this website: <https://ssac.gmu.edu/>

**JAN 16** First Day of Spring Classes

**JAN 16** Last Day to Submit Domicile  
Reclassification Application

**JAN 23** Last Day to Add

**JAN 30** Last Day to Drop: With 100% Tuition  
Refund

**FEB 8** Final Drop Deadline: 50% Tuition Refund

**FEB 7–20** Unrestricted Withdrawal Period:  
100% Tuition Liability

**FEB 12–MAR 15** Mid-term Evaluation Period

**FEB 21–MAR 25** Selective Withdrawal Period  
(Undergraduate students only)

**MAR 4–MAR 10** Spring Break (no classes)

**MAR 22** Incomplete Work from Fall 2023 Due  
to Instructor

**APR 26** Dissertation/Thesis Deadline

**APR 29** Last Day of Class

**APR 30 & MAY 6** Reading Days

**MAY 1–8** Examination Period

**MAY 9** Spring Commencement

**MAY 10** Degree Conferral Date

## **students with disabilities and learning differences**

Students with disabilities who seek accommodations in a course must be registered with the George Mason University Office of Disability Services (ODS) and inform their instructor, in writing, at the beginning of the semester <http://ods.gmu.edu>

## **technology requirements**

Note that this course requires/strongly recommends the use of Adobe Creative Cloud applications. If you do not already have an Adobe license and are interested in purchasing one or have an Adobe license and need to renew it, please visit <https://www.adobe.com/creativecloud/buy/students.html>. If you cannot afford an Adobe license, you may submit a request for funding to the Student Emergency Assistance Fund. Please visit <https://ulife.gmu.edu/student-emergency-assistance-funding-2-2/> to apply. Please note that the Adobe license agreement is on an annual basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available, as well as a digital recording space, collaborative tables, and a SMART Board. Reservations are strongly encouraged due to COVID-19 precautions and limited amounts of resources, but walk-ins will still be accepted so long as the occupancy of the lab does not exceed the maximum of 16 people <https://its.gmu.edu/service/club/>

## **writing center and library resources**

Students who need intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center. For Spring 2024, the Writing Center is holding all sessions online, with writers choosing between meeting their tutor in real time on Zoom or uploading a draft for their tutor's written feedback. Please send your questions to [wcenter@gmu.edu](mailto:wcenter@gmu.edu)

Provisions Research Center for Art & Social Change is in Room LOO1 of the Art & Design Building. This student resource assists students in exploring and engaging new models for artmaking that lead to a more inclusive, equitable, and connected society. Provisions is also a hub for developing art projects through Mason Exhibitions, the Mural Brigade, and art partners throughout the metropolitan area, and beyond. Contact Don Russell for more information: [drusse10@gmu.edu](mailto:drusse10@gmu.edu)

Art and Art History Librarian, Stephanie Grimm, will offer appointments and virtual office hours for the Spring 2024 semester: <https://go.gmu.edu/sgrimm4>

## **counseling & psychological services (caps)**

CAPS provides a wide range of free services to students. CAPS offers crisis, counseling, and psychiatric services virtually, and limited services in person. Services are provided by a staff of licensed clinical psychologists, licensed professional counselors, licensed social workers, doctoral-level trainees, and a board-certified psychiatrist. Our individual and group counseling, workshops, and community education programs are designed to enhance students' personal

experience and academic performance. For distance learners, please see our [Resources for Distance Learning](#) page. We also provide consultation to faculty and staff who have concerns about a student.

CAPS provides short-term mental health services for enrolled students. When a student's needs require a different level of care, CAPS works with students to transition care to community providers. If a student is currently seeing a professional in the community for therapy and can continue to work with them, we encourage the student to continue care with their current provider.

To begin services with CAPS, please call us at 703-993-2380 during our business hours. Due to the rise in COVID cases, we are only offering services via telehealth during this time.

If you are experiencing a crisis after our business hours or on weekends or holidays, please call us at 703-993-2380. Please select option 1 in our phone system to be connected to an after-hours crisis counselor.

If you are interested in connecting with a provider in the community for long term counseling, please visit our [Find a Community Provider](#) page for our database of community provider options and other options for connecting with a therapist. If you have student health insurance through Aetna, you may also choose to access services through TelaDoc.

## **anti-racist statement**

The School of Art plays an integral role in building an educational environment that is committed to anti-racism and inclusive excellence. An anti-racist approach to higher education acknowledges the ways that individual, interpersonal, institutional, and structural manifestations of racism against Black, Indigenous, and other people of color contribute to inequality and injustice in our classrooms, on our campuses, and in our communities. It strives to provide our community members with resources to interrupt cycles of racism so as to cultivate a more equitable, inclusive, and just environment for all of our students, staff, faculty, alumni, and friends, regardless of racial background. An anti-racism approach is an active and ongoing, long-term process. In all our efforts, we uphold a commitment to creating honest, respectful, supportive, and healing spaces where members of our community can meaningfully dialogue and learn from each other's lived experiences for the betterment of our entire community.

## **land acknowledgement**

At the place George Mason University occupies, we give greetings and thanksgivings to these Potomac River life sources, the Doeg ancestors, who Virginia annihilated in violent campaigns while ripping their lands apart with the brutal system of African American enslavement, to the recognized Virginia tribes who have lovingly stewarded these lands for millennia including the Rappahannock, Pamunkey, Upper Mattaponi, Chickahominy, Eastern Chickahominy, Nansemond, Monacan, Mattaponi, Patawomeck, and Nottaway, past, present, and future, and to the Piscataway tribes, who have lived on both sides of the river from time immemorial.



## **diversity, equity, and inclusion**

Inspired by mass actions and worldwide protests demanding racial justice, CVPA's Arts in Context continues the Kritikos Anti-Racist Reading Group this semester, moderated by Mason faculty members Jessica Kallista and Kristin Johnsen-Neshati, with help from co-organizers, Cynthia Fuchs, Jordan McRae, and Sang Nam.

Members of the community are called to meet in Spring 2024 for a 90-minute session once a week with a goal of long-term commitment to relationship building, awareness, reimagining, transformation, and action, around anti-racist practices, racial justice, and the creation of conversations as well as systems of compassion and healing. We continue to focus on anti-Black racism and its effects on society.

Grounded in the knowledge that it is not a question of whether we are racist, but rather, how racism is expressed and experienced in ourselves, our lives, our behaviors, and our institutions, we explore books, music, art, essays, podcasts, and documentaries that allow us to critically question and consider our roles as artists, thinkers, citizens, and creatives in a society founded on racist values and practices.

A schedule of sessions will be available in the link below.

<https://cvpa.gmu.edu/events/arts-context/kritikos-anti-racist-reading-group>

## project rubric (100 points total)

	NEEDS IMPROVEMENT (0–8)	DEVELOPING (8–12)	COMPETENT (12–16)	ACCOMPLISHED (16–20)
CRITICAL THINKING	Students struggle with their ability to analyze, interpret, and evaluate their own research (including sources) and creative work. Students do not demonstrate responsiveness to critique or use feedback in revision. Students provide little feedback to the work of others.	Students show some ability to question, analyze, interpret, and evaluate their own research (including sources) and creative work. Students are somewhat responsive to critique and use some feedback in revision. As peers and critique participants, students provide thoughtful responses to the work of others.	Students show the ability to question, analyze, interpret, and evaluate their own research (including sources) and creative work. Students are receptive and responsive to critique and assimilate feedback into an iterative revision process. As peers and critique participants, students provide relevant and thoughtful responses to the work of others.	Students show exceptional ability to question, analyze, interpret, and evaluate their own research (including sources) and creative work. Students are receptive and responsive to critique and actively assimilate feedback into a productive revision process. As peers and critique participants, students consistently provide relevant and insightful responses to the work of others. Students engage in connective and creative problem solving in their own work and others'.
CONTEXTUAL UNDERSTANDING	Students show little to no awareness of historical and contemporary practices in the development of their work. Few, if any, connections to their field of research are present in the writing and discussion of their work in the planning, presentation, production, and documentation stages.	Students show partial awareness of historical and contemporary practices in the development of their work. Some connections to their field of research are present in the writing and discussion of their work in the planning, presentation, production, and documentation stages.	Students show sufficient awareness of historical and contemporary practices in the development of their work. Sufficient connections to their field of research are present in the writing and discussion of their work in the planning, presentation, production, and documentation stages.	Students show robust knowledge of historical and contemporary practices in the development of their work. Complex connections to their field of research are present in the writing and discussion of their work in the planning, presentation, production, and documentation stages.
SKILLS	Students use little to no interdisciplinary studio and/or design skills to produce and document work. Projects are crafted with little to no attention to form and function.	Students attempt to use interdisciplinary studio and/or design skills to produce and document thoughtful work. Projects are crafted with some attention to form and function.	Students use interdisciplinary studio and/or design skills to produce and document thoughtful work. Projects are crafted with some attention to form and function.	Students synthesize interdisciplinary studio and design skills to produce and document exceptional work. Projects are crafted masterfully using skills that respond to form and function.
RESEARCH	Students have not utilized the variety of modes of research available to develop their practice over the course of the semester. Research practices and findings are not evident in most course-work including proposals, presentations, and creation and documentation of creative work. Thought and consideration is lacking across various course work. Student research has no connection to the conceptual development of their work.	Students, aware of the variety of modes and uses of research available in an arts context, attempt to use research tactics to develop their practice over the course of the semester. Research findings appear in course work including proposals, presentations, and creation and documentation of creative work. Some thought and consideration is evident across various course work. Student research is partially evident in the conceptual development of their work.	Students, exploring the variety of modes and uses of research available in an arts context, use multiple research tactics to develop their practice over the course of the semester. Competence in research practices is evident in all course work including proposals, presentations, and creation and documentation of creative work. Consistent thought and consideration is applied across various course work. Student research feeds into the conceptual development of their work.	Students, demonstrating an understanding of the variety of modes and uses of research available in an arts context, employ multiple research tactics to clearly develop their practice over the course of the semester. The student synthesizes research findings into all course work, including proposals, presentations, and creation and documentation of creative work. Consistent thought, consideration, and rigor is applied across various course work. This synthesis clearly feeds into the conceptual development of their work.
CONCEPTUAL FRAMEWORKS	Students create work without a defined conceptual framework. Students are not able to articulate or discuss their work's conceptual framework in written documentation or in verbal presentation and discussion.	Students create work using a partially-defined conceptual framework. Students struggle to articulate and discuss the conceptual framework in written documentation and in verbal presentation and discussion.	Students create work within a defined conceptual framework. Students can articulate and discuss the conceptual framework in both written documentation and in verbal presentation and discussion.	Students create work within a well-developed conceptual framework. Students can confidently and fluidly articulate and discuss the conceptual framework in both written documentation and in verbal presentation and discussion. The conceptual framework is evident in the work.

exercise rubric (100 points total)

	NO POINTS (0)	NEEDS IMPROVEMENT (20)	SATISFACTORY (22)	EXEMPLARY (25)
REFINEMENT	Submission not relevant to homework.	Minimal refinement.	Some refinement.	Noticeable refinement.
EXPLORATION	Submission not relevant to homework.	No.	Maybe?	Yes!
COMPLETION	Submission not relevant to homework.	Incomplete	Mostly complete	Complete
SUBMISSION	Over a week late.	Over two days late	Up to two days late	Submitted on time

## code project rubric (100 points total)

	UNSATISFACTORY (0)	NEEDS IMPROVEMENT (4-6)	SATISFACTORY (7-9)	EXEMPLARY (10)
<b>SITE OVERALL</b>	Site is missing pages and/or content and the styles and layout do not match design mockups.	All the content is available on the site but the styles and layout do not match the design mockups.	All the content is on site and comes close to matching the styles and layout of the design mockups. Inconsistencies exist on parts that could have been coded.	All the content is on the site and the layout and styles match the design mockups.
<b>LINKING</b>	Links are broken.	Multiple instances of local file paths or inaccurate paths. Does not display understanding of how to create a relative file path.	All the content is on site and comes close to matching the styles and layout of the design mockups. Inconsistencies exist on parts that could have been coded.	All file paths are relative paths. All paths are accurate. File or folder names do not contain spaces or other illegal characters. All file names end with correct extension.
<b>HTML &amp; CSS STRUCTURE</b>	No code exists and/or code is broken.	Inconsistent or unformatted HTML& CSS. No apparent effort has been made to format with indenting or spacing.	An obvious effort has been made to format HTML & CSS for easy reviewing/editing, with limited exceptions.	HTML & CSS is written efficiently, indented and spaced for easy reviewing/editing. Elements used appropriately.
<b>HTML &amp; CSS SYNTAX</b>	No code exists and/or code is broken.	Multiple or repeated syntax mistakes are evident. Does not demonstrate understanding of correct HTML & CSS syntax.	Overall good adherence to correct HTML & CSS syntax. Only a few mistakes are present.	HTML & CSS follows correct syntax and no mistakes are present.
<b>EXPLORATION</b>	There is no evidence of exploration. Concept and code don't offer anything new.	Very little exploration is evident. The project doesn't exhibit any exploration in code, concept, layout, or typographic choices.	Some exploration present. The design exhibits explorations in concept, layout, or typographic choices that could be pushed further. Code has elements not discussed in class.	Exploration of code, concept, layout, and typography are clear, innovative, and effective.
<b>USABILITY</b>	Designs for elements that aid in the usability of the site (hover states, active states, links, navigation, etc.) not present.	Some elements that aid in the usability of the site are designed but not all. Designs interfere with usability.	Elements that aid in the usability of the site are designed but are basic and default.	Elements that aid in the usability of the site are designed and help guide the user through the site.
<b>TYPOGRAPHY</b>	No hierarchy to the typography. Typeface choices conflict with the content and are illegible and/or unreadable. Principles of good typography (tracking, leading, type size, etc.) do not exist.	Basic hierarchy to the typography with minimal differences between elements. Typefaces choices are default and uninspired. Some principles of good typography (tracking, leading, type size, etc.) are apparent.	Clear hierarchy to the typography on the page with some overlap between elements. Typefaces choices are safe and do not take away from the overall design. Most elements follow principles of good typography (tracking, leading, type size, etc.) with a few exceptions.	Clear hierarchy to the typography with identifiable differences between elements. Typefaces choices are smart and add to the overall design. Principles of good typography (tracking, leading, type size, etc.) are followed.
<b>PROCESS</b>	The project was completed without any real process from beginning to end. The project was submitted with little feedback given along the way.	Little process evident through the project. The initial ideas and designs were not pushed very far for the final submission.	Process is evident and minor improvements happened week to week.	Strong process with a commitment to improving and pushing the project throughout the duration.
<b>COMPLETION</b>	None of the requirements of the project are met.	Few of the requirements of the project are met.	Most of the requirements of the project are met.	All requirements of the project are met.
<b>SUBMISSION</b>	Over a week late.	Up to a week late.	Up to two days late.	Early or on time.