

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
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 [X]
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: [X] No [] Yes; Please identify courses:

Is this a multisection course?: [X] No [] Yes; Is it governed by a common syllabus?

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

[Signature]
Chair/Director (Signature)

Date:

Revised January 09

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		Identify Documentation Submitted
X	<input type="checkbox"/>	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>	
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			
2. Also: <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <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>			
C-4			

DATE: October 22, 2008

TO: Dr. Renata Hedjuk- School of Architecture & Landscape
Architecture

FROM: Phyllis Lucie, General Studies Program Office

SUBJECT: **General Studies Designation- Revise & Resubmit**

I regret to inform you that the following course:

APH 421 FIRST CONCEPTS

was denied for the Literacy and Critical Inquiry (L) General Studies designation at the October 21, 2008 General Studies Council meeting. The Literacy and Critical Inquiry subcommittee recommends that this course be **revised with a request to resubmit:**

Rationale: It was difficult to follow the proposal in order to extract the relevant information. It is unclear how the weekly postings on Discussion Board constitute substantive writing. Need to more clearly identify how the course satisfies the literacy criteria.

If you have any questions, please contact me at 5-0739. Thank you.

SZQ:PL

XC: Darren Petrucci, Chair/Director- School of Architecture & Landscape
Architecture

ASU L Criteria Criterion

Prof. Renata Hejduk, School of Architecture and Landscape Architecture

APH 421: First Concepts: What is...? The writing, philosophy, and culture of architecture

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. APH 313-314 or APH 300 are required prerequisites for this course. There is an Honors Footnote for this class.

General Description: This lecture, discussion, and online 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, Everyday Urbanism and Architecture, Landscape, Program, etc. will be looked at in the form of lectures and conversations between the Professor and students as well as online discussions and creative projects. 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.

Criterion 1 & Criterion 2

More than 50 percent of the grade of this course depends upon writing. Only one project is a group project that has each student working individually on research as well as together in the group to produce the final product.

The following 5 assignments are considered in the computation of grades for this course. They are equally weighted. These descriptions are taken directly from the syllabus and I've added supplemental explanation where needed.

Criterion 3

There are 5 substantial writing and critical inquiry tasks/ projects for this class. The following are taken from the syllabus.

Criterion 4

All the writing and speaking assignments are arranged so that they students get feedback either directly from my or from one of our Graduate TAs who help to grade the work as per my criteria. The students are given feedback on the Discussion Board of Blackboard where most of our course work is submitted. About half of the assignments are arranged so that they students put in a first draft for review and feedback and then the final draft is due later in the semester.

To make the Criteria explicitly clear, I've cut out the assignments from the syllabus that support the request for L determination.

Criteria 1, 2, & 3

Assignment # 2

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

Due Online by 11pm October 2

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 or, if you prefer, you may write in general about your position relative to New Urbanism, or discuss a specific New Urbanist Development such as Seaside, Celebration, or Kentlands. 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?

Additional notes:

To prepare for this assignment the students spend a week in an on-line module of about 30 different websites and documents (in addition to their readings) educating themselves on the topic of New Urbanism. New Urbanism is a relatively contentious question in American Architecture and Urban Studies and there are strong arguments for and against its implementation. The students are asked to read on both sides of the argument and then to form their own informed opinion about the subject matter. They are then asked to write an Op-Ed piece for the New York Times (or Wall Street Journal) that reflects their argument for or against the urban strategy. We spend time in class discussing the difference between opinion and argument.

To meet Criterion 2 the students the students read all the recommended readings on the topic, interpret the evidence for and against New Urbanism, and form a reasoned opinion with documented support for their Op-Ed Piece.

To meet Criterion 4 the students are given written feedback in the form of a grading rubric.

Criteria 1 , 2, & 3

Assignment #3

Collage: To House

Due in Pin up for your Section October 14th and 16th

and the paragraph discussing your "Concept" due online on Monday October 13th by 11pm

ONLINE

11X17

Mixed Media

Letter Grade

Read Georges Perec's Essay "The Apartment" (On Reserve).

After spending some time thinking about it, find an idea or passage (or more than one) in it that is meaningful for you, and that gets you thinking about your own understanding of how one designs spaces that people live their everyday lives within.

Use the process and medium of collage, to describe what the term "House" means to you. House does not only mean a single family home in this context. Think about the verb and the noun forms.

Your concept of "house" or "to house" may be a collage essay on how you dwell, how someone you know lives/dwells in their spaces, what dwelling means to you, what happens in a house/home, what doesn't happen in a house/home, how you want to design for everyday life.

Questions of material, space, density, open space, color, light, layers, etc. are all up for grabs in this assignment.

The hope is that the collage informs your studio work, and 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. In the past, students have used their collages in their final reviews very effectively as a way of describing their thesis or core values.

Additional Notes:

In Art and Architecture Curricula, Literacy and Critical Inquiry takes on other forms than only writing. We teach our students in Design to learn how to analyze texts and interpret them and then use them as either inspiration for their design work or to interpret them through design. This process asks the students to not only be able to articulate their response and interpretation to a text or concept through writing, but also to then use an other medium to express their critical understanding and response to that work.

This assignment is part of a larger question that we spend the first part of the semester working on in First Concepts. Our 4th year (senior) Architecture students work on Housing in their Fall Studio. This course coordinates with their studio and they learn the history of Modern Housing while beginning to formulate for themselves what their own understanding and interpretation of the concepts Dwelling, Housing, Home, and To House. This assignment asks them to read an essay by the French writer Georges Perec that deals directly with the concept of home and house. The student are asked to interpret the essay and use it as a springboard for their collage and the short essay (1 page) that they write in conjunction with their 2-D work. The students are asked to present their collage in a review with their classmates and other Architecture Professors and they begin their review by reading their written response and discussing their own interpretation of the concept(s). The students and their reviewers enter into a dialogue regarding the relative success (or not) of their presentation both oral and designed. (This meets

criterion 3) We work with them to understand the value having your ideas supported through design. Often there is a disconnect between what the students are presenting orally and visually. The students are asked to go back and re-work their collage and written work and hand it in at the end of the semester. Through the process of review and reworking their project, the students learn to critically analyze their work and understand how to revise it relative to their own understanding of the criticism they received. This meets Criterion 4.

Criteria 1, 2, & 3

Assignment #4a & b

**Design like you Give a Damn: Activist Architecture Commercial Spot
Team Concept Paper and 1:30 Commercial**

Due Dates:

#4A Due Online October 30th by 11pm

#4B Presented in Class November 18th

Final Cut Posted online by November 22nd by 11pm

Grading:

**Grade 4a Concept Paper/ Story of the Commercial
Letter Grade**

**Grade 4b Commercial Spot
Letter Grade**

Using all the information from our External Links, additional sources and practices that you find, Architecture for Humanities book *Design like you Give a Damn*, you and your teammates will pick an architect or a practice and do a TV/Internet Commercial Spot. See the Good Intentions Kobina Banning Spot for ASU as one example.

Your job is to: convey as much information about the practice, brand the practice, sell the practice, make people want to know more about the practice, support the practice, and generally make being an activist architect/practice seem enticing in one and a half minutes.

You may use any software that you want to make the movie as long as it can run seamless in our class during the presentation.

Additional Notes:

This assignment corresponds with an online and in class module where the students are introduced to the work of Activist Architects and Urbanists. The students spend a week in class with lectures and films and then a week online going through about 30 links to websites and documents that explain and illustrate the work of architects and urbanists who are committed to social justice and activism. The students are asked to form themselves into groups of 3 who concentrate on 1 of about 20 different firms or single architects. The students then deeply research, gather information upon, interpret and analyse the work (written and designed) of their chosen firm and then evaluate it. They then decide how they want to portray the value system of this architect or firm in a short commercial which they produce, write, design, and present to the class. The students are asked to write a short paper that presents clear vision of how they are interpreting and re-presenting the work of this firm. The short paper is posted on line and I read all of the essays (1 from each group—about 20 groups) and give the students feedback on how concise and clear their argument for and analysis of the work is. The students make their commercial spots, post them on You-Tube, present them in class for class review (Criterion 3) and discussion, and then post a final essay online that clearly articulates their understanding of the work and their argument for it. (This meets Criterion 4)

Criteria 1, 2, & 3

Assignment # 5a & b

"This I Believe"

Due Dates:

November 30th Your Essay due online by 11pm

November 30th Start claiming your peer review 11:01

December 3rd Peer Review Due online by 11pm

December 4th In class discussion and readings of essays

350-500 Words

Grade: Letter

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>

Additional Notes:

This assignment continues with one of the objects of this course, to help students begin to critically analyze their work as young architects, understand the role and responsibility of the designer in society, and position their own value system relative to and as a supporting component of their work. This assignment is probably the most difficult one that they undertake and it belies its simple question. The students are asked to think about, analyze, interpret, and articulate their own value system or philosophy. They are asked to spend quite a bit of time over the semester on the NPR website listening to and reading the various essays that date back to the 1950s. They are given feedback from their peer group in the form of peer review where each student is given a clear set of guidelines on how to peer review each other's work. See Student Guide for Peer Reviews below. A number of the students who write the most compelling essays are asked to present their work to the class, where we engage in a discussion about the assignment and the importance and difficulty of articulating a belief system.

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*)

Criteria 1, 2, & 3

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.

Additional Notes:

The students are required to go to our School of Architecture and Landscape Architecture weekly public lecture series that consists of about 8 lectures during the semester by top architects and historians in the field from all over the world. The students are asked to post a journal entry online after the lecture that critically analyzes and interprets the lecture as well as posits their response to the work and the content. These entries are usually about 2-3 paragraphs long. The TAs and I respond to each of their entries for the first 3-4 lectures and give them feedback on whether or not they are writing with clarity and meaning or simply reiterating the theme of the lecture or giving their opinion of the lecture. (Meets Criterion 4) We work with them to help them learn to use positive criticism to articulate their response and to think about what the work they saw or the lecture they heard offers to them as young designers. If they have a negative response to the work or the lecture and simply give their opinion of it, we work with them to understand how to critically analyze what they found untenable or uninteresting and how to articulate that and then think about why they are forming those opinions. The process of writing and feedback for the first half of the semester helps them to write more complex and thoughtful journal entries for the remainder of the semester.

First Concepts

What is...? The writing, philosophy, and culture of architecture

APH 494
School of Architecture
Faculty: Renata Hejduk
renata.hejduk@asu.edu
Hybrid Course: Tuesdays & Thursdays 3:00-4:15 and Online
AED 68

Fall 2008
Arizona State University
Office CDS 303 x5-8250

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. APH 313-314 or APH 300 are required pre-requisites for this course. There is an Honors Footnote for this class.

General Description: This lecture, discussion, and online 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, Everyday Urbanism and Architecture, Landscape, Program, etc. will be looked at in the form of lectures and conversations between the Professor and students as well as online discussions and creative projects. 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 in an online environment. Some weeks we are entirely online, some weeks we are entirely in the classroom, and some weeks we are in a hybrid of the two. PLEASE CHECK YOUR SCHEDULE EACH WEEK TO SEE WHERE AND HOW WE ARE MEETING THAT WEEK.

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.

- 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.
- Doordan, Dennis. *Twentieth Century Architecture*, New York, Abrams, 2002
- Conrads, Ulrich, *Programs and Manifestoes on 20th Century Architecture*, Cambridge, MIT Press, 1975

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.
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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. See the University Student Code of Conduct for specifics.

SCHEDULE OF CLASSES, ASSIGNMENTS, & SALA LECTURES

Note: Bolded dates are our Face to Face meetings.

Week 1

- August 26** Introduction to the Class
- August 28** What is Home? Assignment # 1 Part A Undertaken in Class: Home

Week 2

- September 1 Assignment # 1 Part B Due Online by 11pm
- September 2** What is Public Space? Who is "The Public?"
- September 3 LECTURE SERIES: Wendell Burnette
- September 4** What was Modernist Housing and the Modern House? Film

Week 3

- September 9** What were some mid-century Housing Solutions? From Radburn to Pruitt Igoe
- September 11** What are Memorials? Memorials, Memory, & Architecture

Week 4

- September 16** Housing Typologies and Solutions, Guest Lecturer Prof. Tom Hartman
- September 17 LECTURE SERIES: Kristina Hill
- September 18** What is Collage?

Week 5

- September 23 ONLINE: New Urbanism Module
- September 24 LECTURE SERIES: John Kane
- September 25 ONLINE: New Urbanism Module

Week 6

September 30 **What is Everyday Architecture and Urbanism?**

October 1 *LECTURE SERIES: Dennis Pierpz*

October 2 ONLINE: Assignment #2 New Urbanism Op Ed Due by 11pm

Week 7

October 7 **Why should you give a damn? Activist Architecture**

October 9 No Face to Face Meeting Extended Office Hours this week to discuss your collages

Week 8

October 13 Assignment #3 Collage Concept Due Online by 11pm

October 14 **Assignment #3 Collage Pin Up Hartman & Underhill**

October 15 *LECTURE SERIES: Tim Culvahouse*

October 16 **Assignment #3 Collage Pin Up Murff & Ryan**

Week 9

October 21 Online Module: Good Intentions: Design Like you Give a Damn

October 23 Online Module: Good Intentions: Design Like you Give a Damn

Week 10

October 28 **What is Critical Regionalism? Guest Lecturer Dr. Thomas Morton**

October 29 *LECTURE SERIES: Gordon Gill*

October 30 Online: Assignment #4a Due Concept /Story of Commercial Online by 11pm

Week 11

November 4 **What is Modernism? ELECTION DAY VOTE!!!**

November 5 *LECTURE SERIES: Tom Leader*

November 6 ONLINE LECTURES: What is Pop? And What is Postmodernism?

Week 12

November 11 VETERANS DAY OBSERVED

November 13 **Review for Exam**

Week 13

November 18 **Assignment # 4b Design like you Give A Damn Commercial Presentations**

November 19 *LECTURE SERIES: Christof Jantzen*

November 20 **Exam**

November 22 Assignment #4b Posted Online with Group Commentary by 11pm

Week 14

November 25 ONLINE: Work on Assignment # 6 "This I Believe"

November 27 THANKSGIVING HOLIDAY OBSERVED

November 30 Assignment #5a This I Believe Posted Online by 11pm

November 30 Assignment #5b Start Claiming "This I Believe " Assignment for Peer Review 11pm

Week 15

December 2 **What is Post Structuralism? What is Deconstruction? Who is Jacques Derrida and how do you pronounce his name?**

December 3 Assignment #5b Peer Review Due by 11pm

December 4 **"This I Believe" In class reading and discussion**

Week 16

December 9 **Last Class**

SCHEDULE OF READINGS

Introduction to the class

- **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*.

What is Home?

BRING PENCILS AND ERASERS TO CLASS ON THURSDAY

Read Bachelard AFTER class on Thursday

- **Bachelard**, Gaston. Chapter 1, "The House: From Cellar to Garret. The Significance of the Hut" in *The Poetics of Space*, trans. Maria Jolas. [Book On Reserve](#)

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](#).
- **Libeskind**, Daniel. "The Space of Encounter" in Jencks
- **Nealon**, Jeffrey and Susan **Searls Giroux**. "Difference" in *The Theory Toolbox*, pp.157-188
- **Jacobs**, Jane. *The Death and Life of Great American Cities* (1961) In Jencks

What was Modernist Housing and the Modern House?

- **Stirling**, James. "From Garches to Jaoul: Le Corbusier as Domestic Architect in 1927 and 1953" (1955) in Jencks, *Theories and Manifestoes*.
- **Le Corbusier**/Pierre Jeanneret "Five Points Towards A New Architecture" (1926) in Ulrich Conrads, *Programs and Manifestoes on 20th century Architecture*.
- **Gropius**, Walter "Principles of Bauhaus production" in Ulrich Conrads, *Programs and Manifestoes on 20th century Architecture*.
- **Haring**, Hugo "The House as an Organic Structure" in Ulrich Conrads, *Programs and Manifestoes on 20th century Architecture*.
- **Doordan**, Dennis. "Housing" pp. 3- 32, 45-75,

What are Memorials? Memory and Architecture

- **Rossi**, Aldo, "The Architecture of the City" (1966) and "An Analogical Architecture" (1976) in Jencks
- **Bloomer**, Kent and Charles Moore, "Body, Memory, and Architecture" in Jencks, *Theories and Manifestoes*.
- **Doordan**, Dennis, pp. 285-289

What were some mid-century Housing Solutions? From Radburn to Pruitt Igoe

- **Habraken**, N. John. "Supports: An Alternative to mass Housing" in Jencks, *Theories and Manifestoes*
- **Doordan**, Dennis, pp. 155-160, 167-181
- **Schultz**, Robert, "The Levittown Look" in *Architecture of The Everyday*, eds., Steven Harris and Deborah Burke, pp. 182-190 (almost entirely floorplans) [Book On Reserve](#)

What's new in Housing?: Dutch and Otherwise

- **Hayden**, Dolores. "What would a non-sexist City be Like? Speculations on Housing, Urban Design, and Human Work." in Jencks, *Theories and Manifestoes*.
- Other readings to be announced

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
- **Ray**, Mary- Ann, " Gecekonu" in *Architecture of The Everyday*, eds. Steven Harris and Deborah Burke, pp. 153-165 (almost entirely images) [Book On Reserve](#)
- **Nealon**, Jeffery and Susan Searls **Giroux**, "Space/Time" in *The Theory Toolbox*, pp. 109-124

What is New Urbanism and Traditional Neighborhood Design?

- **MacCannell**, Dean. "New Urbanism and its Discontents" (1999) in *The City Cultures Reader*, pp. 382-395. [Course Reader](#)
- **Duany & Plater-Zyberk**, "Traditional Neighborhood Development" 1989 in Jencks, *Theories and Manifestoes*.
- **The Urban Villages Group**, "Urban Villages" 1992 in Jencks, *Theories and Manifestoes*.
- **Calthorpe**, Peter "The Next American Metropolis" 1993 in Jencks, *Theories and Manifestoes*.
- **Doordan**, Dennis, pp. 250-252
- Read New Urbanism External Links on Blackboard

Why should you give a damn?

- **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.
- **Fathy**, Hassan "Architecture for the Poor" 1969 in Jencks, *Theories and Manifestoes*.
- "We Demand!" (1963) in Ulrich Conrads, *Programs and Manifestoes on 20- century Architecture*.
- **Doordan**, Dennis, pp. 220-224
- **Mockbee**, Samuel. "The Role of the Citizen Architect" in *Good Deeds, Good Design: Community Service Through Architecture*, ed. Bryan Bell. [Book On Reserve](#).
- **The Face of Human Rights** , External Link on Blackboard
- Read All Good Intentions External Links on Blackboard

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. Under External Links on Blackboard

What is Critical Regionalism?

- **Frampton**, Kenneth, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance" in *The Anti-Aesthetic: Essays on Post Modern Culture*, ed. Hal Foster. [Book On Reserve](#).
- **Doordan**, Dennis, pp. 226-227 (Zumthor), 257 (Murcutt)-258
- **Tzonis and Lefaivre** Reading to be Announced

What is Modernism? The Modern City, Architecture, and Painting

- **Doordan**, Dennis, pp. 3-73 (by this point in the semester you should have read all of the first part of the Doordan book)
- **Le Corbusier**, Towards a new architecture: guiding principles, (1920) in Conrads, *Programmes and Manifestoes*.
- **CIAM**, La Sarraz Declaration, (1928) and Charter of Athens (1933) Conrads, *Programmes and Manifestoes*.
- **El Lissitsky**, Ideological Superstructure, Conrads, *Programmes and Manifestoes*.
- **Wright**, Frank Lloyd, Young Architecture, Conrads, *Programmes and Manifestoes*.
- **Simmel**, Georg. "the Metropolis and Mental Life" in ed Neil Leach, *Rethinking Architecture*. [Book On Reserve](#).

What is Pop?

- **Hopkins**, David "Blurring Boundaries: Pop Art, Fluxus, and their Effects" in *After Modern Art 1945-2000*, pp. 95-104, 110-128. [Chapter Copy On Reserve](#).

What is Post Modernism? Art and Architecture

- **Lyotard**, Jean Francois. 'Introduction to The Postmodern Condition' and 'What is Postmodernism?' in fr. *Art in Theory: 1900-1990* Charles Harrison and Paul Wood, eds. [Book On Reserve](#)
- **Haberman**, Jurgen "Modern and Post Modern Architecture" in ed, Neil Leach, *Rethinking Architecture*, pp. 227-235. [Book On Reserve](#).
- **Nealon and Giroux**, " Posts" in *Theory Toolbox* pp. 125-140
- **Jencks**, Charles, "Adhocism" (1972), "The Rise of Post Modern Architecture" (1975) in Jencks
- **Venturi**, Robert, Steven Izenour, and Denise Scott Brown "Learning from Las Vegas" (1972) in Jencks
- External Link to Postmodernism Film under External Links on Blackboard
- **Doordan**, Dennis, pp. 201-212, 218-220, 246-249

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

- **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](#).
- **Doordan**, Dennis, 212-218, 232-239, 240-241, 260-261 (Gehry)
- External Link to Jacques Derrida Film under External Links on Blackboard

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 a & b August 28-

Home

Undertaken In Class on August 28-and the September 1 part B Due online by 11pm

Part A : In Class Assignment: Exercise To Be Undertaken in Class

Part B: Take your exercise home and see Assignment 1 Part B in Course Documents .

Assignment # 2

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

Due Online by 11pm October 2

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: To House

Due in Pin up for your Section October 14 and 16

and the paragraph discussing your "Concept" due online on Monday October 13th by 11pm ONLINE

11X17

Mixed Media

Letter Grade

Read Georges Perec's Essay "The Apartment" (On Reserve).

After spending some time thinking about it, find an idea or passage (or more than one) in it that is meaningful for you, and that gets you thinking about your own understanding of how one designs spaces that people live their everyday lives within.

Use the process and medium of collage, to describe what the term "House" means to you. House does not only mean a single family home in this context. Think about the verb and the noun forms.

Your concept of "house" or "to house" may be a collage essay on how you dwell, how someone you know lives/dwells in their spaces, what dwelling means to you, what happens in a house/home, what doesn't happen in a house/home, how you want to design for everyday life.

Questions of material, space, density, open space, color, light, layers, etc. are all up for grabs in this assignment.

The hope is that the collage informs your studio work, and 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. In the past, students have used their collages in their final reviews very effectively as a way of describing their thesis or core values.

Assignment #4a & b
Design like you Give a Damn: Activist Architecture Commercial Spot
Team Concept Paper and 1:30 Commercial

Due Dates:

#4A Due Online October 30th by 11pm

#4B Presented in Class November 18th

Final Cut Posted online by November 22nd by 11pm

Grading:

Grade 4a Concept Paper/ Story of the Commercial
Letter Grade

Grade 4b Commercial Spot
Letter Grade

Using all the information from our External Links, additional sources and practices that you find, Architecture for Humanities book *Design like you Give a Damn*, you and your teammates will pick an architect or a practice and do a TV/Internet Commercial Spot. See the Good Intentions Kobina Banning Spot for ASU as one example.

Your job is to: convey as much information about the practice, brand the practice, sell the practice, make people want to know more about the practice, support the practice, and generally make being an activist architect/practice seem enticing in one and a half minutes.

You may use any software that you want to make the movie as long as it can run seamless in our class during the presentation.

Assignment # 5a & b Due

"This I Believe"

Due Dates:

November 30-Your Essay due online by 11pm

November 30- Start claiming your peer review 11:01

December 3- Peer Review Due online by 11pm

December 4- In class discussion and readings of essays

350-500 Words

Grade: Letter

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>

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