

**ARIZONA STATE UNIVERSITY EAST/TEMPE CAMPUS
GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM**

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 09/11/08

1. ACADEMIC UNIT: School of Architecture and Landscape Architecture

2. COURSE PROPOSED: APH 421 First Concepts 3.0
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Dr. Renata Hejduk Phone: 965-8250
Mail Code: 1905 E-Mail: renata.hejduk@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Core Areas

Awareness Areas

Literacy and Critical Inquiry-L
 Mathematical Studies-MA CS
 Humanities and Fine Arts-HU
 Social and Behavioral Sciences-SB
 Natural Sciences-SQ SG

Global Awareness-G
 Historical Awareness-H
 Cultural Diversity in the United States-C
 (Note: one course per form)

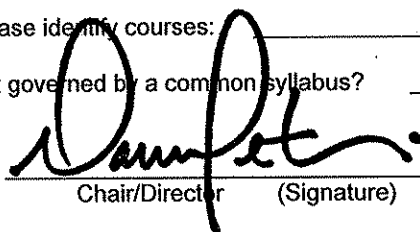
6. DOCUMENTATION REQUIRED.
 (1) Course Description
 (2) Course Syllabus
 (3) Criteria Checklist for the area
 (4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this a multisection course?: No Yes; Is it governed by a common syllabus? _____

Darren Petrucci, Director
 Chair/Director (Print or Type)


 Chair/Director (Signature)

Date: _____

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	Syllabi
1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment. See Attached Discussion of all the Criterion with support from Syllabi			
2. Also:			
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1". </div>			
C-1			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	
1. Please describe the way(s) in which this criterion is addressed in the course design			
2. Also:			
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2". </div>			
C-2			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	
1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements			
2. Also:			
<div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3". </div>			
C-3			

ASU - [L] CRITERIA		
YES	NO	
X	<input type="checkbox"/>	<p>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i></p>
<p>1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments</p>		
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> </div>		
<p>C-4</p>		

Course Prefix	Number	Title	Designation

Explain in detail which student activities correspond to the specific designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)

L Criteria Determination Checklist

Criterion 1, 2, 3, 4 Discussion

The following written (and one designed) assignments are equally graded throughout the semester.

As an ongoing writing, observation, and evaluation project throughout the semester, the students keep an online journal where they respond to the weekly lecturers in the School of Architecture and Landscape Architecture Lecture Series which brings in lecturers from around the world to the School.

The semester starts with the students writing from their own experience. The "This I believe" assignment #1 asks them to develop a point of view for themselves. Where do they come from? What do they value? This is often the hardest assignment of the semester.

After they write from a more or less emotional state, they are asked in Assignment # 2 to form a succinct argument relative to a world event or pertinent issue in and around our discipline of architecture and urbanism. The argument is written in the form of an OpEd piece for the New York Times. The students are asked to start reading the NYTimes at the beginning of the semester and this assignment builds upon their nascent understanding of how opinion pieces are written and how they differ from personal opinion. We discuss and workshop in class the nature of argument and the difference between opinion and argument. This assignment builds upon this skill set. They decided which side they are going to argue, do research about the issue, form their arguments, argue the other side, and then re-form their arguments once they've gone through the process of research, support, thesis/antithesis, and finally the conclusion which is their own Op-Ed piece.

The next assignment is a visual literacy and argument assignment where they are asked to make a collage and write a statement that accompanies that collage relative to their experiences in New Orleans with their senior architecture studio. This assignment begins to make a direct relation to the design work that they are doing and asks them to think both visually and literally how we make arguments. Literacy in architecture and urbanism is not only written, but also visual. They use their own observations, images, found images, words, writings, etc. to create the collages and write their response to the situation they found in New Orleans.

What is my project's thesis is the writing assignment that builds upon all the work that they do during the semester. The final writing assignment for this class goes through a draft process. They are asked to clearly articulate the thesis of their design studio project. In this case, it's housing for the ravaged sections of New Orleans. They students go through a process of articulating the thesis of the project (see assignment below) and then supporting the thesis by clearly explaining how they will use design as an argument for their position. This assignment is reviewed and commented upon by myself and the teaching assistant as well as peer reviewed. In their final presentation for their studio, the students use the final draft of this assignment as a presentation tool. Final presentations take about 30 minutes and the student is asked to present the project that they have worked on in design studio for the entire semester. The writing that they do in my class helps them to clearly develop an argument for their project and illustrate how they are supporting that argument in the design of the project. The final distillation of this thesis writing project comes when they edit the argument down further for publication in our Fall and Spring Studio InFolios that are both posted on our school website as well sent out to alumni, other universities, and prospective students.

Assignment # 1 Due Thursday September 6th by 5pm

"This I Believe"

350-500 Words

Grade: Comments

For this first assignment, I'd like you to write about the core beliefs that guide your daily life. The idea for this assignment is based on a 1950s radio program (now resurrected on NPR) hosted by acclaimed journalist Edward R. Murrow. In creating *This I Believe*, Murrow said the program sought "to point to the common meeting grounds of beliefs, which is the essence of brotherhood and the floor of our civilization"... in introducing the original series, host Edward R. Murrow said, "Never has the need for personal philosophies of this kind been so urgent." Each day, millions of Americans gathered by their radios to hear compelling essays from the likes of Eleanor Roosevelt, Jackie Robinson, Helen Keller and Harry Truman as well as corporate leaders, cab drivers, scientists and secretaries — anyone able to distill into a few minutes the guiding principles by which they lived.

To do the hard work of imagining and making architecture, to make a difference with the spaces that you create, one needs to start with at least a belief system- something that grounds you and gives you meaning. Here you are asked to contribute to this project by writing and submitting your own statement of personal belief to our online classroom. (If any of them are especially compelling I might urge you to submit it to NPR) This is challenging and requires "such intimacy that no one else can do it for you." To guide you through this process, please read NPR's suggestions listed below:

Tell a story: Be specific. Take your belief out of the ether and ground it in the events of your life. Consider moments when belief was formed or tested or changed. Think of your own experience, work and family, and tell of the things you know that no one else does. Your story need not be heart-warming or gut-wrenching — it can even be funny — but it should be *real*. Make sure your story ties to the essence of your daily life philosophy and the shaping of your beliefs.

Be brief: Your statement should be between 350 and 500 words. That's about three minutes when read aloud at your natural pace.

Name your belief: If you can't name it in a sentence or two, your essay might not be about belief. Also, rather than writing a list, consider focusing on a core belief, because three minutes is a very short time.

Be positive: Please avoid preaching or editorializing. Tell us what you do believe, not what you don't believe. Avoid speaking in the editorial "we." Make your essay about you; speak in the first person.

Be personal: Write in words and phrases that are comfortable for you to speak. We recommend you read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone and story that truly echo your belief and the way you speak.

If you would like to listen to some of the recent radio broadcasts of the new version, please go to <http://www.npr.org/thisibelieve>

Assignment # 2

New Urbanism editorial letter to the New York Times Op-Ed page

Due Online Wednesday September 26th by 11pm

650 words +/-

Letter Grade

Write a letter for the Op-Ed section of the New York Times arguing to the readership why or why not New Urbanist principles should be adopted for the reconstruction of New Orleans. You get to choose which side of the fence you're going to be on regarding this issue.

This assignment asks that you spend quite a bit of time familiarizing yourselves with the Opinion pages of the New York Times before you embark on writing your piece. I would suggest that you either: get an educational subscription to the paper (its very inexpensive and a great way to get used to reading the news every day), or sign up for the New York Times online-- Go to: www.nytimes.com. When reading the opinion essays try to get a feel for the different styles that the writers use for their pieces. Who is the audience to whom they write? What types of voices or narratives are they using? What is an appropriate tone for a letter to the opinion pages?

Assignment #3

Collage: After New Orleans

Due in Pin up for your Section October 16th or 18th and the paragraph discussing your "Concept" due online on Monday October 15th by 11pm

11X17

Mixed Media

Letter Grade

Using the process and medium of collage, choose a concept that describes your experience, response, and understanding of the city. This concept may be as simple as one word or it may be as complex as a phrase. Let the concept help guide you as you begin to think about your schematic design for your studio project. i.e Use this assignment as a way to help understand your experience of and reaction to the city, the site, the place. The hope is that this assignment will be something that you continue to refine and work on after the class review and that it becomes one of your methods of conceptualizing and describing your project.

Assignment #4 What is my Project's Thesis?**Due online SUNDAY October 21 BY 8pm**

500 words +/-

Letter Grade

This assignment is in relation to your studio project. Here you are asked to come up with a position relative to your own work in studio. For every project you do, you should have a thesis/argument/position. Here are some questions that you might ask yourself and work through before you write your Thesis Statement. This assignment is this first draft of your thesis statement and you will revise it during the semester. By the end of the semester (and before reviews) you will have this worked through so that you can use it to introduce your project at the final review.

- What is the larger issue that you're interested in researching
- Can you use your This I Believe assignment and/or Collage as a way to think about this?
- What is the specific question that you have regarding this issue/topic?
- How will an architectural project help you answer that question? (What is your argument?)
- How will you support that argument? What research have you found regarding this topic that will help you to understand it better? (You should have at least a short bibliography to work with).
- Which case studies will be useful to you? Why?
- Which theoretical constructs might help you, or would you like to use as a lense through which to examine this issue?
- If someone refuted your argument, what would be a possible refutation? (What is an argument against your position?)
- What is the site and program for this project? Why?
- Who cares? Explain why this is a significant project and how it enters into a larger architectural/cultural context.

Assignment #4a Peer Review of What is my Project's Thesis?**Start Claiming each other's work on Sunday October 21st at 8:30pm****Due Online Thursday October 25th by 8pm****Letter Grade****See Peer Review Guidelines****Assignment #5 What is my Project's Thesis: Final Draft?****Due Online Tuesday Nov. 21st by 8pm.**

500 words +/-

Letter Grade

This is your revised draft after you have read my comments and those of your classmates. You may want to go over this with your studio instructor as well. Remember the following points:

- What is the larger issue that you're interested in researching
- Can you use your This I Believe assignment as a way to think about this?
- What is the specific question that you have regarding this issue/topic?
- How will an architectural project help you answer that question? (What is your argument?)
- How will you support that argument? What research have you found regarding this topic that will help you to understand it better? (You should have at least a short bibliography to work with).
- Which case studies will be useful to you? Why?
- Which theoretical constructs might help you, or would you like to use as a lense through which to examine this issue?
- If someone refuted your argument, what would be a possible refutation? (What is an argument against your position?)
- What is the site and program for this project? Why?
- Who cares? Explain why this is a significant project and how it enters into a larger architectural/cultural context.
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All Semester Assignment: Lecture Journal**Due by 9AM the day after each of the lectures****HP/P/F (for each)**

It's good to get in the habit of taking a few notes during lectures. These help you to remember key points that the lecturer makes. To help you to get used to doing this, you're required to log on to the Discussion Board Created for each Lecture and write your impressions of the lecture. These can be statements, questions, quotes, criticisms, musings, etc. You may also respond to one another's entries.

GRADING**Requirements:**

There will be a number of writing and design assignments, presentations, and an exam. Attendance is required. You will receive a half point reduction in your grade for every unexplained absence. Thus, if you are slated to receive an A and you miss two classes your grade will go down to a B+. If you have to miss class, then please email me before class and let me know that you will be absent and why. You are required to get the lecture notes from one of your classmates and are responsible for the work that you missed. Your exam materials come from both the readings and lectures. Your attendance at the fall lecture series is **REQUIRED** and there is a journal requirement that is associated with these lectures.

Final Grades in History and Theory Courses

"A "	"+"	"-"
Exceeds expectations	Well	Just

A final grade of "A" in this course exceeds the expectations of the course and the curricular requirements. An A+ well exceeds the expectations and a A- just exceeds the expectations.

The A range student's exam scores are consistently among the highest within the peer group. The written work is consistently insightful, imaginative, well constructed, and proofread. The student employs critical thinking skills using argument and support, synthesis, and precise language while developing a clear and identifiable personal voice. This student is an excellent researcher and demonstrates clear knowledge of research skills and proper documentation of sources. This student is very motivated to succeed in the class, participates often, and (in the appropriate setting: seminars or smaller classes) takes measures to connect with their instructors and their peers in a mature and reasoned manner. The work stands out as exemplary among their peers.

"B"	"+"	"-"
Fulfills expectations	Well	Just

A final grade of "B" in this course fulfills the expectations of the course and the curricular requirements. A B+ well exceeds the expectations and a B- just exceeds the expectations.

The B range student's exam scores consistently meet the average in the peer group. The written work is usually a good response to the assignment and is well written, thoughtful and shows clear and independent thinking. This student begins to illustrate competence in critical thinking skills such as argument and support, but their work is not consistently proofread, nor clearly demonstrates complete mastery of your chosen subject matter. This student is a good communicator, but could work a bit harder on clarity, argument, research, and documentation of sources. They are motivated to succeed in the class and occasionally participate in class discussions (where applicable), or attempt to meet with their instructor. Their work shows promise of development and synthesis.

"C"	"+"	"-"
Under-achieves expectations	Just	Significantly

A final grade of "C" in this course illustrates that the student fulfilled most of the requirements of the course. A C+ almost fulfilled all and met most of the expectations of the course, and a C- significantly did not fulfill all or meet most of the expectations of the course.

The C range student is basically getting work done in this course, but without clarity of thought and little or no critical inquiry. The exam scores are either just below or well below (depending upon the +/-) the average for the class. This student shows little or no personal voice and is somewhat (or completely) unfocused. This student is somewhat competent in their written work, but it is often fragmented and the material is either not (or more often than not) synthesized. In the appropriate size class, this student rarely participates in class discussions and does not make (or rarely makes) an attempt to meet with their instructor to go over their work. Often you are unfocused in your written and oral presentations. Few critical thinking skills such as argument and support are exhibited in their work, and they often resort to opinion instead of reason. This student occasionally shows motivation to succeed, but it is not on a consistent basis. With consistent dedication to improving in those areas where the work and skills are insufficient (and by using the resources provided by their instructor and the university centers for writing and learning) this student could improve.

Note: C- is not a grade that can be given in the official final or midterm grade for courses at ASU, but may be used as a marker for projects and exams within the course to distinguish between C and D work.

"D"

Does not meet most expectations

A final grade of a "D" in this course illustrates that the student did not meet most of the expectations or requirements of the course or the curriculum.

This student is barely meeting the requirements of this course. They may have missed assignments, classes, and exams. Their work is without any clarity of thought and shows no critical inquiry. Their exam grades may have been in the lowest percentage of the classes, and their written work shows no personal voice, no research skills, or research documentation skills. This student may be using research resources without proper documentation. Their work on the whole is unfocused, fragmented not synthesized, potentially cynical, or opinionated. The student did not take responsibility for the quality of the work, and made little or no effort to contact their instructor to find out how to do better within the course. When applicable, this student does not participate in class discussions and may be disrespectful to their peers or instructor. They illustrate no motivation.

"E", "F"

Fails all expectations

A final grade of an "E" or "F" fails all expectations of the requirements and expectations of this course. This student may have missed all or most of their assignments, exams, or classes. They show no interest in their work. They made no attempt to improve their situation.

Student Guide for Basic Writing Skills:

Quality of Ideas

Range of depth and argument; logic or argument; quality of research or original thought; appropriate sense of complexity of the topic; appropriate awareness of opposing views.

Organization and Development

Effective title; clarity of thesis statement; logical and clear arrangement of ideas; effective use of transitions; unity and coherence of paragraphs; good development of ideas through supporting details and evidence.

Clarity and Style

Ease of readability; appropriate voice, tone, and style for assignment; clarity of sentence structure; gracefulness of sentence structure; appropriate variety and maturity of sentence structure.

Sentence Structure and Mechanics

Grammatically correct sentences; absence of comma splices, run-ons, fragments; absence of usage and grammatical errors; accurate spelling; careful proofreading; attractive and appropriate manuscript form.

(From: John Bean, *Engaging Ideas*)

First *Concepts*:
What is...the writing, philosophy, and culture
of architecture

APH 494
School of Architecture
Faculty: Renata Hejduk
renata.hejduk@asu.edu
Section 1 on Tuesdays & Section 2 on Thursdays
AED 62
Honors Section Thursday 4:40-5:30

Fall 2007
Arizona State University
Office CDS 303 x5-8250
Both 3:15-4:40

Catalogue Description: This is an architecture lecture and discussion open to all upper-level students in the College of Design and required of graduating seniors in the School of Architecture and Landscape Architecture. Students in other disciplines may enroll with the permission of the instructor. There is an Honors section for this class.

General Description: This lecture and discussion course will examine the major writings and concepts that surround the history of architecture. We will focus on (but not work exclusively) in the 20th century. Categories such as: the Modern, Post Modernism, Culture, Semiotics, Race, Borders, Everyday Urbanism and Architecture, Landscape, Program, etc. will be looked at in the form of both lectures and conversations between the Professor and Students. To facilitate the conversation, other faculty members from SALA, The College of Design, and the University will come in and discuss the week's topic in a conversational manner. This class is an excellent introduction to critical thinking, cultural theory, and philosophy as they relate to architecture and is especially useful for students planning to go on to graduate school.

Instructional Methodology:

This course meets twice a week as a lecture and online environment. The class is divided into 2 sections. 1 meeting face to face on Tuesdays and online on Thursdays and the other meeting face to face on Thursdays and online on Tuesdays. There are moments in the semester where we all come together as a class-cluster.

Please keep a close eye on your schedule to make sure that you are where you need to be on any given date. We are divided in this manner so that we can maintain a more intimate discussion forum.

We use Blackboard as a classroom environment and as a place to post assignments and discussion groups. There are assignments (written and designed) and an exam.

Requirements:

There will be a number of writing and design assignments, presentations, and an exam. Attendance is required. You will receive a half point reduction in your grade for every unexplained absence. Thus, if you are slated to receive an A and you miss two classes your grade will go down to a B+. If you have to miss class, then please email me before class and let me know that you will be absent and why. You are required to get the lecture notes from one of your classmates and are responsible for the work that you missed. Your exam materials come from both the readings and lectures. Your attendance at the fall lecture series is REQUIRED and there is a journal requirement that is associated with these lectures.

Final Grades in History and Theory Courses

"A "	"+"	"_"
Exceeds expectations	Well	Just

A final grade of "A" in this course exceeds the expectations of the course and the curricular requirements. An A+ well exceeds the expectations and a A- just exceeds the expectations.

The A range student's exam scores are consistently among the highest within the peer group. The written work is consistently insightful, imaginative, well constructed, and proofread. The student employs critical thinking skills using argument and support, synthesis, and precise language while developing a clear and identifiable personal voice. This student is an excellent researcher and demonstrates clear knowledge of research skills and proper documentation of sources. This student is very motivated to succeed in the class, participates often, and (in the appropriate setting; seminars or smaller classes) takes measures to connect with their instructors and their peers in a mature and reasoned manner. The work stands out as exemplary among their peers.

"B"	"+"	"_"
Fulfills expectations	Well	Just

A final grade of "B" in this course fulfills the expectations of the course and the curricular requirements. A B+ well exceeds the expectations and a B- just exceeds the expectations.

The B range student's exam scores consistently meet the average in the peer group. The written work is usually a good response to the assignment and is well written, thoughtful and shows clear and independent thinking. This student begins to illustrate competence in critical thinking skills such as argument and support, but their work is not consistently proofread, nor clearly demonstrates complete mastery of your chosen subject matter. This student is a good communicator, but could work a bit harder on clarity, argument, research, and documentation of sources. They are motivated to succeed in the class and occasionally participate in class discussions (where applicable), or attempt to meet with their instructor. Their work shows promise of development and synthesis.

"C"	"+"	"_"
Under-achieves expectations	Just	Significantly

A final grade of "C" in this course illustrates that the student fulfilled most of the requirements of the course. A C+ almost fulfilled all and met most of the expectations of the course, and a C- significantly did not fulfill all or meet most of the expectations of the course.

The C range student is basically getting work done in this course, but without clarity of thought and little or no critical inquiry. The exam scores are either just below or well below (depending upon the +/-) the average for the class. This student shows little or no personal voice and is somewhat (or completely) unfocused. This student is somewhat competent in their written work, but it is often fragmented and the material is either not (or more often than not) synthesized. In the appropriate size class, this student rarely participates in class discussions and does not make (or rarely makes) an attempt to meet with their instructor to go over their work. Often you are unfocused in your written and oral presentations. Few critical thinking skills such as argument and support are exhibited in their work, and they often resort to opinion instead of reason. This student occasionally shows motivation to succeed, but it is not on a consistent basis. With consistent dedication to improving in those areas where the work and skills are insufficient (and by using the resources provided by their instructor and the university centers for writing and learning) this student could improve.

Note: C- is not a grade that can be given in the official final or midterm grade for courses at ASU, but may be used as a marker for projects and exams within the course to distinguish between C and D work.

"D"

Does not meet most expectations

A final grade of a "D" in this course illustrates that the student did not meet most of the expectations or requirements of the course or the curriculum.

This student is barely meeting the requirements of this course. They may have missed assignments, classes, and exams. Their work is without any clarity of thought and shows no critical inquiry. Their exam grades may have been in the lowest percentage of the classes, and their written work shows no personal voice, no research skills, or research documentation skills. This student may be using research resources without proper documentation. Their work on the whole is unfocused, fragmented not synthesized, potentially cynical, or opinionated. The student did not take responsibility for the quality of the work, and made little or no effort to contact their instructor to find out how to do better within the course. When applicable, this student does not participate in class discussions and may be disrespectful to their peers or instructor. They illustrate no motivation.

"E", "F"

Fails all expectations

A final grade of an "E" or "F" fails all expectations of the requirements and expectations of this course. This student may have missed all or most of their assignments, exams, or classes. They show no interest in their work. They made no attempt to improve their situation.

Student Guide for Basic Writing Skills:

Quality of Ideas

Range of depth and argument; logic or argument; quality of research or original thought; appropriate sense of complexity of the topic; appropriate awareness of opposing views.

Organization and Development

Effective title; clarity of thesis statement; logical and clear arrangement of ideas; effective use of transitions; unity and coherence of paragraphs; good development of ideas through supporting details and evidence.

Clarity and Style

Ease of readability; appropriate voice, tone, and style for assignment; clarity of sentence structure; gracefulness of sentence structure; appropriate variety and maturity of sentence structure.

Sentence Structure and Mechanics

Grammatically correct sentences; absence of comma splices, run-ons, fragments; absence of usage and grammatical errors; accurate spelling; careful proofreading; attractive and appropriate manuscript form.

(From: John Bean, *Engaging Ideas*)

Texts:

Your readings will come out of these texts and individual articles.

- Ghirardo, Diane. *Architecture After Modernism*. London: Thames and Hudson, 2003.
- Nealon, Jeffrey and Susan Searls Giroux. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Rowan and Littlefield Press. 2003
- Jencks, Charles and Karl Kropf. *Theories and Manifestoes of Contemporary Architecture*, 2nd Edition, Sussex: Wiley Academy, 2006.

Other Suggested Books on Reserve:

- Steele, James. *Architecture Today*, New York: Phaidon, 2003
- Nesbitt, Kate, ed. *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, New York: Princeton Architectural Press, 1996.
- *The Phaidon Atlas of Contemporary World Architecture*, 2004, On the reference shelf of the CAED Library
- Leach, Neil. ed. *Rethinking Architecture: A Reader in Cultural Theory*. London: Routledge, 1997.
- Ockman, Joan ed. *Architecture Culture: A Documentary Anthology*, New York: Rizzoli/Columbia University Press, 1994
- Hays, K. Michael. ed. *Architecture Theory since 1968*, MIT Press, 1998.
-

The required books can be purchased at the ASU Bookstore (965-3239), The Student Book Center (966-622), and College Store (894-8667). Please call the stores before going there to make sure that they are in stock. If they are out of stock at all of these stores, most of the Barnes & Nobles and Borders in the Valley have these in stock—once again, call beforehand. Almost all these books are available on web through Amazon.com. You can find almost all of them used through Amazon.com & Bookfinder.com. Most of the required texts are available on reserve in the Architecture Library. Additional books have been put on reserve for this class, and certain readings not in your required books will be found within them. In addition, I will give you assorted articles at various points throughout the semester. I'll make a few copies for the studio. You can put them in a binder and copy them yourselves.

The reading assigned for lecture is to be completed by the lecture. Please be kind to your fellow students and don't check the books out of reserve for long periods of time.

E-mail:

Every student enrolled in this class must have an asu.edu account that works. Blackboard will not enroll you with a non-asu email ID. You are responsible to make sure that your account is working and in good order. You will receive important updates and messages from your instructor via email sent from Blackboard.

General Notes:

Any student behaving disrespectfully toward the professor, or one another (reading the newspaper, sleeping, talking during a lecture . . .), will be asked to leave the class. Any student that persists in such behavior will be dismissed from the course.

SCHEDULE OF CLASSES, ASSIGNMENTS, & SALA LECTURES

Week 1 This week the entire class meets together on the Bridge both days

What is this class about?

August 21 Introduction to the Class
August 23 What is History? What is Theory? What is Ideology?

Week 2

What is Public Space and is there a "Public"?

August 28 Section 1
August 30 Section 2

Week 3 This week the entire class meets together on the Bridge on Tuesday

What makes a city? And, how is the nature of and ideas about it changing? Faculty Discussion

September 4 ON BRIDGE
September 6 NO FACE TO FACE MTG. ASSIGNMENT # 1 DUE ONLINE THURSDAY by 5pm

Week 4

What is Everyday Architecture and Urbanism?

September 11 Section 1
September 13 Section 2

Week 5 What about New Orleans? In-section discussion and reaction to the New Orleans Experience

September 18 Section 1
September 19 SALA Lecture Series Mark Johnson
September 20 Section 2

Week 6 What is New Urbanism? The class meets only ONLINE this week.

September 25 Online Module
September 26 SALA Lecture Series Chris Reed
September 27 Online Module
ASSIGNMENT #2 Due on WEDNESDAY Sept. 26* by 11 pm

Week 7

What is Program and What is Event?

October 2 Section 1
October 3 SALA Lecture Series Catherine Barner
October 4 Section 2

Week 8 ENTIRE CLASS MEETS ON BRIDGE Both days for LECTURE and Exam

What is Collage?

October 9 ON BRIDGE
October 10 SALA Lecture Series Julia Czerniak
October 11 NO CLASS EXTENDED OFFICE HOURS 1-5 to go over any questions about Collage

Week 9 ASSIGNMENT #3 COLLAGE REVIEWS BY SECTION

ASSIGNMENT # 3 WRITTEN PART Due on MONDAY October 15th by 11pm

October 16 COLLAGE REVIEW SECTION 1
October 17 SALA Lecture Series Claudio Velstein
October 18 COLLAGE REVIEW SECTION 2

Week 10 COLLAGE REVIEWS BY SECTION

ASSIGNMENT # 4 Due on SUNDAY October 21 BY 8pm

October 23 COLLAGE REVIEW SECTION 1
October 24 *SALA Lecture Series Elias Torres*
October 25 COLLAGE REVIEW SECTION 2

**ASSIGNMENT #4a Peer Review of What is my Project's Thesis?
Start Claiming each other's work on Sunday October 21st at 8:30pm
Due Online Thursday October 25th by 8pm**

Week 11

What is my project's thesis in class group peer work sessions

October 30 Section 1
November 1 Section 2

Week 12

What is Postmodernism?

November 6 Section 1
November 7 *SALA Lecture Series Ken Smith*
November 8 Section 2

ASSIGNMENT #5 Due on FRIDAY November 9 BY 11pm

Week 13

What is Post Structuralism? What is Deconstruction? Who is Jacques Derrida and how do you pronounce his name?

November 13 Section 1
November 14 *SALA Lecture Series Walter Hood*
November 15 Section 2

Week 14

WORKING WEEK

Tuesday Nov. 20th No Classes: Extended Office hours to go over questions regarding Project Thesis Statement
Catch up on ALL YOUR READING. Your final exam is in 2 weeks!!!!

Week 15

What do complexity, systems, aggregations, versioning, fields, and Junkspace have to do with Architecture?

November 27
November 29

Week 16

December 4

In-class Exam

SCHEDULE OF READINGS

Week 1

What is History? What is Theory? What is Ideology?

- **Nealon, Jeffrey and Susan Searls Giroux**, "Why Theory?", "History", "Culture", and "Ideology" in *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Course Reader.
- **Ghirardo, Diane**. "The Search for Theory" in *Architecture After Modernism*, pp. 28-41.

Week 2

What is Public?

- **Fraser, Nancy** "Rethinking the public sphere: A contribution to the Critique of Actually Existing Democracy" in *The Phantom Public Sphere*, ed Bruce Robbins, Minneapolis, Univ. of Minnesota press, 1993 pp.1-33. Book on Reserve.
- **Ghirardo, Diane**. "The public spaces of malls and museums" and "Public space: an epilogue" in *Architecture After Modernism*, pp. 63-102.
- **Libeskind, Daniel**. "The Space of Encounter" in Jencks
- **Nealon, Jeffrey and Susan Searls Giroux**. "Difference" in *The Theory Toolbox*, pp.157-188

Week 3 THIS WEEK ENTIRE CLASS MEETS TOGETHER ON BRIDGE ON TUESDAY

What makes a City, and how are Cities Changing? Faculty Roundtable Discussion with Profs: Hejduk, Hoffman, Meunier, Petrucci, and Underhill

- **Soja, Edward**, "Exopolis: The Restructuring of Urban Form" in *The City Cultures Reader*, pp. 453-460 Class Reader
- **Ghirardo, Diane**. "Industrial Wastelands" and "Urban interventions in Spain and France" in *Architecture After Modernism*, pp. 171-207.
- **Koolhaas, Rem**, "Delirious New York: A Retroactive Manifesto for Manhattan" "What Ever Happened to Urbanism" and "Bigness, or the Problem of the Large" in Jencks
- **Lynch, Kevin**. *The Image of a City*. (1960) in Jencks
- **Jacobs, Jane**. *The Death and Life of Great American Cities* (1961) In Jencks
- **Alexander, Christopher**. "A City is not a Tree" (1965) in Jencks
- **Rossi, Aldo**, "The Architecture of the City" (1966) in Jencks
- **Venturi, Scott-Brown, and Izenour**, "Learning from Las Vegas" in Jencks
- **MVRDV**, "Metacity/Datatown" in Jencks

Week 4

What is Everyday Architecture and Urbanism?

- **de Certeau, Michel**. *The Practice of Everyday Life*, General Introduction, & Chap. 3, "Making Do" : "Uses and Tactics", & Chap 7, "Walking the City." On Reserve
- **Crawford, Margaret**. "Blurring the Boundaries: Public Space and Private Life." In *Everyday Urbanism*. eds. Margaret Crawford, John Chase and John Kaliski. New York: Monacelli Press, 1999. pp.22-35. On Reserve
- **Weinberg, Bill**. "Viva Loisaida Libre!" in *City Cultures Reader*, pp. 484-491. Class Reader
- **Nealon, Jeffrey and Susan Searls Giroux**, "Space/Time" in *The Theory Toolbox*, pp. 109-124
- **Mockbee, Sam and Andrea Dean Oppenheimer**, "The Hero of Hale County: Sam Mockbee" in *Architectural Record Online*- in External Link portion of our blackboard environment.
- **Oppenheimer, Andrea Dean**, "Sam Mockbee: A Life's Work" obituary in *Architectural Record* in *External Link portion* of our Blackboard environment.

Week 5

What about New Orleans?

- **Ghirardo, Diane**. Chapter 2 "Domestic Space" pp. 107-170
- Read New Orleans External Links on Blackboard

Week 6

What is New Urbanism?

- **MacCannell, Dean.** "New Urbanism and its Discontents" (1999) in *The City Cultures Reader*, pp. 382-395. Course Reader
- Read New Urbanism External Links on Blackboard
- Read New Urbanism Lecture on Blackboard in Course Documents

Week 7

What is Program and What is Event?

Reading To Be Announced

Week 8

What is Collage?

- **Rowe, Colin and Fred Koetter,** "Collage City" in Jencks
- **Greenberg, Clement.** "Collage" 1958. In *Modern Art and Modernism: A Critical Anthology*. Ed. Francis Frascina and Charles Harrison. Course Reader
-

Week 9

COLLAGE REVIEWS BY SECTION

Week 10

COLLAGE REVIEWS BY SECTION

Week 11

What is my project's thesis? Group breakout work sessions

Week 12

What is Post Modernism?

- **Foster, Hal.** "(Post) Modern Polemics", in *Recodings: Art, Spectacle, and Cultural Politics*. Seattle: Bay Press, 1985. pp.121-136. Book On Reserve
- **Lyotard, Jean Francois.** 'Introduction to The Postmodern Condition' and 'What is Postmodernism?' in Postmodern Package on Reserve, fr. *Art in Theory: 1900-1990* Charles Harrison and Paul Wood, eds.
- **Habermas, Jurgen.** 'Modernity- An Incomplete Project' in Postmodern Package on Reserve, fr. *Art in Theory: 1900-1990*, Charles Harrison and Paul Wood, eds.
- **Nealon and Giroux,** " Posts" in *Theory Toolbox* pp. 125-140
- **Jencks, Charles**
- **Venturi, Robert,**

Week 13

What is Post Structuralism? What is Deconstruction? Who is Jacques Derrida and how do you pronounce his name?

- **Ghirardo, Diane.** Excerpts. pp. 32-38
- **Mugerauer, Robert.** 'Derrida and Beyond' in *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory: 1965-1995*. pp. 182-197. Book On Reserve.
- Other readings to be assigned

Week 14

WORKING WEEK

Week 15

What do complexity, systems, aggregations, versioning, fields, and Junkspace have to do with Architecture?

- **Balmond, Cecil,** "informal" in Jencks
- **Foreign Office Architects,** "The Yokohama Project" in Jencks
- **SHoP,** "Versioning" in Jencks
- **Allen, Stan and James Corner,** "Urban Natures" in Jencks
- **Koolhaas, Rem,** "Junkspace" in Jencks

Week 16

Final Exam

How to Negotiate Online Assignments:

All of your written assignments for this class are due online.

Please see at the back of this syllabus the instruction sheet for accessing Blackboard and obtaining an ASUrite ID. Some of your assignments have a secondary component of Peer Review. The guidelines for Peer Review are also at the back of this syllabus.

Once the deadline for the Assignment closes, you are asked to login to the Discussion Board and "Claim" the assignment(s) that you wish to read.

If there is only 1 peer review due, whoever claims an assignment first is the person who gets to review it. Example: You login at right after the assignment is due and quickly read through everyone's responses. You are most interested in responding to Jane Doe. You see that there is no Thread on the Discussion Board that read "I claim Jane Doe." Therefore, you click on "Add a New Thread" under Jane Doe's response and Type in the subject heading "I claim Jane Doe." Your name and claim will show up on the discussion board. This will show your classmates that Jane Doe's assignment is no longer available to be reviewed and they must choose from the other 40 or so assignments.

If you are asked to respond to 2 assignments simply see whose assignment is open for 2 responses and go ahead and respond or claim those two for later.

Assignments Written and Designed

Assignment # 1 Due Thursday September 6th by 5pm

"This I Believe"

350-500 Words

Grade: Comments

For this first assignment, I'd like you to write about the core beliefs that guide your daily life. The idea for this assignment is based on a 1950s radio program (now resurrected on NPR) hosted by acclaimed journalist Edward R. Murrow. In creating *This I Believe*, Murrow said the program sought "to point to the common meeting grounds of beliefs, which is the essence of brotherhood and the floor of our civilization" . . . in introducing the original series, host Edward R. Murrow said, "Never has the need for personal philosophies of this kind been so urgent." Each day, millions of Americans gathered by their radios to hear compelling essays from the likes of Eleanor Roosevelt, Jackie Robinson, Helen Keller and Harry Truman as well as corporate leaders, cab drivers, scientists and secretaries — anyone able to distill into a few minutes the guiding principles by which they lived.

To do the hard work of imagining and making architecture, to make a difference with the spaces that you create, one needs to start with at least a belief system- something that grounds you and gives you meaning. Here you are asked to contribute to this project by writing and submitting your own statement of personal belief to our online classroom. (If any of them are especially compelling I might urge you to submit it to NPR) This is challenging and requires "such intimacy that no one else can do it for you." To guide you through this process, please read NPR's suggestions listed below:

Tell a story: Be specific. Take your belief out of the ether and ground it in the events of your life. Consider moments when belief was formed or tested or changed. Think of your own experience, work and family, and tell of the things you know that no one else does. Your story need not be heart-warming or gut-wrenching — it can even be funny — but it should be *real*. Make sure your story ties to the essence of your daily life philosophy and the shaping of your beliefs.

Be brief: Your statement should be between 350 and 500 words. That's about three minutes when read aloud at your natural pace.

Name your belief: If you can't name it in a sentence or two, your essay might not be about belief. Also, rather than writing a list, consider focusing on a core belief, because three minutes is a very short time.

Be positive: Please avoid preaching or editorializing. Tell us what you do believe, not what you don't believe. Avoid speaking in the editorial "we." Make your essay about you; speak in the first person.

Be personal: Write in words and phrases that are comfortable for you to speak. We recommend you read your essay aloud to yourself several times, and each time edit it and simplify it until you find the words, tone and story that truly echo your belief and the way you speak.

If you would like to listen to some of the recent radio broadcasts of the new version, please go to <http://www.npr.org/thisibelieve>

Assignment # 2
New Urbanism editorial letter to the New York Times Op-Ed page
Due Online Wednesday September 26th by 11pm
650 words +/-
Letter Grade

Write a letter for the Op-Ed section of the New York Times arguing to the readership why or why not New Urbanist principles should be adopted for the reconstruction of New Orleans. You get to choose which side of the fence you're going to be on regarding this issue.

This assignment asks that you spend quite a bit of time familiarizing yourselves with the Opinion pages of the New York Times before you embark on writing your piece. I would suggest that you either: get an educational subscription to the paper (its very inexpensive and a great way to get used to reading the news every day), or sign up for the New York Times online— Go to: www.nytimes.com. When reading the opinion essays try to get a feel for the different styles that the writers use for their pieces. Who is the audience to whom they write? What types of voices or narratives are they using? What is an appropriate tone for a letter to the opinion pages?

Assignment #3

Collage: After New Orleans

Due in Pin up for your Section October 16th or 18th and the paragraph discussing your "Concept" due online on Monday October 15th by 11pm

11X17

Mixed Media

Letter Grade

Using the process and medium of collage, choose a concept that describes your experience, response, and understanding of the city. This concept may be as simple as one word or it may be as complex as a phrase. Let the concept help guide you as you begin to think about your schematic design for your studio project. i.e Use this assignment as a way to help understand your experience of and reaction to the city, the site, the place. The hope is that this assignment will be something that you continue to refine and work on after the class review and that it becomes one of your methods of conceptualizing and describing your project.

Assignment #4 What is my Project's Thesis?**Due online SUNDAY October 21 BY 8pm****500 words +/-****Letter Grade**

This assignment is in relation to your studio project. Here you are asked to come up with a position relative to your own work in studio. For every project you do, you should have a thesis/argument/position. Here are some questions that you might ask yourself and work through before you write your Thesis Statement. This assignment is this first draft of your thesis statement and you will revise it during the semester. By the end of the semester (and before reviews) you will have this worked through so that you can use it to introduce your project at the final review.

- What is the larger issue that you're interested in researching
- Can you use your This I Believe assignment and/or Collage as a way to think about this?
- What is the specific question that you have regarding this issue/topic?
- How will an architectural project help you answer that question? (What is your argument?)
- How will you support that argument? What research have you found regarding this topic that will help you to understand it better? (You should have at least a short bibliography to work with).
- Which case studies will be useful to you? Why?
- Which theoretical constructs might help you, or would you like to use as a lense through which to examine this issue?
- If someone refuted your argument, what would be a possible refutation? (What is an argument against your position?)
- What is the site and program for this project? Why?
- Who cares? Explain why this is a significant project and how it enters into a larger architectural/cultural context.

Assignment #4a Peer Review of What is my Project's Thesis?**Start Claiming each other's work on Sunday October 21" at 8:30pm****Due Online Thursday October 25th by 8pm****Letter Grade****See Peer Review Guidelines**

Assignment #5 What is my Project's Thesis: Final Draft?

Due Online Tuesday Nov.21" by 8pm.

500 words +/-

Letter Grade

This is your revised draft after you have read my comments and those of your classmates. You may want to go over this with your studio instructor as well. Remember the following points:

- What is the larger issue that you're interested in researching
- Can you use your This I Believe assignment as a way to think about this?
- What is the specific question that you have regarding this issue/topic?
- How will an architectural project help you answer that question? (What is your argument?)
- How will you support that argument? What research have you found regarding this topic that will help you to understand it better? (You should have at least a short bibliography to work with).
- Which case studies will be useful to you? Why?
- Which theoretical constructs might help you, or would you like to use as a lense through which to examine this issue?
- If someone refuted your argument, what would be a possible refutation? (What is an argument against your position?)
- What is the site and program for this project? Why?
- Who cares? Explain why this is a significant project and how it enters into a larger architectural/cultural context.

All Semester Assignment: Lecture Journal
Due by 9AM the day after each of the lectures
HP/P/F (for each)

It's good to get in the habit of taking a few notes during lectures. These help you to remember key points that the lecturer makes. To help you to get used to doing this, you're required to log on to the Discussion Board Created for each Lecture and write your impressions of the lecture. These can be statements, questions, quotes, criticisms, musings, etc. You may also respond to one another's entries.

Student Guide for Peer Reviews:

Here are some simple categories that you might want to use when doing your peer reviews:

Quality of Ideas

Range of depth and argument; logic or argument; quality of research or original thought; appropriate sense of complexity of the topic; appropriate awareness of opposing views.

Organization and Development

Effective title; clarity of thesis statement; logical and clear arrangement of ideas; effective use of transitions; unity and coherence of paragraphs; good development of ideas through supporting details and evidence.

Clarity and Style

Ease of readability; appropriate voice, tone, and style for assignment; clarity of sentence structure; gracefulness of sentence structure; appropriate variety and maturity of sentence structure.

Sentence Structure and Mechanics

Grammatically correct sentences; absence of comma splices, run-ons, fragments; absence of usage and grammatical errors; accurate spelling; careful proofreading; attractive and appropriate manuscript form.

(From: Prof. John Bean, *Engaging Ideas*)

Grading Criteria for Written Work

"How I assign letter grades" (with thanks for Harry Shaw, Cornell University, 1984)

In grading "thesis" (a paper that has an argument and support, or position, or clear point of view) papers... I ask myself the following set of questions:

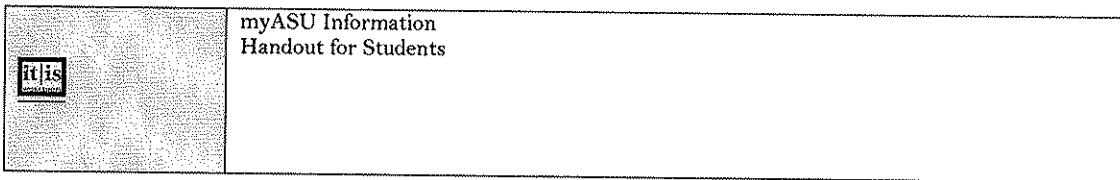
1. Does this paper have a thesis or argument?
2. Does the thesis address itself to an appropriate question or topic?
3. Is the paper free from long stretches of quotations and summaries that exist only for their own sake and remain unanalyzed?
4. Can writer produce complete sentences?
5. Is the paper free from basic grammatical errors?

If the answer to any of these questions is "no," I give the paper some kind of C. If the answer to most of the questions is "no," its grade will be lower.

For papers that have emerged unscathed thus far, I add the following questions:

6. How thoughtful is the paper? Does it show real originality?
7. How adequate is the thesis? Does it respond to its question or topic in a full and interesting way? Does it have an appropriate degree of complexity?
8. How well organized is the paper? Does it stick to the point? Does every paragraph contain a clear topic sentence? If not, is another kind of organizing principle at work? Are the transitions well made? Does it have a real conclusion, not simply a stopping place?
9. Is the style efficient, not wordy and unclear?
10. Does the writing betray any special elegance?
11. Above all, can I hear a lively, intelligent, interesting human voice speaking to me (or to another audience, if that's what the writer intends) as I read the paper?

Depending on my answers to these questions, I give the paper some kind A or B



This handout provides general information for students on myASU as well as whom to contact for myASU and technical problems, ASURITE issues, and email services.

The areas covered include:

- What is myASU?
- Information about myASU Courses
- Contact Resources

What is myASU?

myASU is Arizona State University's portal providing a personal Webpage that you can customize and which also gives you access to online courses, resources and services.

Logging on to myASU–

- Access the Web and go to: <http://my.asu.edu>
- Login using your ASURITE ID and password.
- You can customize the layout of your myASU portal by clicking on the CONTENT button in the top right corner of the myASU page and selecting the modules you want displayed.

myASU Access

- The *Courses* tab at the top of the page takes you to a page listing all of the myASU courses you are enrolled in.
- The *Community* tab of the page takes you to a page listing all of the organizations you belong to.
- The *ASU Bookmarks* tab takes you to a resource page with links to Websites.

Information about myASU Courses

Course Sites

You can go to different areas of a course site by choosing from the buttons on the left. Course sites may look different because the instructor has the option to customize the site by enabling or disabling buttons that will not be used for the course.

- The ANNOUNCEMENTS page is the default page that comes up when you enter a course and shows all the announcements posted for the course.
- The COURSE INFORMATION section contains information relating to the course- for example, the syllabus might be posted here.
- The STAFF INFORMATION section contains information on the instructor(s) and T.A.(s).
- The COURSE DOCUMENTS section contains material for the course- for example, lecture notes might be posted here.
- The ASSIGNMENTS section contains assignments for the course.
- The BOOKS section may contain information about the course textbook(s) or a recommended reading list.
- The COMMUNICATION section contains links to the discussion board, virtual chat, and group pages, and allows you to send email.
- The VIRTUAL CLASSROOM, DISCUSSION BOARD, and GROUPS buttons take you to those areas.
- The EXTERNAL LINKS section contains links to Websites.
- The TOOLS section contains the digital drop box, your course grade, calendar, address book, etc.

Contact Resources

Support Contact Information

- For myASU problems/questions go to the Customer Assistance Center – Computing Commons Rm 202, 480-965-6500 or email myasu-q@asu.edu

ASURITE and Password Issues

· ASURITE IDs can be activated via the Web at <http://asu.edu/asurite>

· To change a password you must know your current password. Passwords can be changed via the Web at <http://www.asu.edu/changepassword/>

· For ASURITE / Password Issues –

1. ASU Main – contact the Computing Accounts office* in the Computing Commons Rm 202 – M-F 8 a.m.-5 p.m., computer.accounts@asu.edu or 480-965-1211.
2. ASU West – go to the IT Helpdesk in the FAB* or call the IT Helpline at 602-543-4357, or go to the Technopolis* located in the Fletcher Library.
3. ASU East – go to the Computing Commons Helpdesk*, call 480-727-1118 or email easthelpdesk@asu.edu.

*In person assistance requires a valid photo ID