

# IMAGINING BOOKS

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## **Expectations and Evaluations**

*...the regular work of the program and the requirements for receipt of credit*

### **“Critical reflection”**

These are generally short pieces of writing in direct response to a program text, a work of art, or other object of study. Some critical reflection pieces will be assigned “as it suits” your faculty.

A short critical reflection will be due at each seminar in direct response to the seminar text. Writing for seminar should not be summative of the text, nor should it quote abundantly. It should refer directly to the text, synthesize concepts from the text with other program readings and activities. These writings will be central to the success of our seminar and should provide ample evidence of your individual engagement in the readings.

### **“Student-generated Openings”**

Each student will be required to choose one element of the course about which they will conduct some mini-research. The subject may be a program text or a specific binding, process, or artist. Students will present their findings orally and via a one-page handout at the beginning of the corresponding seminar (or the day before seminar) or at other appropriate times.

### **“Projects.”**

Projects are all those creative tasks and assignments either associated with a learned skill or a course concept, not including Bindings.

Projects include:

- 4 Conceptual mock-ups, go to
- 1 Independent project, go to
- 2 print-studio books, go to
- & 4 computer-based assignments. go to

The completion of all phases of all projects is required for full credit. Credit is neither awarded nor reduced based on the “success” of a project, though an obvious pattern of carelessness may result in credit reduction.

### **“Creative Writing”**

Writing workshops on Tuesday afternoon will be the breeding ground for your independent projects. In addition to a time to work, receive feedback, and so on, we

will approach language in much the same manner as we approach all other media: we will play, investigate, manipulate, design, craft, and make art of language. While these workshops will often be centered on your individual projects, the assigned components of the workshop will all be required in order to receive credit.

### **“Final Portfolio”**

At the end of the quarter you will submit, along with a draft of your self-evaluation, a portfolio of all of your work, in some form or other. Your portfolio is the principle body that I will evaluate and translate into credit. Any memory I have of ever having met you will be coincidental. more info

### **“Seminar”**

The goal of seminar is to share, enhance, and extend our independent learning, primarily that learning done through the assigned readings. I will lead seminar as necessary, but will otherwise participate as an equal.

### **“Attendance”**

Attendance to seminar and preparedness (beyond mere reading) are essential for success in the course. One absence from seminar, if unexplained, may be grounds for a loss of credit. Multiple absences are sure to affect your credit award. Similarly, a pattern of lateness or unpreparedness are also grounds for a loss of credit. Most unavoidable or otherwise planned absences can be “made-up” by arrangement with me.

...Attendance to all workshops is also required. In most cases, the thorough completion of the assignments related to studio times are enough to “make up” absences, but patterns of absence, regardless of work completed, may result in a loss of credit.

...No class session is merely what is on the schedule. Last minute changes, announcements, conversations, and much else happens without planning. To maintain a connection to the program community, to be aware of expectations, and to demonstrate your engagement in the course, you must attend every class session.

...Attendance should be thought of as more than “showing up.” When you step into the classroom, you should be prepared (mentally and materially--with texts, tools, etc.), ready to engage your peers, wrestle with ideas, with art, and with crafts.

...If you are not engaged in the progress or direction the course is taking, speak with me immediately: do not wait. I will not give you credit for being a reclusive genius who follows her inspiration to the detriment of her course work. I may be able to offer alternatives to *some* course work with appropriate justification.

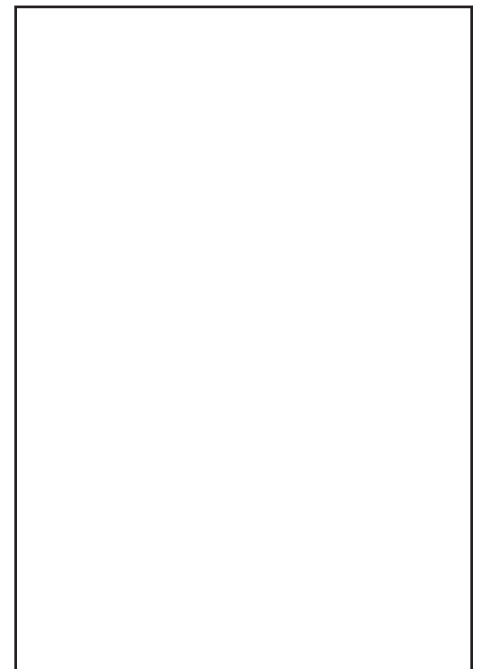
### about **“Credit”**

You will probably not receive credit for everything you do. You will do too much for that to be feasible. Instead, as the quarter progresses, you should take stock of what you have done, what you want to do, and what sort of credit (what sort of focus) makes sense for your goals and aspirations. Discuss them with me to make sure that we agree on what to expect.

You might receive credit in any of the following:

*Book Arts*  
*Bookbinding*  
*Printmaking*  
*Art*  
*Art History*  
*Literature*  
*Creative Writing*  
*Graphic Design*  
*Typography*

It will be very clear to you which course activities and projects you should emphasize in order to earn which credits. However, your disinterestedness in any of the above does not release you from completing related assignments.



# SCHEDULE

## Monday

10-12: presentations/pre-seminar  
1-4: workshops, wood/digital

## Tuesday

9-12: seminar  
1-3: writing workshop

## Wednesday

9-12: print studio

## Thursday

9-4: Binding studio

# READINGS

**weekone:** *The book as radical, sacred, and changing note(pdf)*

•A Book of the Book (pp 7-16,80-83, 99-102,)

(•Handouts: Federman, Jabes, Borges, Kostelanetz + Drucker intro.)

For Friday: •Bookbinding for Book Artists": Part I (pp. )

(Parentheses indicate that the reading is a handout or only a portion of a program text)

**weektwo:** *The form of the book*

•Structure of the Visual Book +  
(•Century of Artists' Books (pp)  
•Text in Book Format  
•Cutting Edge of Reading  
•A Book of the Book (pp 71-79))

**weekthree:** *The book as art*

•Century of Artists' Books +  
(•The Cutting Edge of Reading  
•A Book of the Book (pp 203-221, skim 319-333))

**weekfour:** *The rise of the book*

•The Gutenberg Galaxy (pp 1-9, 18-56, 63-77, 82-86, 105-111, 124-128, 130-133, 135-136, 141-144, 146-148, 151-158, 170-174, 181-183, 202-208, 212-218, 231-247, 250-252, 265-280)  
(+ •The Spell of the Sensuous  
•Future of the Book  
•A Book of the Book (pp 178-185, 222-227, 251-256, 346-350, 504-518))

**weekfive:** *Playing with worlds and words*

•House of Leaves +  
(•Imagining Language  
•Writing Machines)

**weeksix:** *The book as culture and consciousness*

•Gutenberg Elegies +  
(•The Future of the Book  
•Writing Machines)  
•Hypertext

**weekseven:** *Narrative, design, sequence*

•Undersanding Comics  
•Jimmy Corrigan  
•A Book of the Book (pp 403-422, 445-466))

**weekeight:** *Layers of interpretation*

(•Writing Machines +  
•Humument  
•Future of the Book  
•Berry  
•Imagining Language  
•A Book of the Book (pp 17-24, 375, 423-430))

**weeknine:** *The book is what you make it*

•Student writing + Review

**weekten:** *Imagining books*

•Student art work

## major DUE DATES P R O J E C T E D

### week 1

nothing

### week 2

writing (tues)  
Found-Object mu (fri)

### week 3

fold book concepts (wed)  
Invisible Cities mu (fri)

### week 4

InDesign task (tues)  
fold books (wed)  
collab. mock-up (fri)

### week 5

Photoshop task (tues)

### week 6

Computer task (tues)  
Hypertext concept(tues)  
Collab. books (wed)  
Altered Book mu (fri)

### week 7

Computer task (tues)  
Independent Project mock-ups (tues)  
The Age Of Wire And String mu (fri)

### week 8

Independent Project plan (mon)  
Paperback Book cover (fri)

### week 9

nothing

### week 10

Independent Project:  
in process (tues)  
...complete (fri)

## INFORMATION

Steven: 867 5745  
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Skye Archer (program assistant):

Colleen Cox (print studio):

Jim Blevins (wood shop):

Jacinta McKoy (Com bldg):

Amy Green (computer center):

Julie Douglass (program secretary):

Eddy Brown (dean):