GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School	**College of Integrative Sciences and Arts**	Department/School	**Faculty of Leadership and Interdisciplinary Studies**

Prefix: **LST**	Number: **470**	Title: **Creating Meaning through Design**	Units: **3**

Course description:

Is this a cross-listed course?	**No**	If yes, please identify course(s):	**N/A**

Is this a shared course?	**No**	If so, list all academic units offering this course:	**N/A**

*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**, each topic requires **an individual submission**, separate from other topics.

Requested designation: Literacy and Critical Inquiry   **Mandatory Review: Yes**

*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.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2020 Effective Date: October 10, 2019   For Spring 2021 Effective Date: March 5, 2020

Area 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. 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.

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	**Matthew Rodgers**	E-mail	mrodgers@asu.edu	Phone	**480-965-1970**

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed):	**Kevin Ellsworth**	Date:	**April 17, 2020**

Chair/Director (Signature):

<div align="center">

Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

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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**
☒	☐	**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. *In-class essay exams may not be used for [L] designation.*	LST470–Syllabus

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.

2. **Also:**

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"**.

C-1

☒	☐	**CRITERION 2:** The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.	LST470–Assignments

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. **Also:**

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"**.

C-2

☒	☐	**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.	LST470–Syllabus and LST470–Assignments

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

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"**.

C-3

ASU - [L] CRITERIA			
YES	**NO**		**Identify Documentation Submitted**
☒	☐	**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. *Intervention at earlier stages in the writing process is especially welcomed.*	LST470–Syllabus

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:**

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".**

C-4

Course Prefix	Number	Title	General Studies Designation
LST	470	Creating Meaning through Design	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)
Criterion 1	This course includes five major writing assignments, each of which includes academic argumentation, research, and evaluation of evidence.	Refer to Graded Work section of LST470 syllabus: 1. Everday Design Analysis 2. UX Analysis 3. Psychology of Design Analysis 4. Design and Meaning Analysis 5. Design Project Together, these four assignments account for 550 points out of a total 940, which is 59% of the final grade.
Criterion 2	This course includes five major writing assignments, each of which includes academic argumentation, research, and evaluation of evidence.	Refer to LST470–Assignments document for detailed assignment descriptions.
Criterion 3	This course includes five major writing assignments, each of which includes academic argumentation, research, and evaluation of evidence.	Refer to LST470–Syllabus and LST470–Assignments documents for detailed assignment descriptions.
Criterion 4	Feedback is provided on all major writing assignments ahead of the next major writing assignment.	Major writing assignments are due Sundays by 11:59 p.m. I review all assignments Monday-Wednesday and include notes in the Canvas submissions to assist students with structure, evidence, gramamtical issues, and overall logic and organization. This allows them to use Wednesday-Sunday of the subsequent week to incporporate my feedback into the next writing assignment.

LST 470 - Liberal Studies Seminar

Course Description

Advanced analysis and application of theories and methods of human and social inquiry.

Interdisciplinary Studies 470
Creating Meaning through Design
Internet

Professor Matthew Rodgers
- Email: mrodgers@asu.edu
- Phone: 480-965-1970
- Twitter: @profrodgers
- Office Hours: By appointment or via Skype (@profrodgers)

This course is offered by the College of Integrative Sciences and Arts. For more information about the college, visit our website: cisa.asu.edu. If you have questions or concerns about this course, please speak with your instructor. If your instructor is unable to address your concerns, please send your inquiry to cisa@asu.edu.

Course Description
Offered by ASU's College of Integrative Sciences and Arts

This course will explore how everyday design – including graphic, interactive, architectural, interior, industrial and urban – creates meaning in a globalized world. We will investigate cross-cultural design elements, as well as how meaning is interpreted between cultures and if design has the ability to transcend geographical, political, religious and other boundaries.

Enrollment Requirements
Prerequisite(s): BLS student; BIS 370 with C or better; Senior status; ENG 102, 105 or 108 with C or better

Course Objectives
- Demonstrate the ability to analyze at least one topic/theme using humanities and social sciences perspectives
- Demonstrate the ability to apply insights, concepts or theories from the humanities and social sciences learned in BIS 370
- Demonstrate the ability to apply inquiry skills learned in BIS 370
- Demonstrate the ability to synthesize humanities and social sciences perspectives

Required Material
- Access to Canvas LMS
- Adobe Reader
- Texts available through the ASU Bookstore or online retailers:
    - Nir Eyal with Ryan Hoover, *Hooked: How to Build Habit-Forming Products* (ISBN 978-1591847786)
    - Don Norman, *The Design of Everyday Things: Revised and Expanded Edition* (ISBN 978-0465050659)

- - Paul Shaw, *Helvetica and the New York Subway System: The True (Maybe) Story* (ISBN 978-0262015486)
- One film from Gary Hustwit's Design Trilogy
- Selected articles and screenings, as seen in the schedule below

Plagiarism Policy

In the "Student Academic Integrity Policy" manual, ASU defines "Plagiarism [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately." You can find more information about academic integrity here.

Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of academic dishonesty.

All written assignments are required to show the appropriate citations and use of text readings. Any absence of citations will result in score reductions and possible assignment failure.

Graded Work

I expect every student to leave this course with a more insightful understanding of how to explore and conduct interdisciplinary research. Along the way, you will engage your fellow classmates in online discussion boards, you will analyze design and meaning, and you will complete a design product. This includes…

- Academic Integrity
  Agreement =   10 points
- Discussion Boards = 380 points
- Everyday Design
  Analysis =   100 points
- UX Analysis =   100 points
- Psychology of
  Design Analysis =   100 points
- Design and
  Meaning Analysis =   100 points
- Design Project =   150 points

  Total =   940 points

0 to 940 Points (this course uses a +/- grading system)
  A   846 - 940 points
  B   751 - 845 points
  C   656 - 750 points
  D   561 - 655 points
  E   000 - 560 points

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C-3

College Credit Statement
The Arizona Board of Regents, the governing board for ASU, NAU and the UofA, has a policy for how much time students should invest in their courses: "A minimum of 45 hours of work by each student is required for each unit of credit… Off-campus courses, regardless of mode of delivery, may be assigned credit based on competencies or learning outcomes that are acquired through coursework and are equivalent to those of students in a traditional classroom setting. An equivalent of 45 hours of work by each student is required for each unit of credit" (see policy). Therefore, in a 3-credit course, students should expect to invest 45 hours in class meetings (or the online equivalent), as well as 90 hours doing homework and assignments for a total of 135 hours in any given session (A, B or C). In this course and in other courses in your degree program, your faculty are committed to this standard because it promotes the breadth and depth of learning required in a high-quality university education. As you register for courses, keep this 135-hour standard in mind because, during some semesters, your work and/or family commitments may prevent you from taking a full load of classes.

Course Calendar

Module 1 – What Is Design? What Is Meaning? (Monday, 3/11 – Sunday, 3/17)
Other:	Academic Integrity Agreement due Tuesday, 3/12
Reading:	Don Norman, *The Design of Everyday Things*, chs. 1 and 4
Screening:	Don Norman, The Three Ways That Good Design Makes You Happy
Discussion Board:	(1) "Who Are You? What Do You Study?" due Thursday, 3/14
	(2) "What Is Design? What Is Meaning?" due Friday, 3/15; peer responses due Sunday, 3/17

Module 2 – Types of Design (Monday, 3/18 – Sunday, 3/24)
Reading:	Don Norman, *The Design of Everyday Things*, chs. 6-7
Discussion Board:	"Types of Design" due Wednesday, 3/20; peer responses due Friday, 3/22
Writing:	Everyday Design Analysis due Sunday, 3/24

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Module 3 – UX and the User Journey (Monday, 3/25 – Sunday, 3/31)
Reading:	Lis Hubert and Donna Lichaw, "Storymapping: A MacGyver Approach to Content Strategy" – Part 1, Part 2 and Part 3
Discussion Board:	"UX and the User Journey" due Wednesday, 3/27; peer responses due Friday, 3/29
Writing:	UX Analysis due Sunday, 3/31

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Module 4 – How Design Creates Meaning (Monday, 4/1 – Sunday, 4/7)
Reading:	Begin Paul Shaw's *Helvetica and the New York City Subway System*
Discussion Board:	"How Design Creates Meaning I" due Wednesday, 4/3; peer responses due Friday, 4/5
Writing:	Psychology of Design Analysis due Sunday, 4/7

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Module 4 (cont.) – How Design Creates Meaning (Monday, 4/8 – Sunday, 4/14)
Reading: Begin Nir Eyal's *Hooked*
Screening: Select <u>one</u> film from Gary Hustwit's Design Trilogy
Discussion Board: "How Design Creates Meaning II" due Wednesday, 4/10; peer responses
                  due Friday, 4/12
Writing: Design Project Product Proposal due Sunday, 4/14

Module 4 (cont.) – How Design Creates Meaning (Monday, 4/15 – Sunday, 4/21)
Reading: (1) Complete Paul Shaw's Helvetica and the *New York City Subway
                  System*
                  (2) Louise Nyström and Mats Johan Lundström, "The Life and Death and
                  Life of Great Neighbourhood Centres" (article)
Screening: Steve Jobs, 2007 iPhone Keynote
Discussion Board: "Course Reflection" due Wednesday, 4/17; peer responses due Friday,
                  4/19
Writing: Design and Meaning Analysis due Sunday, 4/21

Module 5 – Creating Meaning through Design (Monday, 4/22 – Friday, 4/26)
Reading: (1) Complete Nir Eyal's *Hooked*
                  (2) Dave Gray, Elevator Pitch (website)
Screening: Kathy Sierra, Badass: Making Users Awesome
Writing: Design Project due Friday, 4/26

Additional Information
Academic Integrity
Arizona State University and the College of Integrative Sciences and Arts strongly believe in academic integrity; thus, cheating and plagiarism is not tolerated. Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions, and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see provost.asu.edu/academicintegrity.

If you fail to meet the standards of academic integrity in any of the criteria listed on the university policy website, sanctions will be imposed by the instructor, college, and/or dean. Academic dishonesty includes, but is not limited to, cheating on an academic evaluation or assignment, plagiarizing, academic deceit (such as fabricating data or information), or falsifying

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academic records. Turning in an assignment (all or in part) that you completed for a previous class is considered self-plagiarism and falls under these guidelines. Any infractions of self-plagiarism are subject to the same penalties as copying someone else's work without proper citations. Students who have taken this class previously and would like to use the work from previous assignments should contact the instructor for permission to do so.

If you have any doubt about whether the form of cooperation you contemplate is acceptable, ask the TA or the instructor in advance of turning in an assignment. Please be aware that the work of all students submitted electronically can be scanned using plagiarism detection software, which compares them against everything posted on the internet, online article/paper databases, newspapers and magazines, and papers submitted by other students (including yourself if submitted for a previous class).

Student resources on Sun Devil Integrity and strategies for completing your work with integrity and avoiding plagiarism are available here.

If you have any questions about your work and the academic integrity policy, please discuss your assignment or concerns with your instructor or TA or your college Academic Integrity Officer in advance of submitting an assignment.

Student Code of Conduct
Students are required to adhere to the behavior standards listed in the Arizona Board of Regents Policy Manual, Chapter V – Campus and Student Affairs: Code of Conduct and the ACD 125: Computer, Internet, and Electronic Communications.

Students are entitled to receive instruction free from interference by other members of the class. An instructor may withdraw a student from a course when the student's behavior disrupts the educational process under USI 201-10 http://www.asu.edu/aad/manuals/ssm/ssm201-10.html. An instructor may withdraw a student from a course with a mark of "W" or "E" when the student's behavior disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor.

Harassment Prohibited
ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Contact the professor if you are concerned about online harassment of any kind, and he/she will put you in contact with the Dean of Students office.

Title IX
Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to

sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at https://sexualviolenceprevention.asu.edu/faqs.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services is available if you wish discuss any concerns confidentially and privately.

Class Participation
Class participation is defined as completing assignments by their due date and actively participating in online discussions. Class participation is an essential part of your final grade. All absences count equally, irrespective of the cause, and students who exceed the allowed number of absences cannot pass the course and will receive a grade of F. Failure to submit three (3) assignments will result in failure.

Technology
Students who take online courses need reasonable computer competence and good study, internet and reading comprehension skills to be successful. Skills specific to individual courses may also be required; for example, proficiency with a Word processing package may be needed for an online writing course.

Technology excuses for late or incomplete assignments will not be accepted.

Email Communication
ASU email is an official means of communication among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. Students bear the responsibility of missed messages and should check their ASU-assigned email regularly. All instructor correspondence will be sent to your ASU email account. For help with your email, go to MyASU > Service > Live Chat **or** New Ticket.

Sending Email to Instructor
When composing email messages, please include the course (LST 470) in your subject. LST faculty teach a lot of classes and this simple identification will help identify you and save time on course roster searches to match your name against several other class rosters.

Moreover, you must maintain a professional and academic tone when corresponding with your instructor. Failure to comply with these policies will result in an unreturned email.

I will reply to all emails within 24 hours. If I do not, it means that I did not receive your message.

Prohibition of Commercial Notetaking Services
In accordance with ACD 304-06 Commercial Note Taking Services, written permission must be secured from the official instructor of the class in order to sell the instructor's oral

communication in the form of notes. Notes must have the note taker's name as well as the instructor's name, the course number, and the date.

Trigger Warning
Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials that we link with online might also be considered offensive, troubling, or difficult to review in terms of language or graphics. I attempt to provide warnings when introducing this kind of material; yet if I forget to do so, or if something else in my materials or posts from fellow students seems offensive, please contact me at mrodgers@asu.edu, or the faculty head, Kevin Ellsworth.

Statement on Inclusion
Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access and have an impact on our community, state, nation and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality and intellectual perspective.

Establishing a Safe Environment
Learning takes place best when a safe environment is established in the classroom. In accordance with SSM 104-02 of the Student Services Manual, students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. The success of the course rests on your ability to create a safe environment where everyone feels comfortable to share and explore ideas. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

Mental Health
As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating, and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk in to any ASU counseling center for a same day or future appointment to discuss any personal concern. Here is the website. After-office hours and 24/7 ASU's dedicated crisis line is available for crisis consultation by calling 480-921-1006.

Students with Disabilities
If you need academic accommodations or special consideration of any kind to get the most out of this class, please let me know at the beginning of the course. If you have a disability and need a reasonable accommodation for equal access to education at ASU, please call Disability Resources for Students. [The site can be found here](#).

Accommodating Active Duty Military
Students who participate in line-of-duty activities shall be provided make-up assignments, examinations, or other graded coursework missed because of required work performed in the line-of-duty, without penalty. See [university policy ACD304-11: SSM 201–18: Accommodating Active Duty Military](#). Students should discuss individual concerns with their instructor.

Excused Absences
Students may be excused from a class assignment for either of the two criteria below:
1. Excused absences related to religious observances/practices that are in accord with [ACD 304–04](#), "Accommodation for Religious Practices"
2. Excused absences related to university sanctioned events/activities that are in accord with [ACD 304–02](#), "Missed Classes Due to University-Sanctioned Activities"

Late Work
A Discussion Board submission that is late will lose 5 points per day. No posts will be accepted after Sunday of a given week. Assignment due dates are firm and late submissions will lose a full grade per day.

Extra Credit
Extra credit is not offered in this course.

Campus Resources
As an ASU student,you have access to many resources on campus. This includes tutoring, academic success coaching, counseling services, financial aid, disability resources, career exploration, and internships.
- [Tutoring](#)
- [Counseling Services](#)
- [Financial Aid](#)
- [Disability Resource Center](#)
- [Major/Career Exploration](#)
- [Career Services](#)
- [Student Organizations](#)
- [ASU Writing Centers](#)
- [ASU Police Department](#)
- [International Student Resources](#)

Syllabus Disclaimer

The course syllabus is an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule, but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes via email or in the Announcements section on Canvas.

LST470 Assignments

Everyday Design Analysis (100 points)

After being introduced to the ideas of Don Norman in *The Design of Everyday Things*, you will analyze an item you use every day.

To begin, pick an item you use every day and think about it in terms of its design. As you do this, consider the points raised by Norman in his text.

When you are ready to write, your analysis must contain the following sections, each separated in your paper with a bolded subheader. Each section should be no less than eight sentences.

- **Introduction:** Include an opening hook and any necessary background information that discusses the item you chose. Describe this item and place it in its proper social, historical and/or natural context (i.e., what is its purpose? how do people generally use this item?). The introduction must end with a strong thesis that forecasts the development of the paper. For guidance on how to write a thesis statement, this website is helpful.
- **Product Description:** Describe your product in detail. What does it look/sound/smell/taste/feel like? Also discuss how you first encountered this item and what you use it for on a day-to-day basis.
- **Constraints:** In chapter 4 of *The Design of Everyday Things*, Norman discusses physical, semantic, cultural and logical constraints. What constraints does your product have and why? Specific examples from your product and citations from Norman are needed in this section. Consider also using examples and citations from the class lectures.
- **Product Analysis:** In Norman's view, design is a constant battle between usability and aesthetics; problems occur when one dominates the other. For the final section, analyze your item. Is it a successful design? Does it suggest (afford) what it does? Is it aesthetically appealing? Is it designed with the user in mind? Specific examples from your product and citations from Norman are also needed in this paragraph. Consider also using examples and citations from the class lectures.
- **Conclusion:** End with a strong conclusion that ties all of the ideas in the paper together and leaves a lasting impression for the reader.

Pick a writing style (MLA or APA) and be consistent in use. If you need help with MLA or APA, manuals are available in the ASU bookstores, online vendors, and online resources.

To submit your assignment, click the **Submit Assignment** button and select **Browse My Computer** to locate your file.

Your file must be in .doc or .docx format. If it is not, I will be unable to leave comments.

UX Analysis (100 points)

After reading Lis Hubert and Donna Lichaw's "Storymapping: A MacGyver Approach to Content Strategy," you should have a better idea of how designers attempt to understand their users by creating "stories" to help walk them through a digital experience.

For this assignment, select a website that is geared toward consumers/users (as discussed in the Module 3 lecture). This can be any site that has the goal of influencing a consumer/user to purchase or sign up for something. Some examples include apple.com, evernote.com, madeby.google.com/home, etc. Whatever site you choose, it should be something that you have an interest in signing up for or buying (though you certainly do not have to do either for the purposes of this assignment).

When you are ready to write, your analysis must contain the following sections, each separated in your paper with a bolded subheader. Each section should be no less than eight sentences.

- **Introduction:** Include an opening hook and any necessary background information that discusses the website you chose. Describe the product/service the site is attempting to sell and place it in its proper context (i.e., what is its purpose? how do people generally use this product/service?). The introduction must end with a strong thesis that forecasts the development of the paper. For guidance on how to write a thesis statement, this website is helpful.

- **Site Design:** Describe your chosen website in detail, specifically in terms of design. Is it visually appealing? What color scheme does it use? How is the menu or site navigation ordered? Also access the site on your desktop computer, as well as another device, and describe how the design is presented depending on the medium. Provide images in this section to show what your site looks like.

- **User Experience (UX):** Document your user experience on the site. This section must be presented visually (e.g., with a workflow or a detailed UX sitemap). This section should visually show the site journey from your entrance into the site, your subsequent clicks, and where you ended your journey. Be creative in this section!
- **UX Analysis:** For the final section, analyze your chosen website. Was the site designed with a user in mind? Is it easy to navigate and does it make its message clear? Were there any areas where you were confused or unclear what to do? Specific examples from your chosen website and citations from Hubert and Lichaw are needed in this section. Consider also using examples and citations from Don Norman's *The Design of Everyday Things*, specifically chapter 7, "User-Centered Design," and the class lectures.

- **Conclusion:** End with a strong conclusion that ties all of the ideas in the paper together and leaves a lasting impression for the reader.

Pick a writing style (MLA or APA) and be consistent in use. If you need help with MLA or APA, manuals are available in the ASU bookstores, online vendors, and online resources.

To submit your assignment, click the **Submit Assignment** button and select **Browse My Computer** to locate your file.

Your file must be in .doc or .docx format. If it is not, I will be unable to leave comments.

Psychology of Design Analysis (100 points)

After learning about the psychological principles involved in the design process, you should now understand the intentionality that goes into every piece of design, as well as how these principles are used to influence the end user.

So, for this assignment, you will create a unique piece of design using these design principles. This can be a piece of graphic design, a website layout, a photograph, or anything else related to the fields of design we've discussed so far this semester.

When you are ready to begin, create a Word document with your design piece on the first page. Following this front page, you should include an analysis that contains the following sections, each separated in your paper with a bolded subheader. Each section should be no less than eight sentences.

- **Introduction:** Include an opening hook and any necessary background information that discusses the psychological principles of design, as well as your piece of design. The introduction must end with a strong thesis that forecasts the development of the paper. For guidance on how to write a thesis statement, this website is helpful.
- **Your Design:** Describe your piece of design and discuss which design field it fits into it. Discuss why you chose this design and how it adheres to some of the design principles we discussed with regards to Don Norman and Hubert and Lichaw.
- **Psychological Principles of Design:** In this section, discuss 2-3 psychological principles of design you used to create this product. How will these principles entice an end user to engage with your piece of design. Be as detailed as possible here and be sure to use citations from the texts and lectures.
- **Conclusion:** End with a strong conclusion that ties all of the ideas in the paper together and leaves a lasting impression for the reader.

Pick a writing style (MLA or APA) and be consistent in use. If you need help with MLA or APA, manuals are available in the ASU bookstores, online vendors, and online resources.

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Design and Meaning Analysis (100 points)

After reviewing three case studies (the New York subway system, the town of Jakriborg in Sweden and the iPhone), you will write an analysis that looks at a piece of design (whether graphic, interactive, architectural, interior, industrial or urban) and analyzes it in terms of its meaning and ability to transcend boundaries. Please note that your design choice for this assignment must be different than what you selected for the Everyday Design Analysis and the UX Analysis.

To begin, pick an item of design. Next, consider the following ideas: how can design communicate without language? is there a universal design item that can speak to everyone? are there problems with the idea of universal design? what are they?

When you are ready to write, your analysis must contain the following sections, each separated in your paper with a bolded subheader. Each section should be no less than eight sentences.

- **Introduction:** Include an opening hook and any necessary background information that discusses the design piece you chose, as well as which field of design it belongs to. Also describe the item and place it in its proper social, historical and/or natural context (i.e., what is its purpose? how do people generally use this item?). The introduction must end with a strong thesis that forecasts the development of the paper. For guidance on how to write a thesis statement, this website is helpful.
- **Design Analysis:** Analyze your chosen piece of design in terms of its aesthetics and functionality. What materials is it made from? Is it a successful design? Does it suggest (afford) what it does? Is it aesthetically appealing? Consider using citations from Shaw, Nyström/Lundström, Jobs, Norman and the class lectures to help support your analysis.

- **UX Analysis:** Analyze your chosen piece of design in terms of its user experience. Was it designed with a user in mind? Is it easy to use and makes its intended purpose clear? Consider using citations from Shaw, Nyström/Lundström, Jobs, Norman, Hubert/Lichaw and the class lectures to help support your analysis.

- **Design and Meaning Analysis:** For the final section, analyze your chosen piece of design in terms of its ability to transcend boundaries. Consider its use of cross-cultural design elements, as well as how its meaning can be interpreted between cultures. Most importantly, explore whether or not this item has the ability to transcend geographical,

political, religious and other boundaries. Why or why not? Consider using citations from Shaw, Nyström/Lundström, Jobs, Norman and the class lectures to help support your analysis.

Commented [15]: C-2

- **Conclusion:** End with a strong conclusion that ties all of the ideas in the paper together and leaves a lasting impression for the reader.

Pick a writing style (MLA or APA) and be consistent in use. If you need help with MLA or APA, manuals are available in the ASU bookstores, online vendors, and online resources.

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Design Project Product Proposal (50 points)

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Taking all that you have learned this semester in terms of design, UX, and their implications for culture, you will propose and pitch an original design.

To begin, choose which field of design your product pitch will fit into – graphic, interactive, architectural, interior, industrial, or urban. Next, decide what your piece of design will be (i.e., whether it is an improvement upon an existing design or an entirely original design). Finally, consider the user implications of your design. Who is it for? Can it transcend geographical, political, religious, and other boundaries?

When you are ready to write, your proposal must contain the following sections, each separated in your paper with a bolded subheader. Each section should be no less than eight sentences.

- **The Product:** Include information about your product. What is it? What design field does it fit into? Is it an original design or an improvement on an existing one? Why did you select this particular item to design?

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- **Product Research:** Indicate the sources you consulted or research you did to help you make an informed decision about what product to develop. This section should also be evaluative – what sources were helpful to you and where did you encounter challenges?

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- **Product Model:** Will your product follow Nir Eyal's "hooked" model? If so, how? If not, how will your product appeal to consumers and users?

  Commented [19]: C-2

Pick a writing style (MLA or APA) and be consistent in use. If you need help with MLA or APA, manuals are available in the ASU bookstores, online vendors, and online resources.

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Design Project (100 points)

Taking all that you have learned this semester in terms of design, UX, and their implications for culture, you will pitch an original design and assess its merits.

Based on your Design Project Product Proposal, you are now ready to move forward with the pitch and evaluative assessment of your product.

For the final project, you must _visually_ pitch your idea. This means you should create a compelling visual presentation using a PowerPoint, infographic, video, etc. In this presentation, you must comprehensively address the items below.

- **Product Pitch:** Pitch your product. Specifically, you should answer these questions: who is the target customer? what is the customer need? what is the product name? what is its market category? what is its key benefit? who or what is the competition? what is the product's unique differentiator? Consider using information from Nir Eyal's *Hooked* and Dave Gray's Elevator Pitch, as well as the class lectures, to help with this section.

- **Product Implications:** Evaluate the design and UX of your product. Is it a successful design? Does it suggest (afford) what it does? Is it aesthetically appealing? Was it designed with a user in mind? Is it easy to use and makes its intended purpose clear? Also discuss how its meaning can be interpreted between cultures. Does this item have the ability to transcend geographical, political, religious and other boundaries. Why or why not? Consider using information from all of the sources used this semester, in addition to Kathy Sierra's Badass: Making Users Awesome presentation, to help support your ideas.

- **Cultural Implications:** Evaluate the cultural implications of your product. Discuss how its meaning can be interpreted between cultures. Does this item have the ability to transcend geographical, political, religious and other boundaries. Why or why not? Consider using information from all of the sources used this semester, in addition to Kathy Sierra's Badass: Making Users Awesome presentation, to help support your ideas.

- **Summation:** In this section, discuss the insights you gained this semester in BIS470 that helped you pitch your product and think about it in a broader global sense. Use specific examples from the course.

To submit your assignment, click the **Submit Assignment** button and select **Browse My Computer** to locate your file.

If you have any difficulty in uploading a particular media type, please contact me.

Rubrics

Writing Rubric				
Criteria	**Levels of Achievement**			
	No points	**Developing**	**Accomplished**	**Exemplary**
Correctly uses MLA or APA-style formatting	0	4	7	10
Opens the paper with a comprehensive introduction	0	4	7	10
Includes a well-developed thesis statement at the end of the introduction	0	4	7	10
Develops each section fully	0	8	14	20
Generously uses examples throughout	0	8	14	20
Organizes the paper in a logical way	0	4	7	10
Closes the paper with a strong conclusion	0	4	7	10
Avoids grammatical – especially syntactical – errors	0	4	7	10

Design Project Product Proposal Rubric

Criteria	Levels of Achievement			
	No points	**Developing**	**Accomplished**	**Exemplary**
Comprehensively discusses product.	0	4	7	10
Discusses product research and provides summative evaluation of sources.	0	4	7	10
Discusses the product model and how it relates to Nir Eyal's *Hooked*.	0	4	7	10
Gives a clear indication about how the product pitch and assessment will be presented.	0	4	7	10
Avoids grammatical and syntactical errors	0	4	7	10

Design Project Rubric				
Criteria	Levels of Achievement			
	No points	**Developing**	**Accomplished**	**Exemplary**
Either creates a visually appealing and dynamic pitch **or** correctly uses MLA or APA-style formatting	0	4	7	10
Pitches the product in a meaningful and engaging way using lessons learned from David Gray	0	8	14	20
Provides an assessment of the product's design and UX	0	8	14	20
Provides an assessment of the product's cultural implications	0	8	14	20

Includes a detailed summary of insights gained from BIS470	0	8	14	20
Avoids grammatical – especially syntactical – errors	0	4	7	10

LST470 Readings – Tables of Contents

Nir Eyal with Ryan Hoover, *Hooked: How to Build Habit-Forming Products* (ISBN 978-1591847786)
- Table of Contents:
  - The Habit Zone
  - Trigger
  - Actions
  - Variable Reward
  - Investment
  - What Are You Going to Do with This?
  - Case Study: The Bible App
  - Habit Testing and Where to Look for Habit-forming Opportunities

Don Norman, *The Design of Everyday Things: Revised and Expanded Edition* (ISBN 978-0465050659)
- Table of Contents:
  - The Psychopathology of Everyday Things
  - The Psychology of Everyday Actions
  - Knowledge in the Head and in the World
  - Knowing What to Do: Constraints, Discoverability, and Feedback
  - Human Error? No, Bad Design
  - Design Thinking
  - Design in the World of Business.

Paul Shaw, *Helvetica and the New York Subway System: The True (Maybe) Story* (ISBN 978-0262015486)
- Table of Contents: N/A