Horah in Academia

To summarize, has the presentation hereshown a flag to cancel the digital era? It is clear that there is no doubt in the ability of technologies digital to outperform paper in terms of production, distribution, and storage, especially for messages intended for eyes and ears. I argue that this is not the whole picture, and the uniqueness of paper, due to its unique properties, remains in its place. We need reflective and conscious thought regarding the contexts in which it is appropriate to use paper for teaching in higher education institutions. However, for this to be possible, paper that is used for reading and writing should not disappear from study places.

Books were written
... . Tel Aviv: Illat (In order to understand the media, 2003). Mcluhan, M (1964, original in English). Writing degree zero. London: Macmillan (p. 86).


3. Christopher Clarkb, University of Notre Dame

When I reviewed examples of printed or online syllabi, I was surprised to see how standard and uncreative their design is. I propose that teachers in academia invest in the design of the syllabus to make it more appealing and motivating. The goal is not just for the syllabus to be pleasing to the eye; the organization of the syllabus is clearer when titles are used well, frames are used, and blank space. Adding images or illustrations placed well can emphasize central concepts and advance learning goals. Furthermore, if the syllabus is designed attractively, there is a greater chance that the students will actually read it and perhaps even pay attention to the key aspects of its content.

In addition, we present, accordingly, examples of creative and interesting design of syllabi: traditional but designed and enriched with illustrations, and Infographicstyle or Infographic style in which a large portion of the information is conveyed graphically. Links to the complete syllabus of each one can be found in the footnotes:

Example 1: Chicago style, University of Notre Dame, Spring 2016, University of Notre Dame, Profs. Chris Clark and Paul Turner


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**Communication** is the meaningful exchange of information.

**Literacy** has historically meant the ability to communicate through reading and writing. However, a great deal of communication happens without words, using images, gestures, eye contact, posture—even our choice of clothing or hairstyle.

We often communicate in several ways at once!

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**Media Literacy**

In order to be fully literate you must know the language of digital media. You must be able to access, understand, analyze, and produce sound, images, and video.

In this course you will learn to use media language to describe and critique several kinds of messages, as well as develop projects using Audacity, Photoshop, and Premiere.

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**If students aren’t taught the language of sound and images, shouldn’t they be considered illiterate as if they left college without being able to read and write?**

George Lucas

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**Learning Goals**

By the end of this course, you will be able to demonstrate your media literacy:

- Language - use media language to explain your needs to an expert
- Critique - describe what’s done well in a sample and how it might be improved
- Skill - operate media recorders, edit, and share work
- Technique - follow design conventions, frame a shot...

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**Course Components**

- **Engagement**—complete assignments outside of class and participate actively during class time
- **Projects**—produce media in the form of audio, images and video
- **Exams**—show you can use media language and critique media
- **ePortfolio**—create and present an online showcase that documents your media skills.

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**Things You Must Have**

1. **Textbooks**—paper or ebook
   - Multimedia Foundations (online access through library)
   - How to Shoot Video That Doesn’t Suck
2. **Earphones**—bring them to every class!
3. **Flash drive**—for project work & backups
4. **SD Card**—for video camera

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**Facilities You Will Use**

1. **Classroom**—30 computers—not normally available beyond class time.
2. **Center for Digital Scholarship**—soundbooth and “One Button Studio”
3. **Multimedia Studio**—computers, software, storage, 24x7 access

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**Optional**—use Quizlet (free website or app) to drill yourself on media language.
Tona, designed by Hangen.


There are several links to blogs and articles on designing and visualizing syllabi, including:

- Linda Barry, whose syllabus was created in a cartoon style by The Unthinkable Mind.
- Chris Clark, who discusses ways to visualize syllabi using Piktochart.
- Jason B. Jones, who explores creative approaches to the syllabus.
- Julie Platt, who uses Pictochart to create infographics for syllabi.

In some of these sources, there are references to additional examples online that can be used for inspiration.

In conclusion, the process of creating a visual syllabus can be an engaging and effective way to present course information, and there are many resources available to help instructors achieve this goal.