San José State University
Department of Design

Reading **DESIGN** *Writing*

DSGN 100W
Course #42714, Section 3
Course #43148, Section 4
Course #47652, Section 5
Fall 2018

Instructor:	John Loomis FAIA
Office Location:	Industrial Studies 205
Email:	John.Loomis@sjsu.edu
Office Hours:	Monday, Wednesday 12:00PM – 1:30PM
	By appointment: Monday, Wednesday

Section 3
Class Days/Time: Monday, Wednesday 1:30-2:45PM
Classroom: Boccardo 205

Section 4
Class Days/Time: Monday, Wednesday 3:00-4:15PM
Classroom: Boccardo 205

Section 5
Class Days/Time: Monday, Wednesday 4:30-5:45PM
Classroom: Boccardo 205

Prerequisites: Completion of Core GE;
Completion of English 1B, or any Area A3 with "C" or better
(not including C-);
Satisfaction of Writing Skills Test and Upper Division standing.

GE/SJSU Studies Category: Z

Contact Information
- Instructor: John.Loomis@sjsu.edu will be the primary and the best method.
- Instructor is usually available after class, and at other times by appointment.
- Emergency: dial 911 (FROM A SCHOOL PHONE, NOT A CELLPHONE!)
- Escort Service: dial 42222

CALENDAR

Date	Due	Project	In class	Reading/Media
W 8/22		**Introduction** Book Review Resume & cover letter	**& Organization** brief intro - choice intro, discussion	course description/sched DO's & DON'Ts xmpl. resumes/cover ltr's
M 8/27		Book Review - book choice Resume & cover letter	best practices	5 new design careers DO's & DON'Ts xmpl. resumes/cover ltr's
W 8/29		Resume & cover letter	best practices	KPCB Fellows xmpl. resumes/cover ltr's
M 9/3		MEMORIAL DAY - NO CLASS		
W 9/5	1st draft - peer review **2nd draft - instructor review**	Resume & cover letter	questions?, review, rewrite more best practices	xmpl. resumes/cover ltr's
M 9/10		Resume & cover letter	comments, feedback questions?, review, rewrite	design in tech 2015 report
W 9/12	final draft - peer review **Resume & cover letter** **FINAL - hand in**	Resume & cover letter Spaces Places Products	proofread, copyedit guidelines & symbols intro and choices writing structure & outline	who designed…? analysis & outline
M 9/17		Spaces Places Products Book Review - book thesis, review thesis	s,p,p choices	james dyson
W 9/19	s,p and p - theses	Spaces Places Products	critical reading	art grounded
M 9/24	1st draft - peer review	Spaces Places Products	peer review	paola antonelli
W 9/26	30 sec.. elevator pitches **2nd draft - instructor review** **critical readings**	Spaces Places Products	oral presentations	tne nerd as auteur
M 10/1		Spaces Places Products	comments, feedback review, rewrite	google cars iphone, steve jobs
W 10/3		Spaces Places Products	writing studio	john maeda - bio
M 10/8		Spaces Places Products	writing studio	john maeda 2015
W 10/10	30 sec.. elevator pitches	S, P and P Review	writing studio	lark & julia hu

Date	Due	Project	In class	Reading/Media
M 10/15	final draft - peer review **Spaces, Places, Products FINAL - hand in**	S, P and P Review	proofread, copyedit	
W 10/17	**hand in**	Book Review *drafts*: title, theses, outline, intro & concl		
		MANIFESTO	project intro reading, research, discussion	pico iyer: the joy of quiet stephan sagmeister
M 10/22		MANIFESTO	writing studio	emily pilon
W 10/24		MANIFESTO	writing studio	tim brown +
		mid-term review		
M 10/29		MANIFESTO	writing studio	ed catmull
W 10/31	**2nd draft - instructor review**	MANIFESTO	writing studio, peer review	ellen lupton design tantrum
M 11/5		MANIFESTO	writing studio	
W 11/7	30 sec.. elevator pitches **FINAL - hand in**	MANIFESTO	writing studio, peer review	
M 11/12		*VETERAN'S DAY - NO CLASS*		
W 11/14	**hand in**	Book Review *updated*: title, theses, outline, intro & concl		
		Book Review	Batman vs. Koolhaus, Oscar Niemeyer writing studio	
M 11/19			writing studio	the barragan phenomenon
W 11/21		*THANKSGIVING - NO CLASS*		
M 12/3			writing studio	
W 12/5	final draft - peer review Oral Presentations (1 min. max.)	Book Review	proofread, copyedit	
M 12/10	**Book Review FINAL - hand in**	Book Review	*Revolution of Forms*	

Course Web Materials – Canvas Learning Management System

Canvas LMS will be the primary tool managing our course. You should already be fluent in its use through other classes. Course materials may be accessed at the SJSU *Canvas* site online at http://sjsu.instructure.com. For more in depth instructions go to http://www.sjsu.edu/at/ec/docs/Canvas-Student%20Login%20Information.pdf. If you still have further issues logging into Canvas, contact Information Technology Services (ITS):

- Phone: 408.924.2377
- Email: help@help.sjsu.edu
- Location: Clark Hall 102

Course Description

Advanced writing course for design majors, based upon philosophical issues and current professional practices in design. Clear analytical and critical writing in examination of these topics. GE Area: Z Prerequisites: A3 or equivalent second semester composition course (with a grade of C- or better); Completion of core GE, satisfaction of Writing Skills Test and upper division standing. Note: Must be passed with C or better to satisfy the CSU Graduation Writing Assessment requirement (GWAR).

Design is a plan for arranging elements in such a way as to accomplish a particular purpose.

Charles Eames

Design is a playful search for Beauty.

Eva Zeisel

If you can't find it, Design it.

Massimo Vignelli

Designers from Vitruvius to Tim Brown have demonstrated the importance of the written word to the practice of design. There are many types of writing in which the designer is engaged. The day to day writing of letters, memos, contracts, proposals, promotional literature, specifications – these are the staples of practice. Writing is an important part of professional presentation, of presenting yourself. Beyond these staples there are other types of design writing – descriptive, critical, and analytical. It is these types of writing that connect design to the broader cultural and intellectual realm and establish designers as thinkers. Cultivating good writing skills greatly enhances one's design skills and one's career as a designer.

DSGN 100W "Reading DESIGN *Writing*" is an advanced course designed specifically for students majoring or minoring in Design and Animation. At the same time, the course is designed to be accessible to students in the other visual arts and other disciplines. Design, and Animation, are the vehicles through which we build proficiency and confidence in writing. This is accomplished through the critical reading of exemplary texts; examining and writing about things we know; examining, learning and writing about things we don't know; and through taking advantage of timely learning opportunities such as museums, exhibits, articles, books, spaces, places, and products.

We will use all these learning activities to build and hone writing skills as well as supporting research skills.

The writing process is analogous to the design process. You have to have something to say, a *concept*. What you write has to be organized, have structure, an outline, a *parti*. Craft is as important in writing as it is in design. Words, phrases, and sentences are your *materials*. In a well-crafted written text, as in design, there is an over arching idea and structure, and the details (choice of words, the turn of a phrase) must work together to support the whole. Furthermore, just as a design project is not executed in one sitting, but over the course of many iterations, writing is a result of a process of revising, editing, proofreading, and rewriting and rewriting and rewriting and…

Key to becoming a good writer is to become a good reader. There is so much to learn from mindfully and critically reading good design writing. Part of this course will be devoted to reading examples of best practice design writing. We will break them down, unpack the content, outline, diagram, and reverse engineer texts to discover the mechanics of good writing. Attentive and active reading will serve to develop your language skills, vocabulary, critical thinking, and intellectual faculties. And you will apply the lessons to your own writing, and as a result your writing and reading will grow in proficiency. Ultimately you will discover that writing is a means to enhance your own visual and design acuity, to become a better designer.

Another key to becoming a good writer is to become a good critic by reviewing the work of others. Peer reviews will be a key integral part of the learning process. All work will be peer reviewed.

This pedagogical process of critique and iteration is not unlike that of the design studio. Writing like design is a creative iterative process. So think of this class as a writing "studio". By the end of a project, the written work should have evolved substantially through the three iterations. Through the constant and dedicated process of iterative writing you should find that you will derive a great deal of satisfaction, even pleasure, from writing, like you do from design.

This is not an English language or grammar class, but we will deal with proper use of English and grammar on an as needed basis. Language errors will be treated as opportunities to learn. And we will work collaboratively and often in small groups as part of our learning process.

In order to satisfy the university's requirement, you must write 32 pages (about 8000 words) with an overall grade of "C" or better. A final grade of "C- minus", or below, will require repeating the class.

Course Goals and Student Learning Outcomes

Course Goals: From the SJSU General Education Guidelines: "Students shall write complete essays that demonstrate college-level (professional) proficiency. Students shall be able to:

1. refine the competencies established in Written Communication 1A and 1B;

2. express (explain, analyze, develop, and criticize) ideas effectively including ideas encountered in multiple readings and expressed in different forms of discourse;
3. and organize and develop essays and documents for both professional and general audiences, including appropriate editorial standards for citing primary and secondary sources."

Student Learning Outcomes:
Upon successful completion of this course, students will be able to:

1. write with an understanding of the connection of writing to creative process, critical thinking, and design thinking
2. write correctly, clearly, and concisely
3. develop a concept or thesis and advocate for it with a well structured, well reasoned argument
4. organize and develop different types of design writing such as descriptions, critiques, reviews, persuasive arguments, and professional documents
5. proof-read, comment, and critique the writing of others
6. understand and be comfortable with the dynamics of collaborative writing as a part of design thinking
7. develop one's own unique voice and different voices for different occasions.

Required Texts/Readings

Books

1. *The Everyday Writer*, Andrea Lunsford, Bedford/St. Martin Press: ISBN-13: 978-1457600043, ISBN-10: 1457600048.
    o covers grammar and punctuation and other writing topics, and you already have it. Look for *The Everyday Writer* after you sign-in to Canvas. It's under the "Writer's Help" link you'll see in the left-hand navigation column. Be sure to turn off your pop-up blocker before you click! Then the book will open up in a separate window or tab.
2. a Moleskin™ sketch/notebook, 5¼"x 8¼"
3. *Graphic Design Theory: Readings From the Field*, Helen Armstrong, ed., Princeton Architectural Press, New York, 2009: ISBN 978-1-56898-772-9.
4. [Optional] *Revolution of Forms, Cuba's Forgotten Art Schools*, John Loomis, Princeton Architectural Press, New York, 2011: 978-1568989884.
5. Expect to acquire one or more books related to the final project, "Book Review".

Software

1. Microsoft Word 2008 or later. Work written in any other word processing software, delivered in any format other then .doc or .docx will not be accepted, no pdf's.
    a. SJSU students can download the Microsoft Office suite (which includes Word and Excel) for free at http://products.office.com/en-us/student/office-in-education.
    b. Students will need to provide their SJSU email address to get access. SJSU email address can be found by visiting http://my.sjsu.edu/students/email.
2. Adobe Acrobat Reader.

Other texts and resources

1. A dictionary and a thesaurus, online or computer based are fine. (If you are really interested in and passionate about words, check out the *Oxford English Dictionary*, an awesome and addictive resource.
2. "Writers' Help" bottom left hand sidebar on *Canvas*.
3. There will be individual weekly readings: handouts, pdfs, and/or web links sent electronically and/or made available online through the *Canvas* course website.

Library Liaison

Aliza Elkin, Art & Design Librarian: http://libguides.sjsu.edu/artdesignresources
    Email: aliza.elkin@sjsu.edu.
    Phone: 408.808.2043
    Martin Luther King Library, 4th Floor
    Aliza is a great resource and very helpful person. She is there to help you.

SJSU Electronic Databases: http://libguides.sjsu.edu/a-z

Professional Conduct (i.e. Classroom Protocol)

Professional conduct begins in the classroom – right here and now. One of the best ways we can best prepare you for a life of successful professional practice in design is to hold you accountable to professional conduct, which in our case is also classroom protocol. Think about how you would conduct yourself as an employee in a professional design firm: arriving on time, being prepared, participating, meeting deadlines, etc. In the workplace, transgressions of professional conduct could result in a – Donald Trump moment.

Participation
Teaching is a two-way dialogue. Attendance and active participation are expected at all class sessions. Barring medical emergencies and such, the student's engaged presence throughout the entire class time is required. Arrival more than 10 minutes after the beginning of class is considered late. In the event the professor is late for class, students are authorized to leave after a half hour wait. It is important to be present and prompt.

Regular attendance is vital to your success in this class.
Arrive and be in your seat ready to work **ON TIME**.

Come to class prepared, with the assigned work accomplished, deadlines met, ready to exchange ideas and participate constructively. Incomplete work, and/or being silent and not speaking up are as good as being absent.

If the student has a prior engagement that requires leaving before the end of class, he/she must inform the instructor before class and not disturb others when leaving.

Students who are late or absent will miss assignments, announcements, and handouts. If you come late or are absent, it is **your responsibility** to find out from one of your

classmates (not from the instructor) what you missed, and what you need to do. <u>Exchange your contact information with 2-3 classmates</u> and check in with them to find out what you missed if you were not able to attend a class.

<u>Cell Phones:</u>
Students will turn their cell phones **<u>off</u>** or put them on vibrate mode while in class. Phones are not to be used in class. No texting. Phones will be taken away for the class period for a first violation of either of these rules. A second occurrence, or any other disruption of class, will result in a referral to the Judicial Affairs Officer of the University.

<u>Computer Use:</u>
Always bring your laptop to class. Laptop computers and all other digital devices are to be turned **<u>off</u>**, unless authorized by the instructor. When computer use is authorized it is for classroom activities only: no computer games, surfing the web, doing homework for another class, or any activity not related to this class. You are expected to devote your full attention to this class. Doing otherwise may result in a referral to the Judicial Affairs Officer of the University.

All that said, we will, at designated times, use our laptops in class. So be sure to bring your laptop to **<u>every </u>** class.

<u>Other Class Rules:</u>
- No talking except when participating in the class.
- Undivided attention and active listening required.
- Show respect to the speakers and to your classmates.
- Emergency food only allowed in class—none that might drip, smell, or make noise.
- Do not leave anything: paper, bottles, wrappers, etc. in the room.

Course Requirements and Assignments

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

There are four major writing projects:
1. **RESUME AND COVER LETTER**
2. **SPACES, PLACES, AND PRODUCTS**
3. **MANIFESTO**
4. **BOOK REVIEW**

Revisions and rewriting are essential to all good writing and will be employed in the five major writing assignments. After your first draft, you will revise and rewrite twice. Revisions and rewrites will occur after each peer review, and after each review by the instructor. That is **<u>three</u>** substantially evolved texts for each project.

In addition to peer review and editing, there will also be short oral presentations and in class short assignment projects including but not limited to:
1. Design thinking / design writing exercises
2. Small group brainstorming
3. Small group writing projects
4. Oral presentations
5. other projects based on the outside design and cultural events of the semester.

Peer Reviews:
All work will be peer reviewed – 2 times. General comments in the categories of Content, Organization and Language are made at the bottom of the page. Text specific comments are made using the "Comments" tool on the MSWord "Review" tab. Do not make corrections for your peer, but point out errors and issues. You can certainly suggest remedies, but no one learns if someone else fixes things for them. Depending on the project, the first or second draft of each project will be exchanged with a classmate to review, comment, mark up, and hand back. You will be evaluated and graded on reviewing as well as on writing. **Do not** delete peer review comments; sidebar comments can be turned off if they are in the way. The instructor will provide the second review and the final review. In total there are three reviews and three versions of the text. There will be a separate Peer Review hand out and class discussion on how to use the MSWord Review bar if needed.

Calendar:
A course calendar will be provided as a separate attachment.

Grading Policy

Major writing projects:
1. Resume and Cover Letter – 15%
2. Spaces, Places, and Products – 30%
3. Manifesto – 15%
4. Book Review – 30%

Other:
1. Peer review, proofreading, and editing – 5%
2. Oral presentations and participation – 5%

Evaluation (Grading) Criteria - equal weight is given to three categories:
- CONTENT
    - except for the first project, inclusion of: title, thesis (or theses), outline, highlighted topic sentences
    - fulfillment of assignment
    - fully covers subject with sufficient and appropriate content
    - concept and well supported arguments
    - revisions
- ORGANIZATION
    - outline and content structure
    - paragraphs and topic sentences reflecting a sound outline
    - logical development

- o introduction and conclusion
- LANGUAGE
  - o use of standard English, grammar, syntax, spelling, punctuation
  - o well structured sentences and paragraphs
  - o choice of words
  - o use of rhetorical and literary devices like metaphor, simile, alliteration, rule of three

Assignment and Revision policy:
Two drafts and one final paper form each major writing project – **three** total. In most cases the peer review will precede the instructor review. In other cases it may be the reverse. Peer reviews will be conducted during class. This review will inform the rewrite of your second draft. (Note that peer review mark-ups are part of your own final grade. So "Do unto others as…"). You will upload to *Canvas* as an attachment your second, revised, draft to the instructor by the designated deadline. This draft will be reviewed, marked up, given a preliminary grade, and handed back. You will then revise and rewrite once again based on the comments and turn it in via *Canvas* by the designated deadline, according to the format under "Assignment Format and Protocol" below. Note, do not wait until the last minute to deliver your assignment to *Canvas*.

Your paper will be read and reviewed again by the instructor. Substantial improvement will result in a higher grade. Perfunctory revisions will result in no change of grade. No revision will result in a lower grade. All revisions should demonstrate thoughtful, meaningful, and substantial changes from one version to the next. As you can see, **revisions are not optional**.

Deadline policy:
Meeting deadlines is an important part of professional conduct. Succeeding in this course means sticking to the schedule, and to the deadlines. It is imperative that students meet all deadlines. Missed deadlines, without documented excuses, result in lower grades.

Do not wait until the last minute to upload assignments to *Canvas*. You will likely collide with others trying to do the same. You then have no other recourse than to drop it into the "LATE Work" file where it may or may not get reviewed in time for your benefit.

Except by previous arrangement or with a written medical excuse or documentation of compelling emergency, full credit will not be given for final projects turned into the "LATE Work" after the deadline. They will be reduced by one grade level, i.e. an "A" project turned in late will receive a "B".

Make-up policy:
Except in the case of a documented medical issue, or other compelling emergency, you must meet all deadlines as scheduled. Missing first and second draft deadlines will reduce grade by one grade. Missing the final deadline will result in no credit or reduction by one grade as noted above at the instructor's discretion.

In class exercises can sometimes be made up depending on the nature of the project. However, you must take the initiative, inquire, and make arrangements with the instructor.

Extra Credit:
The only real opportunity for extra credit is taking an SJSU Writing Center or 100W Writing Fellow or 100W Writing GA consultation. Be sure the writing specialist sends an email to the instructor.

Other Issues:
Allowance will be made at the end of the semester for improvement, ambition, and willingness to take risks. You are encouraged to explore, to discover, to try new things, to take risks. Our writing "studio," just like the design studio, is a risk tolerant environment. Successful animators and designers are driven by a passion to try new things. They are not driven by taking the safe or easy way out. As the old Yiddish saying goes, "If you don't take chances, you don't receive gifts."

An "I" (incomplete) grade will be given <u>only</u> in cases where the student has attended the majority of the classes, but has not completed assigned work for significant unforeseen circumstances. This will require documentation. An "I" must be made up within one year. Failure to do so will result in an "IC" (failing) grade.

Assignment Format, Protocol, and Policy

All major writing projects (drafts and final) must follow these guidelines:
1. Writing must be delivered electronically, following these general specifications:
    a. 12pt font
    b. 1" margins
    c. double-spaced
    d. pages numbered
    e. student NAME and TITLE on top
2. File name must be: "Last Name, First Name Project Name, draft"
        Eg: Loomis John, Resume and Cover Letter, first draft
3. For Exhibit, Space, Place, Product and Book reviews:
    a. Title, yours, of the review possible reflecting your thesis or a rhetorical or literary device
    b. Thesis – yours
    c. Outline
    d. Text with topic sentences highlighted.
4. Quotations should be kept to a minimum. Long quotations should be single spaced and indented, with sources credited (footnotes or end notes).
5. <u>First Draft</u> (if peer reviewed) will be delivered electronically to peer reviewer at the beginning of class, who will put their name on top, comment, mark up, and return to author in class.
6. <u>Second Draft</u> (if instructor reviewed) will be delivered electronically via *Canvas* (*turnitin* will be activated) to instructor at the beginning of class, who will edit, comment, mark up, and return to author.

7. <u>Final Text</u> will be delivered electronically via *Canvas* (*turnitin* will be activated) to instructor at the beginning of class. All comments, peer and instructor, must be retained. Do not hit the "Accept Changes" button.
8. Work that does not follow <u>all</u> the above guidelines **will be returned** for re-formatting and/or organizing. It will also be marked down as late and reduced by one grade.

University Policies http://www.sjsu.edu/gup/syllabusinfo/

General Expectations, Rights and Responsibilities of the Student

Dropping and Adding

Consent for Recording of Class and Public Sharing of Instructor Material

Academic Integrity
To underscore the information on this link, take note:
SJSU Plagiarism Policy

As stipulated in the California Code of Regulations, Section 41301, cheating or plagiarism in connection with an academic program at a campus may warrant expulsion, suspension, probation or a lesser sanction.

At SJSU plagiarism is the act of representing the work of another as one's own without giving appropriate credit regardless of how that work was obtained, and submitting it to fulfill academic requirements. Plagiarism at SJSU includes but is not limited to:

1.2.1 The act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own.

1.2.2 Representing another's artistic/scholarly works such as musical compositions, computer programs, photographs, paintings, drawings, sculptures or similar works as one's own.

Faculty members are required to report all infractions to the Office of Judicial Affairs.

Plagiarism of work will result in an "F" and sanctions by the University.

The Internet has made it very tempting and very easy to plagiarize. It has also made plagiarism very easy to catch. In Reading Design Writing we will use the integrated the *turnitin* software in *Canvas*.

Campus Policy in Compliance with the American Disabilities Act

SJSU Counseling and Psychological Services

Student Technology Resources

SJSU Peer Connections

SJSU Peer Connections is a great resource, but do not use it in place of the SJSU Writing Center, see next page.

SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit at http://www.sjsu.edu/writingcenter.

Students in this class who are referred to the SJSU Writing Center and follow through with the assistance given by the Writing Specialists will find that this will be taken into consideration in a project's final grade.

Hints from SJSU Writing Center as to how to be sure to get an appointment:

Appointments do fill quickly at the Writing Center; however, if you're persistent, you can usually get an appointment. Here are a few tips that should be helpful.

1) Check the online system frequently. (Stay signed in and keep refreshing the page.) We have cancellations every day, particularly in the mornings and on Fridays. If you're online and see a cancellation at a time when you're available, you can then snag that appointment.

2) Our schedule rolls out seven days in advance. Every night at around 10:00 PM, a new day becomes available on the schedule. This is the prime time to get an appointment--it just requires some planning ahead. (And make sure you click "next week" on the schedule to see all available appointments.)

3) Lastly, you're always welcome to visit the Writing Center in person and add your name to our daily wait list; you can use our lobby as a study area to wait for an appointment. If you're there and ready to go for a session, you'll have priorty to get any session that becomes available at the last minute (due to no-shows or cancellations).

For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. You need to have a QR Reader to scan the code.

FaceBook and LinkedIn

The best part about teaching is after graduation when your students become your colleagues. Please don't invite instructor to FaceBook and LinkedIn until then. Thank you.

Learning from You

Academic courses and curriculum today are like software. The instructor has to keep upgrading, modifying, and improving. I welcome students' suggestions as to how to improve assignments, and add media, articles and books relevant to the reading list and curriculum. Don't be shy.

The eggs teach the chickens.

Matt Kahn