

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department/School School of Arts, Media & Engineering

Prefix: ame Number: 130 Title: Prototyping Dreams Units: 3

Course description:

How do you build your dreams? Explores ~~the idea of~~ inspirational prototyping across multiple media, including physical fabrication, science fiction, virtual worlds and film. Students create and iterate their own prototypes for visions of the future: new technologies, solutions to challenges, and tools or systems that expand the horizon of human potential. These prototypes do not have to be functional tools, but they must be functional stories, effectively sharing the creator's vision with others. Just as the Star Trek communicator inspired early cellphones, these prototypes will help shape new conversations about the future we want to build. Surveys a series of creative paradigms for inspirational prototyping, including design fiction, rapid fabrication and 3D printing, science fiction prototyping, gaming and virtual world-building.

techniques

can

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent-numbered course with topics? No

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Chair/Director Initials

Requested designation: Literacy and Critical Inquiry-L

Mandatory Review: No

Note- a separate proposal is required for each designation.

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucic@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

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.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Althea Pergakis E-mail althea.pergakis@asu.edu Phone 4809651010

Department Chair/Director approval: (Required)

Chair/Director name (Typed):

Sha Xin Wei

Date:

Chair/Director (Signature):

Sha Xin Wei

7 Sep 2017

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

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, 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 that have little to do with language in the usual sense (words), but the analysis of written and spoken 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 skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

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.

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.

Revised April 2014

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"/>	<p>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <i>In-class essay exams may not be used for [L] designation.</i></p>	syllabus
<p>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.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; 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-1".</p> </div> <p>C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p>	attached assignments
<p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; 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-2".</p> </div> <p>C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments.</p>	attached assignments
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; 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-3".</p> </div> <p>C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<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>	syllabus
<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: 20px; text-align: center; margin: 20px 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	General Studies Designation
AME	130	Prototyping Dreams	L

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)
1	writing projects make up 80% of students grades (60% in short writing projects and 20% in the group final)	syllabus - pages 2-3
2	Several projects involve critial review	Assignment descriptions - most projects require it explicitly
3	Projects are of suffiicent difficulty and detail	assignment descriptions
4	Smaller writing assignments are given at regular intervals, with time between each project to give feedback	syllabus - pages 5-6

1 Results | Active Filters:

Fall 2017 Subject AME Number 130 Search by keyword Clear All Filters
Advanced Search

Course	Title	Units	GS
AME 130	<p>Prototyping Dreams</p> <p>How do you build your dreams? Explores the idea of inspirational prototyping across multiple media, including physical fabrication, science fiction, virtual worlds and film. Students create and iterate their own prototypes for visions of the future: new technologies, solutions to challenges, and tools or systems that expand the horizon of human potential. These prototypes do not have to be functional tools, but they must be functional stories, effectively sharing the creator's vision with others. Just as the Star Trek communicator inspired early cellphones, these prototypes will help shape new conversations about the future we want to build. Surveys a series of creative paradigms for inspirational prototyping, including design fiction, rapid fabrication and 3D printing, science fiction prototyping, gaming and virtual world-building.</p> <p>Allow multiple enrollments: No Primary course component: Integrated Lecture/Lab Repeatable for credit: No Grading method: Standard Grading</p> <p>Offered by: Herberger Institute for Design and the Arts -- Arts, Media and Engineering Sch T Credit is allowed for only AME 130 or AME 194 (Prototyping Dreams)</p>	3	

Showing 1 to 1 of 1 entries

AME 130
Prototyping Dreams
Autumn 2017

Meetings: Tuesday and Thursday
12:00-1:15pm, Stauffer B125

Teaching Team:

Stacey Moran Nocek, Professor: moran.noccek@asu.edu
Stauffer B243

Office Hours: Wednesday mornings 8-10am and by appointment

Gabby Isaac, Teaching Assistant: gabbyisaac07@yahoo.com
Students from Abromaitis - Gonzales

Joshua Gigantino, Teaching Assistant: joshua.gigantino@asu.edu
Students from Gray - Olmedo

Leslie Smith, Teaching Assistant: leslie.l.smith@asu.edu
Students from Olsen to Zubiate

All TA Office Hours and locations TBA

Course Description

Welcome to Prototyping Dreams! This course has the following learning objectives:

- 1) to introduce Digital Culture majors to concepts in Design Studies, a transdisciplinary field that challenges students to understand and influence the underlying processes shaping contemporary life;
- 2) to guide students through exercises of reading and writing critically;
- 3) to develop critical thinking and communication skills;
- 4) to write Creatives' Essay, and to articulate the worldly significance one's own and others' creative works;
- 5) to involve students in techniques of active learning, collaborative environments, and sharing communities.

A prototype is normally understood to be a preliminary model of a product. Prototypes are smaller, cheaper, and easier to test and thus don't carry the risks of real production if they fail. But prototypes do fail; in fact, I want to suggest that failure is what defines their inherent value. Prototypes teach us how to problem solve, think creatively, and to try, try again. To that end, this course takes seriously the productive and conceptual nature of prototyping as tinkering, as the combination and recombination of stuff we call "dreams." Since in prototyping we can always expect another iteration, the course also focuses on the aspects of failure necessarily bound up with prototyping. In all of our tinkering, we will keep in mind that each iteration is another opportunity to try and fail. The words of Samuel Beckett are particularly illustrative as a mission statement for this course: "Ever Tried. Ever failed. No matter. Try again. Fail again. Fail better." Effort and enthusiasm count!

How do we build (or fail to build) our dreams? Dreams are tricky things to prototype, because they are essentially unreal. Is prototyping our dreams as simple as bringing the imaginary into reality? Making manifest our ideas? In the first half of this course, we will explore different kinds of dream-

like things through texts of literary theory, texts which address allegory, myth, metaphor, and creative writing. These notions will guide our thinking...and even our thinking about thinking, that is to say, our exploration of dreams will help to highlight the ways in which typically “literary” devices actually structure what it is we are allowed to think. In the second half of the course, we will investigate notions of space and place through speculative fiction and Continental philosophy. A group project on “Urban Dreaming” will ground our work; looking to the urban environment on ASU campus and the surrounding areas, students will create a speculative space of the very own!

Learning Objectives

- Understanding of and ability to use practices of composition and revision;
- Understanding of and ability to use practices of active reading;
- Ability to draw connections among ideas;
- Ability to use narrative effectively;
- A strong sense of critical self-reflection in making creative choices about form and content;
- Ability to look at problems differently, that is, not as directly in need of a solution, but as opportunities for thinking, imagination, and creativity;
- To utilize strategies for critical thinking
- To think across disciplines;
- To become active learners, to be involved in and take responsibility for your own educational process.

Required Materials

China Miéville, *The City & The City* (buy this from your favorite bookstore. It’s not at the ASU bookstore).

Print-outs of all readings (from blackboard)

Composition Notebook, pen/pencil

Course Expectations

Reading and Writing. *Prototyping Dreams* is an intensive reading and writing course. Students are expected to read 20-50 pages of difficult theoretical readings per week and over the course of the semester to produce multiple forms of writing, including journaling, essays, active reading and note-taking, artist statements, and creative writing.

Printing: Students are expected to print out the reading materials that are being discussed for the day, and bring any other requested materials as well (highlighters, notes, etc.). All papers will be turned in both digitally and physically, so you will also print out your written assignments to give to your TA. Please plan ahead for this.

No Technology Policy*: Silence all devices and put them away. There should be no devices on the tables during class. Take notes using pencil/pen and paper in your composition notebook. (You can transfer notes to your laptop later; you will remember it better that way!).

Collaboration: Students will collaborate with each other, both in casual class discussions and group activities, and in more formal group assignments.

Attendance: Students are expected to attend every class except in extreme cases (e.g., documented illness, death in the family, or sanctioned university activities). Attendance will be taken; more than 3 absences will seriously affect your grade.

Arrive on time: Students are expected to arrive on time. Please arrive to the room in plenty of time to find your seat, turn off your phone, and arrange your materials so that we can begin on time.

***The Question Concerning Technology**

It's undeniably true that technology has transformed our lives. It is incredibly useful – life-saving, even –but it can also be seductive and addictive. Although technology is now ubiquitous, it is not the case that technology is simply good or bad, but rather, its usefulness needs to be assessed, I believe, on a case-by-case basis. There is a strong case being built by media theorists, clinicians, and philosophers that technology is not only jettisoning us into bright futures, but in some cases, is also quite harmful. At the very least, in a classroom devoted to reading, writing, talking, and sharing, technology is a distraction. ***I ask that you please put away all devices for the 75 minutes we share a room together.*** This course has been carefully designed to be decidedly lo-tech, that is, we will use rudimentary tools to foster creative thinking, tools that any preschooler could use: paper and pencils, crayons and markers. This is not meant to be condescending in any way, quite the contrary: with lo-tech materials, students are encouraged to develop their speaking, writing, and communication skills, to explore their creative thinking skills, and most of all, to work together. This lo-tech space also places us on an even playing field because it helps to remove us from the pressures of perfectionism and shiny finished products. In this class, we will privilege **process** instead of product, **problems** and questions instead of solutions, and **bursts of insight** instead of knowledge.

Further reading:

Sven Birkerts, *Changing the Subject: Art and Attention in the Information Age*, 2015.

Nicholas Carr, *The Shallows: What the Internet is Doing to our Brains*, 2011.

Jaron Lanier, *You are Not a Gadget: A Manifesto* (2011).

Michael Patrick Lynch, *The Internet of Us: Knowing More and Understanding Less in the Age of Big Data*, 2016.

Sherry Turkle, *Reclaiming Conversation: The Power of Talk in the Digital Age*, 2016.

Sherry Turkle, *Alone Together: Why we Expect More from Technology and Less from Each Other*, 2011.

Grading and Assignments

Participation – 20%

Participation is a tricky thing in classrooms; usually it refers to attendance and raising your hand to contribute to class discussions. It includes asking questions and providing thoughtful answers. However, in a large lecture class (or even in a small seminar), many people feel uncomfortable speaking up, drawing attention to themselves and their thinking process. And with nearly 200 students in this class, we won't have time to hear from most of you. Therefore, your participation will be evaluated on the usual things, but also on the following:

- Arriving to class on time and signing in quickly
- Bringing printed copy of reading to class every day
- Adhering to the “no-technology” rule
- Completing homework assignments
- Visiting office hours
- Having discussion via email
- In-class writing

- Following directions
- Active listening and Note-taking
- Helping your peers whenever you can
- Contributions to group work

Short Writing Projects – 60%

Full descriptions will be handed out in class and will be available on Blackboard. Papers are 3-5 pages each.

(15% each):

- Found Poem + Artist Essay
- Creation-story
- Unreality Map
- Palimpsest Project

Group City Project – 20%

Full description will be handed out during class.

Extra Credit – will be available. Stay tuned!

University Guidelines

Absence Policies

Sanctioned Absences

Students who must miss class for religious observances or for university-sanctioned activities should contact the instructor within the first two weeks of the semester to discuss any planned absences.

Respect and Open Discourse

This class will be a safe and open place for learning. Students are expected to model this ideal of university education in their own behavior by arriving at class on time with their assignments completed, ready to contribute to the conversation. The classroom should be a place for critical discussion where rational disagreement and debate is welcome without compromising our respect for one another and for the principle of open dialogue. Language and behavior that damages or demeans peers will not be tolerated.

Threatening and Disruptive Behavior

As a protected space for intellectual work, this class has a zero-tolerance policy for threatening and/or disruptive behavior. Any student who engages in such behavior will face immediate consequences in accordance with the Student Services Manual SSM 104-02.

Academic Integrity

Plagiarism and other forms of academic dishonesty will not be tolerated. Plagiarism means presenting someone else's ideas and words as though they were your own – and this includes (but is not limited to) copying and pasting material from the Web into your own work without properly quoting, paraphrasing, and/or citing it. Although in some work settings it is ok to crib boilerplate text and to paraphrase ideas without attribution, this class is not one of those settings. Students are

expected to be familiar with the Student Academic Integrity Policy, a standard to which they will be held accountable: <https://provost.asu.edu/academicintegrity>.

Individual Accommodations

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<http://www.asu.edu/studentaffairs/cd/drc/#>; Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step to take at the beginning of the semester as accommodations may be difficult to make retroactively.

Writing Tutors are available in person and online:

<https://tutoring.asu.edu/student-services>

Course Schedule

The course schedule is a guide, and not written in stone. It is subject to change according to our progress as a group. It is your responsibility to keep abreast of changes.

Thursday, August 17

Welcome and Introduction

Dreams are Illusions...

Week 1. August 22-24: Allegory

Plato, *The Republic*, "The Cave Allegory"

Week 2. August 29-31: Day-dreaming and art

Sigmund Freud, "The Creative Writer and Day-Dreaming"

Week 3. September 5-7: Mythical Stories

Roland Barthes, *Mythologies*, "Toys," and "Einstein's Brain"

DUE: Found Poem on Freud's text

Dreams are Imaginative Fictions...

Week 4. September 12-14: Metaphorical thinking

George Lakoff and Mark Johnson, *Metaphors We Live By*

Week 5. September 19-21: Storied Lives

Thomas King, *The Truth about Stories*

Dreams are Ideals: design interlude

Week 6. September 26-28: Designing futures

What design (studies) Can Do: Speculative futures of design

Anthony Dunne and Fiona Raby, *Speculative Everything*

DUE: Creation Story

C-4

Week 7. October 3-5: Drawing new worlds

Bruno Latour, "A Cautious Prometheus: A Few Steps Toward a Philosophy of Design"

Urban Dreaming...

Week 8. October 10-12: Fall Break

Please start reading China Miéville's novel, *The City & The City*

Week 9. October 17-19

China Miéville, *The City & The City*

Week 10. October 24-26: Re-enchanting the World

Michel de Certeau, "Walking the City" and "Spaces and Places"

DUE: Unreality Map

Organize Groups for Urban Dreaming Project – choose your place

Week 11. Oct 31-November 2: Inhabiting Your City

De Certeau, continued

Week 12. November 7-9:

Jane Bennett, "The Wonder of Minor Experiences"

Watch "Dictionary of Obscure Sorrows"

Week 13. November 14-16: Rethinking Historical Time

Michel Foucault, "Heterotopias"

DUE: Group Project, Urban Dreaming

Week 14. November 21 [Thanksgiving Holiday]

Foucault, continued

Week 15. November 28-30

Student Presentations

FINALS WEEK Dec 2-4

DUE: Palimpsest Project Tuesday, December 2.

Have a wonderful break!

List of readings, condensed from Syllabus. Particular readings may change from semester to semester.

Plato, *The Republic*, "The Cave Allegory"

Sigmund Freud, "The Creative Writer and Day-Dreaming"

Roland Barthes, *Mythologies*, "Toys," and "Einstein's Brain"

George Lakoff and Mark Johnson, *Metaphors We Live By*

Thomas King, *The Truth about Stories*

Anthony Dunne and Fiona Raby, *Speculative Everything*

Bruno Latour, "A Cautious Prometheus: A Few Steps Toward a Philosophy of Design"

China Miéville, *The City & The City*

Michel de Certeau, "Walking the City" and "Spaces and Places"

Jane Bennett, "The Wonder of Minor Experiences"

Michel Foucault, "Heterotopias"

C2 & C3

Example/Past Assignments:

Due to the nature of the class, readings and particulars change from semester to semester. Attached are assignments from Spring and Fall 2017. These are intended to give a general "feel" of what the assignments are and will be.

If further clarification is needed, please contact Althea Pergakis, Undergraduate Education Coordinator for the School of Arts, Media and Engineering, at althea.pergakis@asu.edu

C2&C3

AME 130 Prototyping Dreams

Autumn 2017

Stacey Moran Nocek

Assignment #1: Found Poem + Creatives' Essay

DUE: Tuesday September 5

Directions

Your assignment has two parts: **first, create a found poem** using Freud's essay, "Creative Writers and Day-Dreaming." Don't forget to give your poem a title! **Second, write a two- to three-page "Creatives Essay" on the work you created.** See attached handout, "Creatives' Essay: a different conception of 'the crit.'"

History of the Found Poem

Found poetry is linked to Dadaism. In Europe and North America, the Dada art movement coincided with the outbreak of World War I, and many Dadaists were protesting against the nationalist and colonialist interests motivated by bourgeois capitalist society which they believed were the cause of the war. Cultural and intellectual conformity, they thought, contributed to these ideologies. The question for Dadaists, then, is how to call into question these conventional systems? Artists like Marcel Duchamp placed everyday objects (like a urinal) into museums and in so doing, called into question the objects, the nature of art, as well as the nature of aesthetic experience.

Stylistically, found poetry is a "re-appropriation" that gives ordinary things new meaning by putting them into new contexts and creating new combinations or juxtapositions. Found poetry cuts words and phrases out of a non-poetic text in order to create a poetic one. As a form of collage, found poetry uses only the words from the original non-poetic text (no new words! - this is the "found" aspect of the exercise). The words are then reframed as poetry, for example, by re-arranging words, re-ordering lines, creating new spacing, adding emphasis through repetition or the shape of the lines, giving rhythm to combinations, using new fonts (this is where the originality and creativity come in!). The only thing you *cannot* do in a found poem is add new words.

Creating a found poem involves a series of oscillating acts. In the **first** act of reading the original text, the reader is involved in the act of empathetic listening, that is, observes carefully, listens to what the text is saying, and is attentive to the details and nuances. You will need to be aware of (but not reproduce) the original. In the **second** act of poetic creation, the artist moves on from the first act and creates something new. The artist mines the text for words that they like or need. As an artist, this requires the creative re-organization and re-use of a given set of materials to produce something distinctly one's own. Your poem might remember, but should not directly reflect the topic, theme, or ideas of the original; in fact, it's best if it strays off into its very own territory. As you shape your poem, make the words your own. Found Poetry reorders, refashions, recycles, and rewrites. It is an original text that "swings between two poles" as it honors the past but is faithful to its own present. The **third** act of writing the Creatives' Essay involves weaving the first two acts together, finding resonances between the old and the new.

C2 & C3

I-Story
Short Writing Assignment #2
Prototyping Dreams, AME 130
Instructor: Stacey Moran Nocek
DUE: Wednesday, February 15

In order to receive full credit for this assignment, your folder must include *all of the following* (see detailed descriptions below):

- orbit map
- 3 freewrites (VIP, sacred object, watershed moment)
- self-portrait
- list of character traits
- timeline (five years filled in)
- Dear John letter
- Futurology narrative (5 pages)
- Final reflection/Artist Statement (see other handout for directions; 2-3 pages)

Steps to complete in Class:

1. Orbit Map. You play the starring role in your life; who are the people in your inner circle? Who makes up your supporting cast?
2. Three Freewrites:
 - a. VIP. Who is one very important person in your inner circle. Think of a moment you shared with that person and write about what happened. What were you thinking, feeling, hoping for, expecting?
 - b. Sacred Object. What is something that you own and has special value and meaning for you. **Freewrite** on your sacred object. What it is, why it is meaningful for you? Describe any/all associations or memories attached to your object.
 - c. Watershed moment. Describe a past event in your life where things could have gone VERY differently. Why was that moment particularly vulnerable? How many different ways could things have turned out? Did they turn out for the best or not? Why or why not? What could you (or others) have done differently to affect that moment? Why do feel that moment is so important for you?
3. Timeline. Create a timeline with 15 points on it. Leave the first one blank. The second one is TODAY.
4. Fork in the Road/Watershed moment. Mark your Watershed Moment (above) as the first point on your timeline. This is the moment of the birth of your other self, your shadow self.
5. Sketch out the character traits of your shadow self (the person who took the other road at the fork).
6. Dear John letter. Say good-bye to your present self. Tell yourself why you are heading off in a different direction, where you hope you to be in the future.

C2 & C3

7. Fill in your timeline for your shadow self (five years out). Starting with your watershed moment (time #1), jump to today (time #2): where is your shadow self today? Follow your shadow self along the timeline: where are they next month, next year, and so on? Think about your shadow self's character traits and life so far as you plot their future.

Steps to complete at Home:

8. Futurology narrative (see below)
9. Final reflection (see below + How to Write a Creatives' Essay)

Futurology Narrative (5 pages). In which you fashion a narrative and tell a story in which your shadow self plays the leading role. Using all the materials you have gathered so far, bring to life the world of your shadow self. Organize that story however you would like – be creative! *Two elements are required:* include your watershed moment (that's the origin of your shadow self), and your future (where you five years from now). How you tell that story is entirely up to you.

Reflection (2-3 pages). In which you analyze your experience of this exercise in terms of Dunne & Raby's notion of "speculative design." What is their definition of speculative? What is it used for? Why do we need it, according to them? Apply these concepts to your futurology narrative: How do you see yourself (this one here) differently now that you have another self to compare it to? How does your future appear to you now, after having imagined your other self in your place? Does the future seem more or less real than previously? Can you see more clearly your own possible future(s)? To what extent has "reality" or "the future" changed for you? Has reality become any more (or less) malleable? In what sense? Try to be as specific as you can, using examples from our exercises. A strong reflection will not simply give a "play-by-play" of how you wrote your story, but will draw on the connections between the concepts in the text, the nature of speculation, and how your own thinking and writing demonstrate those.

Criteria for assessment of creative projects:

- *Creativity:* how original, innovative and daring is it? Does the assignment reflect the uniqueness of the individual who created it?
- *Communication and Coherence:* Does the assignment effectively tell a story? Does it reveal the thinking process that led you here?
- *Comprehension:* How well does it fulfill the assignment guidelines? Are variations made for a valid reason? Does it explicitly follow directions in an engaging way?
- *Craft and Care:* Was the work done hurriedly, or does it reveal an attention to details and consistency? Are appropriate choices of style made?
- *Courageousness:* Does the student challenge his/her familiar convictions? Does the assignment reveal struggle and growth in thinking?
- *Complexity:* Does the assignment take up theoretical concepts in a straightforward way, simply finding examples of those phenomena and describing them, or does it take into account the full complexity of the readings and evaluate from multiple

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perspectives? (Dunne and Raby, *Speculative Everything* and Thomas King, *The Truth About Stories*)

Criteria for assessment of writing:

- Demonstrates a clear understanding of the material under consideration
- Draws explicit connections between “the work” and the concepts
- Writing is clear and precise, has no spelling, punctuation, or grammar mistakes
- Writing develops smoothly, with transitions linking sentences and paragraphs
- Offers interesting insights
- Demonstrates self-awareness and self-reflection
- Gives agency not only to the author, but to “the work”
- Doesn’t simply answer questions from the prompt, but creates a full and cohesive narrative that is written in the author’s own style

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AME 130 Prototyping Dreams
Spring 2017
Stacey Moran Nocek
Assignment #3 "Eyes on the Street"

In his book, *Outside Lies Magic*, John Stilgoe demands us to "Get out now." Go outside, he says, and "pay attention to everything that abuts the rural road, the city street, the suburban boulevard. Walk. Stroll. Saunter. Ride a bike, and coast along a lot. Explore."

Your assignment is to go to your group's chosen "neighborhood" and sit for one hour, to take notice, and to document what you see. Once you have documented your location alone, you will compare and contrast your experiences and create a collage of your collective neighborhood space.

1. Go to your chosen neighborhood location. You may go alone or as a group, but you should not talk to each other. Just focus on really seeing, noticing the nuances, as Stilgoe asks us to. Read over the text again to make sure you have a feel for what you seeing/looking for.
2. Take photos of your neighborhood. Document the street signs, location, and what de Certeau would call "PLACE."
3. When you are finished photo documenting the site, silence your phone and put it out of sight. Do not use your phone or talk for one full hour.
4. Find a comfortable spot to sit down and really see. Give yourself a good vantage point of the area. You may move once, but try to stay in mainly one place. The goal is to just sit and look and notice.
5. Document in a notebook what you saw. You may write or draw. Don't forget to think about line, space, color, movement, but also about affects, moods, atmospheres.
6. Meet with your group to share your documentation. Compare and contrast, tell stories about your experiences of seeing. Begin to *develop a collective sense of the space* based on everyone's experience.
7. Re-read the two-page description from de Certeau on "Space vs. Place."
8. Using all the materials at your disposal, *create one "collage"* that expresses a collective SPACE of your neighborhood. It should not be representational, but rather, should *express the way in which the place has been transformed into a space in de Certeau's sense. How is the space practiced, embodied, connected by its users deeply, phenomenologically, and anthropologically?*
9. **BE CREATIVE! HAVE FUN!**
10. Each member of the group writes a 2-3 page critical essay to accompany the ONE group collage. Give your own description of the work, what it means, and how it connects to the texts we are reading (use quotations and proper citations) and the concepts we've been exploring. (See handout on how to write this essay).

Follow these recommendations from Stilgoe who asks us to:

acutely notice

make connections

follow leads

raise questions routinely avoided in education and entertainment

uncover layers to see traces of past generations

identify nuances

be childlike

scrutinize things

notice the mysteries of color, light and shadow

see patterns

learn by looking hard

flex the mental muscles

educate ourselves in visual acuity

walk a few paces and see something new

build from awareness to mindfulness to the enduring pleasures of noting and thinking about what one notices

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AME 130 Prototyping Dreams
Spring 2017
Stacey Moran Nocek
Final Project: *Enchanted Cityscapes*

Looking back over the work you've done so far:

1. In the Beginning...

You have placed yourselves into small groups that are organized around a neighborhood. You have visited your neighborhood and spent a full silent hour truly noticing it and enjoying its nuances. You have documented your neighborhood as what Michel de Certeau calls a "place." You have gathered with your group to imagine and transform that place into a collectively felt "space." Together you have created an expression of your space in the form of a psychogeography. Finally, you each wrote a critical analysis of your collective expression.

2. And then we found Poetry...

You have read Cameron Tonkinwise's essay, "Design Away," and from his non-poetic text, you have fashioned a Found Poem. Cutting away at the words of his essay, you have extracted only what matters to you. You made something smaller, but also more meaningful *to you*. Then you wrote a critical analysis, explaining how your own poetic piece resonates with his longer, non-poetic one. The artistry of the found poem operates through subtraction, and yet there is nothing "negative" about it, for in the process of subtracting, you have affirmed your own thoughts, added meaning, and created novelty. Now you truly understand how subtracting from the world can add to it!

Where do we go from here?

Movement One: Subtraction

In "Design Away," Cameron Tonkinwise shows us the ways in which design is always destructive to some extent. We tend to forget this, so he wants reminds us in order to present a form of "elimination design" whereby we become more sustainable by simply creating less stuff. But there's more to it than that: Tonkinwise also explains that design *mediates our engagements with the world*, and *amplifies certain aspects* by reducing or backgrounding other potential experiences of the world. This is because designs don't exist in isolation, but are, rather, a "product-in-its-ecosystem." "No product is an island," Tonkinwise tells us, and there are many contiguous products required for any given product to function (a printer needs paper, ink, a computer, etc.). This is what he calls "total design."

1. Your first objective is to "design away" something from your neighborhood, something that will not simply disappear, but that as it disappears, will affect its entire eco-system, and change it in some meaningful way. (And by "meaningful," we mean "ethical." See movement 2, below).

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Movement Two: Addition

In Jane Bennett's "The Wonder of Minor Experiences," she tells us that the story of the disenchantment of modern life through science and rationalism is just that: one story among others. She offers a counter-story of the world as *already enchanted*. Enchanted does not mean magical or supernatural, but rather, "the marvelous erupting amid the everyday." She emphasizes that this enchantment carries both *ethical* and *affective* significance: *you have to love life before you can care about anything*. She uses Kafka as exemplary of this; he is the "garbage collector," sifting through the background detritus, collecting what is normally overlooked and bringing it to center stage in order *to care*.

2. Your second objective is to add "enchantment" to your neighborhood. Bring something from the background into the foreground, something that carries both ethical and affective significance. *To consider*: how is your space transformed by both one subtraction and one addition?

Movement Three: Designing Experience

You have subtracted something that changes your place and you have added enchantment to your neighborhood. In doing so, you have brought something to light to care about.

3. Your final objective is to design an experience of your newly created neighborhood. You can't actually change this place, but you can design an experience of it. The experience can be anything you can think up, but it should attempt to evoke for participants the ethical and affective significance of your new neighborhood. What is this space? Why is it important? How is it felt? How does it engage with ethics and care? Design an experience that will *convey these messages* about your new neighborhood space. Think carefully about what type of experience will best convey the messages you want to send.

And as usual: be as creative as you like. Courage and creativity really count!

Movement Four (you guessed it): Critical analysis essay

4. Each student should write an essay that follows the three criteria in the *How to Write a Creatives' Essay* handout (describe, interpret, connect to ideas/texts). Papers need to be no less than THREE pages. Elevate the meaning of the work by connecting it explicitly to idea(s) from a text we have read in class.

Movement Five: Group Presentation

5. Share your work with the class in a 7-minute oral presentation. Give us a visual: a poster or power point (no more than 5 slides) to convey the feel of your design experience. Tell us about the space, its meaning, transformations, ecology, ethical and affective significance. Communicate to us: *why should we care? what makes us care anew about this space?*