

General Studies Request Form

Please see the [General Studies Request Overview and FAQ](#) for information and quick answers.

New permanent numbered courses must be submitted to the workflow in [Kuali CM](#) before a General Studies request is submitted here. The General Studies Council will not review requests ahead of a new course proposal being reviewed by the Senate.

Proposal Contact Information

| Submitter Name | Submitter Email | Submitter Phone Number |
|----------------|-----------------|------------------------|
| Monica Boyd | mboyd2@asu.edu | 4807277229 |

| College/School | Department/School |
|--|---|
| The College of Liberal Arts and Sciences (CLA) | School of International Letters and Cultures (CLAN-LIT) |

Submission Information

Type of submission:

New Request (Course or topic does not currently hold this designation)

Requested Effective Date

Fall 2023

ASU Request

Is this request for a permanent course or a topic?

Topic

| Subject Code | Course Number | Units/Credit Hours |
|--------------|---------------|--------------------|
| HUL | 494 | 3 |

Topic Information

If your request is approved:

1. Topics on [omnibus courses](#) only carry designations for three consecutive semesters (excluding summer), *whether or not they are scheduled*. Once expired, a new request must be submitted.
2. Topics on **permanent courses** require mandatory review every five years.

Topic Title

Crippling Technology

Topic Description

This course is part of a series of Humanities Labs called Leonardo Labs. Inspired by Leonardo's CripTech Incubator – featuring a selection of six disabled artists who are creating and showcasing work in art and technology – students will reimagine enshrined notions of how a body-mind can move, look, and communicate. Through arts-integrated research into disability justice, students will engage and remake creative technologies through the lens of accessibility and the tools of critical worldbuilding.

Critical worldbuilding allows for previsualization, ideation, and narrative development in media production for entertainment and social justice. Focusing on disability culture and justice, student teams will apply this methodology – that utilizes play, comedy, embodied knowledge, design of space, investigations into the future, and collaborative imagination – to ignite the flames of creativity and co-build robust worlds, with partners from within the disabled community, that explore a challenge or opportunity they face.

If this topic exists on any other courses and the sections will be combined in the schedule, please list those courses here.

AME 494, SOC 494

General Studies

Requested Designation

HU - Humanities, Arts and Design

HU: Humanities, Arts and Design

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories, and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances, and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of artwork and design.

The Humanities, Arts and Design are an important part of the General Studies program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of artwork and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

[Revised March 2021]

Note: The following types of courses are **excluded** from the "HU" designation, even though they might give some consideration to the humanities, arts and design:

1. Courses devoted primarily to developing skill in the use of a language.
2. Courses devoted primarily to the acquisition of quantitative or experimental methods.
3. Courses devoted primarily to teaching skills.

"HU" courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **a central and substantial portion** of the course content.

Select which "HU" criteria this course meets.

2. Concerns the interpretation, critical analysis, or creation of written, aural, or visual texts; and/or the critical analysis (not summary or memorization) of historical development of textual traditions.

3. Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the critical analysis (not summary or memorization) of historical development of artistic or design traditions.

"HU" Criteria 2

Concerns the interpretation, **critical analysis**, or creation of written, aural, or visual texts; and/or the **critical analysis (not summary or memorization)** of historical development of textual traditions.

Identify the submitted documentation that provides evidence.

Syllabus

How does this course meet the spirit of this criteria?

Critical worldbuilding as methodology: developing fictional scenarios that provide information and insight into community driven world situations

Skills developed in worldbuilding typically include iterative design practices, collage and drafting using physical and digital methods, and an introduction to tools and methods of testing spatial ideation and experience, including workflows for the beginning stages of arts-based research projects.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

SYLLABUS

Course description

Key questions

Learning outcomes

especially those that emphasize the creation of narratives/media/models and the critical analysis of visual mediums and text to inform this arts-based research design approach.

Schedule

Students are introduced to arts-based research design and worldbuilding in weeks 1-2. Beginning in Week 3, student teams beginning developing their own plans. With regular weekly check-ins and submitting drafts for feedback as part of the iterative creative process, student teams will submit their final projects in the last week of the session.

"HU" Criteria 3

Concerns the interpretation, critical analysis, or engagement with aesthetic practices; and/or the **critical analysis (not summary or memorization)** of historical development of artistic or design traditions.

Identify the submitted documentation that provides evidence.

Syllabus

How does this course meet the spirit of this criteria?

In this Lab students will be consulting with artists and other community partners with specialized knowledge of disability culture. Students will co-create and co-imagine a future world that addresses a challenge the community partner faces. Through the project, students develop their previsualization sketches, spatial design layouts and experiences, and narrative development.

This course was inspired by, and originally conceived to work in conjunction with, Leonardo's Crip Tech Incubator. Due to timing differences, this integration could not be realized. However, Laura Cechanowicz is a wonderful artist in her own right and excellent instructor of worldbuilding. The Lab will also be supported by disabled artists as consultants (TBD) and through the Leonardo Crip Tech Incubator relationship, other cross-collaboration with other programming is likely to happen.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

SYLLABUS

Co-Instructor: Laura Cechanowicz (artist). Laura's collaborative worldbuilding projects have led to films, interactive operas, and VR immersive experiences shown at the Sundance Film Festival. Among her talks and workshops, she has been hosted by Disney and communities around the world from Argentina to Japan.

Course description

Key questions

Consultants and Collaborators

Schedule

Week 1: intro to worldbuilding

Week 2: Worldbuilding demo; students analyse work by disabled artists making statements about disability culture and/or justice

Weeks 2-5: Space for students to interact with artists and learn about their aesthetic practices.

Weeks 3-7: Student teams engage with their own aesthetic practices as they develop their own scenarios.

"HU" Criteria 4

In addition, an "HU" course must meet one or more of the following requirements. Select all that apply.

c. Emphasizes aesthetic experience and creative process in literature, arts, and design.

"HU" Criteria 4C Information

Emphasizes aesthetic experience and creative process in literature, arts, and design.

Identify the submitted documentation that provides evidence.

Syllabus

How does this course meet the spirit of this criteria?

Students will receive an introduction to the collaborative and non-hierarchical process of critical worldbuilding. This methodology utilizes play, comedy, embodied knowledge production, the design of space, the investigation of the future, and collaborative imagination to ignite the flames of creativity. We learn and weave together methods and processes from filmmaking, design research, futures and foresight studies, sociology, theory and philosophy, social justice studies, and speculative design, in order to

collaboratively build robust worlds that allow us to produce varied outcomes: immersive experiences, animations, films, spatial experiences, short stories, business plans, and even personalized plans for your future.

Please provide detailed evidence of how this course meets this criteria (i.e. where in the syllabus or other course materials).

SYLLABUS

Co-Instructor: Laura Cechanowicz

Course description

Key questions

Consultants and Collaborators

Learning outcomes

especially those that emphasize the creation of narratives/media/models and the critical analysis of visual mediums and text to inform this arts-based research design approach.

Schedule

Week 1: Intro to worldbuilding and arts-based research.

Week 2: Worldbuilding demo; students analyze work by disabled artists making statements about disability culture and/or justice.

Week 2-5: Space for students to interact with artists and learn about their aesthetic practices.

Week 3-7: Student teams beginning developing their own plans and aesthetic practices. With regular weekly check-ins and submitting drafts for feedback as part of the iterative creative process, student teams will submit their final projects in the last week of the session.

Attach a sample syllabus for this course or topic, including the list of any required readings.

[CripplingTechnology. SyllabusDraft.GeneralStudies.docx](#)

Attach the table of contents from any required textbook(s).

No Response

Attach any other materials that would be relevant or helpful in the review of this request.

No Response

Form Submission - Proposer

Submitted for Approval | Proposer

Monica Boyd - March 29, 2023 at 2:48 PM (America/Phoenix)

Department Approval

Approved

Mike Tueller - March 30, 2023 at 1:28 PM (America/Phoenix)

Provost's Office Review

Approved

April Randall - April 4, 2023 at 4:58 PM (America/Phoenix)

Humanities, Arts and Design Committee Review

Acknowledgement Requested

Bertha Manninen - April 24, 2023 at 10:29 AM (America/Phoenix)

Revise and resubmit. This is a Humanities Lab Course. Key questions include a critical analysis of art the relationship the arts have with different facets of society. The Learning Outcomes include "generating narratives" and also "analyzing research on human experiences..." However, there is nothing in the syllabus that explains the nature of the assignments the students have to do. There is a "draft narrative" that may lend itself to an HU, but this needs fleshing out. There is nothing to indicate that the other assignments foster critical analysis skills. We recommend that the professor revise and resubmit and that they emphasize how the class assignments foster critical thinking and critical analysis.

Michelle Saint

Mina Suk

Peter Schmidt

General Studies Council Meeting

Waiting for Approval

April Randall

Registrar Notification

Notification

Courses Implementation

Implementation

Approval

Rebecca Klein

Lauren Bates

Alisha Von Kampen

Proposer Notification

Notification

Monica Boyd

Topic Notification

Notification

Leticia Mayer

Peggy Boivin
