DATE July 31, 2011

1. ACADEMIC UNIT: The Design School, Herberger Institute for Design and the Arts

2. COURSE PROPOSED: DSC 194 Design Thinking 3 (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Prasad Boradkar Phone: 5-8685
   Mail Code: 1605 E-Mail: prasad.boradkar@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Literacy and Critical Inquiry–L □ Global Awareness–G □
   Mathematical Studies–MA □ CS □ Historical Awareness–H □
   Humanities, Fine Arts and Design–HU □ Cultural Diversity in the United States–C □
   Social and Behavioral Sciences–SB □
   Natural Sciences–SQ □ SG □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   Though often not recognized as so, design is a humanities discipline because its primary purpose is the creation of material artifacts to meet human need. This course focuses on the kinds of processes of thinking that are critical for designers, business professionals, engineers, humanists, social scientists and natural scientists to create a sustainable, humane world. The content made available by the instructor (readings, videos, lectures) and the content generated by the students (written essays, design projects, presentations) emphasize the analysis and interpretation of material artifacts and the processes of their creation. All the content focuses on learning how our material world is shaped, what role designers play in the process, how it affects the human condition, and what we can do to make it more sustainable. Students will learn about human beings shape the built environment, and how it shapes them in turn.
CROSS-LISTED COURSES:  ☑ Yes; Please identify courses:  DSC/HON 194

Is this a multi-section course?:  ☑ No  ☐ Yes; Is it governed by a common syllabus?  

Darren Petrucci
Chair/Director  (Print or Type) 
Date:  

Chair/Director  (Signature)
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 fine 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 fine 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 art work and design.

The Humanities, Fine 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 art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine 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, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

HUMANITIES, FINE ARTS AND DESIGN [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.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
<td></td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td></td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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<td>THE FOLLOWING ARE NOT ACCEPTABLE:</td>
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<td>- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.</td>
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</table>
### ASU - [HU] CRITERIA

<table>
<thead>
<tr>
<th>Criteria</th>
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<tr>
<td>• Courses devoted <strong>primarily</strong> to developing skill in the use of a language – <em>However, language courses that emphasize cultural study and the study of literature can be allowed.</em></td>
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<tr>
<td>• Courses which emphasize the acquisition of quantitative or experimental methods.</td>
</tr>
<tr>
<td>• Courses devoted <strong>primarily</strong> to teaching skills.</td>
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</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
</table>
| 3. Concerns the comprehension and interpretation/analysis of material artifacts, images and spaces and/or their historical development | The primary objective of DSC 194 is comprehension and critique of the process of design as well as designed artifacts. Students will engage in exercises that will help them gain a critical understanding of how things come to be what they are, how designers operate in institutions, and how the things they design impact consumers. Each week, through lectures, videos, assignments and readings, they will learn about specific elements of design thinking. | The assignments that make up DSC 194 include the following critical, analytical and creative activities: reading Articles, watching Videos, writing Reflection Papers, writing a Sense-Making Essay, participating in group In-Class Exercises, doing Creative Projects, and preparing a Final Presentation (See pages 8-9 of the Syllabus for the Assignment Descriptions, and pages 10-11 for the Reading List). In Weeks 6, 7 and 8, students will work on their Sense-Making Essay, which will help them critique how designers do human-centered research (See pages (See pages 5, 8 and 9 of the Syllabus for the Course Schedule and Assignment Descriptions). Each week students will engage in In-Class Exercises, where they will work in small teams to critique existing designed systems from a human-centered perspective, and make recommendations for new solutions (See pages 4-7 of the Syllabus for the Course Schedule and pages 8-9 for the Assignment Descriptions). Students will also work on a Final Presentation, in which they will do some introspective analysis and tell the class what
4 c. Emphasizes aesthetic experience in the visual and performing arts including music, dance theater, and in the applied arts, including architecture and design

Designers and corporations utilize design to create specific consumer experiences, and this course will help students learn the tools by which to understand and critique specific design methods and products will help students understand and critique the role of design in people's lives.

The assignments that make up DSC 194 include the following critical, analytical and creative activities: reading Articles, watching Videos, writing Reflection Papers, writing a Sense-Making Essay, participating in group In-Class Exercises, doing Creative Projects, and preparing a Final Presentation (See pages 8-9 of the Syllabus for Assignment Descriptions).

In Weeks 2, 3, 4, 5, 6 and 13, students will write Reflection Papers, in which they will analyze an article or a presentation that addresses a specific design process or product. The goal of these Reflection Papers is to help students learn how to critique the role of design in people's lives (See pages 4-6 of the Syllabus for the Course Schedule and 8-9 for Assignment Descriptions).

In Weeks 4, 8 and 10, students will work on Creative Projects. The goal of these projects is to help them recognize creativity as a basic human capacity (See pages 5-6 of the Syllabus-Course Schedule and page 8 for the Assignment Description).
DSC/HON 194
Design Thinking
Fall 2011

Course Syllabus

Course Credits
3 semester credits

Scheduled Time & Location
Tuesdays and Thursdays
9:00 to 10:15 am
CDN 071

Course Description
This course will introduce students to the notion of Design Thinking, a concept that is gaining significant recognition in several disciplines including art, design, business, engineering and others. Design Thinking can be described as a creative, multidisciplinary, human-centered approach to solving complex problems. Contemporary society faces numerous challenges, and the need for new tools and methods to tackle and solve these problems is more pressing than ever before. In this course students will learn several new techniques of design thinking and creative problem solving through engaging lectures and exciting projects.

Course Objectives
This course focuses on four key aspects of Design Thinking: Creative Problem Solving, Sense-Making, a User/Environment-centered Approach, and a Transdisciplinary Strategy. Upon completion of the course, then, students will:

• Understand what Design Thinking is, and recognize why it’s so valuable to their success at ASU and in their careers.
• Understand the complexities associated with “wicked problems,” and the importance of applying Design Thinking in taming such problems.
• Understand and gain experience in using some of the methods used for creative problem solving.
• Gain some of the skills necessary for making sense of real-world problems.
• Learn some of the methods of user/environment-centered design that can be used to tame today’s “wicked problems.”
• Understand the benefits (and challenges) of working in transdisciplinary teams.

Prerequisite(s)
None

Required Text
While there is no specific text required for this course, we will be reading and discussing several relevant articles (each of which will be posted on Blackboard) throughout the semester.

Instructor
Peter Wolf, Lecturer, The Design School
Office: DN 376
Phone: 602.499.1474
E-mail: peter.wolf@asu.edu
Office Hours: Please see Blackboard
Course Structure
This course will consist primarily of in-class discussions (based largely on readings, reflection papers, and other homework assignments) and in-class exercises. Students will often be required to work in teams.

Class Environment
Any student who disrespects the learning environment of the class (including late arrival, using cell phones, web surfing, checking Facebook, reading newspapers, talking, etc.) may be dismissed for the day. If these actions occur three times, you may be dismissed from the class.

Writing Skills
In this course, students are expected to write essays well enough to articulate their ideas clearly. Please consult with the ASU Writing Center for assistance with grammar, spelling, sentence structure, etc. It is advisable to get your work checked by them prior to turning it in. (This is a free service provided by the university to all students.)

Grading
The overall grade will depend upon the following:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Sense-making Essay</td>
<td>20%</td>
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<tr>
<td>Other Essays (3)</td>
<td>30%</td>
</tr>
<tr>
<td>Design Thinking + Me</td>
<td>20%</td>
</tr>
<tr>
<td>In-class Exercises/Homework/Participation</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
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Course Website
We will be using Blackboard for this course. To access Blackboard, go to my.asu.edu, and enter your ASUrite ID and password. Once you click on Blackboard, you will see links to all the courses in which you are enrolled this semester. Click on DSC/HON 194 and you are on our course Website. Posted on our site are many useful items: announcements, syllabus, schedule/calendar, lecture notes, web links, and your grades. **Visit frequently, as this will keep you informed about what's going on in class.**

If you encounter any problems with myASU, please contact myasu-q@asu.edu for general technical help, or you can call the Computing Commons help line at 480-965-6500.

Deliverables
Deliverables are typically due at the beginning of class on the date specified. **Late work will not be accepted without appropriate documentation (e.g., in the event of illness or family emergency).**

Academic Dishonesty
**Academic dishonesty will not be tolerated.** According to the office of Student Life at ASU, “Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately.” If in doubt, please visit http://www.asu.edu/studentlife/judicial/ in order to understand better the rules governing the Student Code of Conduct.

Consequences of plagiarism in DSC/HON 194: “When concluding that an incident of academic dishonesty has occurred, the course instructor may apply sanctions ranging from discussion and/or verbal
reprimand of the student to more concrete actions. These actions include but are not limited to lowering credit for the assignment, giving a failing grade for either the assignment or the entire course, recommendation to the chairperson of suspension and/or dismissal of the student and/or a recommendation to the Dean of Students to deal with the incident of academic dishonesty.”

**Withdrawals**
Consistent with ASU policies, a “W” will be recorded if the student withdraws from class prior to the deadline ([see my.asu.edu for detailed academic calendar](http://my.asu.edu)). After that date, a “W” will be granted if the student has a passing grade at that time, and an “E” will be granted if the student has a failing grade at that time.

**Accommodations**
To request academic accommodations due to a disability, please contact the ASU Disability Resource Center ([http://www.asu.edu/studentaffairs/ed/drc/](http://www.asu.edu/studentaffairs/ed/drc/)). Phone: 480.965.1234; TDD: 480.965-9000. This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

**Note**
This syllabus is subject to change, depending upon the individual requirements of the class, and as deemed necessary by the instructor.

**Grade Categories**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>97-100%</td>
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<tr>
<td>A</td>
<td>93-96%</td>
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<tr>
<td>A-</td>
<td>90-92%</td>
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<tr>
<td>B+</td>
<td>87-89%</td>
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<tr>
<td>B</td>
<td>83-86%</td>
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<tr>
<td>B-</td>
<td>80-82%</td>
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<tr>
<td>C+</td>
<td>77-79%</td>
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<tr>
<td>C</td>
<td>70-76%</td>
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<tr>
<td>D</td>
<td>60-69%</td>
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<tr>
<td>E</td>
<td>0-59%</td>
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In fairness to all students in the course, we will neither round up nor round down when calculating grades. **In other words, students will receive the grade they've earned**.

Students are encouraged to monitor the course website frequently, especially the Gradebook portion of the site. By keeping track of their grades, **students will be able to avoid unpleasant surprises at the end of the semester.**
<table>
<thead>
<tr>
<th>Course Schedule</th>
<th>The following schedule is intended only as a guide, and may be changed over the course of the semester, at the discretion of the instructors.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to Course and Syllabus</td>
</tr>
</tbody>
</table>
| Week 2          | **Wicked Problems**  
**Read/Watch/Listen to:** *This American Life*, Episode #440: "Game Changer" ([http://www.thisamericanlife.org/radio-archives/episode/440/game-changer](http://www.thisamericanlife.org/radio-archives/episode/440/game-changer))  
Discuss hydraulic fracturing as a contemporary wicked problem; Record 3–5 key discussion points.  
In groups students work on an In-Class Exercise, and wrestle with an on-campus "wicked-enough" problem (e.g., bicycle theft); each group takes a position (students, facilities, legal, etc.) that is then shared with the entire class via five-minute "presentation"; 15-min. wrap-up discussion at end of class. |
| Week 3          | **Systems Thinking**  
**Read/Watch/Listen to:** "Design Thinking" (PDF), and "How to Make Systems Thinking Sexy" ([http://changeobserver.designobserver.com/feature/how-to-make-systems-thinking-sexy/28518/](http://changeobserver.designobserver.com/feature/how-to-make-systems-thinking-sexy/28518/))  
3–5 students read their Reflection Papers; this sets the stage for in-class discussion (focusing on those areas that are unclear).  
"Transition groups break down the scary, too-hard-to-change big systems picture into bite-sized chunks. They create a community-level to-do list, with an order of priorities..." Working in groups, students do an In-Class Exercise and create an ASU-level to-do list re:rethinking "on-campus food" |
| Week 4          | **We’re All Designers**  
**Read/Watch/Listen to:** “Design Thinking... What is That?” ([http://www.fastcompany.com/resources/design/dziersk/design-thinking-083107.html](http://www.fastcompany.com/resources/design/dziersk/design-thinking-083107.html)), "Design: A New Engine for Society" ([http://www.good.is/post/design-a-new-engine-for-society/](http://www.good.is/post/design-a-new-engine-for-society/)), "A Call to Design Action" ([http://www.good.is/post/a-call-to-action/#ixzz0gChyaYRQ](http://www.good.is/post/a-call-to-action/#ixzz0gChyaYRQ)), and "Design Action: Streamlining the Grocery List" ([http://www.good.is/post/design-action-streamlining-the-grocery-list/](http://www.good.is/post/design-action-streamlining-the-grocery-list/))  
3–5 students read their Reflection Papers, followed by discussion  
Students work in groups on an In-Class Exercise, using Step 1 ("Orient") of Jason Severs’ four-step process to map out (on large sheets of paper) the "student grocery shopping experience."

Discuss and start first Creative Project. |
Week 5

**Creative Problem Solving**

**Read/Watch/Listen to:** Ken Robinson’s TED Talk ([http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html)) and “Can American Students Rediscover Their Creativity? David Kelley Thinks So” ([http://www.good.is/post/ideo-ceo-explains-how-to-help-students-rediscover-their-creativity/](http://www.good.is/post/ideo-ceo-explains-how-to-help-students-rediscover-their-creativity/))

3–5 students read their Reflection Papers, followed by discussion

Students work in groups in an In-Class Exercise: Dan Pink’s Candle Problem

Week 6

**Creative Problem Solving**

**Read/Watch/Listen to:** "Managing Personal Creativity" (PDF)

3–5 students read their Reflection Papers, followed by discussion

Students work on an In-Class Exercise: Mauzy’s "Forced-Plus" and "Next Step" (using bicycle theft/retention problem)

Discussion of Sense-Making Essay

Week 7

**Sense-Making**


3–5 students read their Reflection Papers, followed by discussion

Students work on an In-Class Exercise: Blog Sort I: Typologies (teams of 3–5)

Discussion of Sense-Making Essay

Week 8

**Sense-Making**

**Read/Watch/Listen to:** “ZIBA Design and the FedEx Project” (PDF)

Discussion of data analysis and visualization, diagramming, infographics

Students work on an In-Class Exercise: Blog Sort II: Biaxial Maps (same teams as last week)

Discuss and start second Creative Project

Week 9

**Transdisciplinarity and Brainstorming**

**Read/Watch/Listen to:** *The Ten Faces of Innovation* (Introduction: [http://www.tenfacesofinnovation.com/thebook/intro.htm](http://www.tenfacesofinnovation.com/thebook/intro.htm)) and "Ideation" section of IDEO’s Design Thinking Toolkit (PDF)

Discuss Reading (understand and critique each of the 10 faces of
innovation)

Work on an In-Class Exercise in groups (according to Learning, Organizing, and Building personas) students will brainstorm solutions to on-campus "wicked-enough" problem; large sheets of paper will be used to map out the pitches prior to presentation

Week 10

Transdisciplinarity

Read/Watch/Listen to: Howard Rheingold’s TED Talk (http://www.ted.com/talks/howard_rheingold_on_collaboration.html) and Radio Lab podcast: “The Good Show” (http://www.radiolab.org/2010/dec/14/)

Watch and discuss E-Harmony style videos of the students’ "innovation face".

Discussion of the basics of Ax4: actors, artifacts, activities, and atmospheres as a means of analyzing design environments and people’s interactions with them.

Discuss and start third Creative Project

Week 11

User/Environmentally-centered Design


Discuss reading (emphasizing "human-centeredness"); revisit FedEx/Ziba biaxial map.

Students work on an In-Class Exercise: Ax4 Inventory: Get out of the "office" and do some fieldwork at MU (30-minute crash-course, with four teams each focusing on "Actor" category).

Week 12

User/Environmentally-centered Design

Read/Watch/Listen to: "Design by Story-telling" (PDF)

Students present biaxial maps. Discussion of three key take-aways from last week’s fieldwork.

"Animate Your Actors" In-Class Exercise (in groups, develop simple scenarios for each of four actors).

Week 13

Storytelling

Read/Watch/Listen to: Ira Glass on Storytelling (four parts, beginning here: http://www.youtube.com/watch?v=loxF3fCGJJA&feature=relmfu);

Also watch the following IDEO videos

Birth control (http://vimeo.com/14251640)
e-books (http://vimeo.com/15142335)
Climate change (http://vimeo.com/13131487)
ATM experience (http://vimeo.com/14939329)
Keep the Change (http://vimeo.com/14251798)
Also: Future GM experience (http://vimeo.com/7568684) and DropBox introduction video (https://www.dropbox.com)

Discuss compelling (or not) elements of IDEO videos and DropBox video.

In-Class Exercise: Using key elements from Ira Glass' YouTube storytelling videos (which I will have outlined), deconstruct one or two of the IDEO videos.

Start work on Final Presentation

Week 14

Social Change
Read/Watch/Listen to: "How to Start a Movement" (http://changeobserver.designobserver.com/feature/how-to-start-a-movement/27528/), Studio 1to1 "Mission" video (http://studio1to1.org/), and Stephen Carter’s “What is Justice?” (http://bigthink.com/stephencarter#video_idea_id=3966) and “Heroes: Thurgood Marshall” (http://bigthink.com/stephencarter#video_idea_id=3959)

3–5 students read their Reflection Papers, followed by discussion

In-Class Exercise: Building on the work done for Tuesday, have students propose a social change project that's important to them (irrespective of their discipline)

Week 15

Prototyping
Read/Watch/Listen to: Sections 9 ("Experiment") and 10 ("Get Feedback") of IDEO's Design Thinking Toolkit

In-Class Exercise: Build and test a paper airplane design in Red Square as a team project

Final Presentation: Present/discuss storyboards

Week 16

Prototyping/Storytelling
Read/Watch/Listen to: "How Storytelling Can Save Your Life" (http://bigthink.com/ideas/31522)

Final Presentations

Week 17

Design Thinking and Me
(Final presentations; format and location TBD)

Final Presentations
Assignment Descriptions

The assignments that make up DSC 194 include the following critical, analytical and creative activities: reading Articles, watching Videos, writing Reflection Papers, writing a Sense-Making Essay, participating in group In-Class Exercises, doing Creative Projects, and preparing a Final Presentation.

The goal of these exercises is encourage students understand and critique the role that design plays in shaping artifacts and therefore people’s lives, but also how people in turn shape processes of design.

In the design process, human-centered research (understanding how people make sense of the world and products) is very important. The Sense-Making Essay is based upon a two-part in-class project (to be done in groups of three to five) in which students will analyze a collection of 30 blog comments about design (of their choosing), using themes and patterns to create “high-level” analytical categories that are not immediately obvious—and, more important, meaningful within the context of the particular topic. The essay, then, will be used to relate this experience to materials presented previously (e.g., case studies in which such sense-making played a central role) and relevant in-class discussions. The sense-making essay will be due towards the third quarter of semester, which will allow ample time for grading/feedback before the second academic warning. Feedback will be provided in the form of detailed comments made directly on the printed essay. Each of the essays requires students to relate broad concepts to key points made in class in a compelling manner.

In-class Exercises and Creative Projects

As indicated in the course syllabus, in-class exercises (for which individual participation is key) and homework combine to make up 30 percent of each student’s overall grade. In-class exercises are an opportunity for “grounding” some of the rather abstract concepts presented in the weekly readings, podcasts, videos, and so forth. Eight to 10 such exercises are planned over the course of the semester.

In addition, students will have a few Creative Projects, where they can exercise their own creativity while working in teams. These projects are designed to help students recognize that creativity is basic human capacity and not restricted to the arts and design disciplines only.

Reflection Papers

Homework assignments include six reflection papers, each of which serves a three-fold purpose: (1) It requires students to synthesize the material they’ve read/viewed/heard, (2) It encourages prompt in-class discussion and shared learning (when three to five are presented each week), and (3) It helps students learn from each other.

Each of the Reflection Papers requires students to relate broad concepts to key points made in class (by way of in-class discussions and/or In-Class Exercises).

Final Presentation

DSC 194 requires students to present their final project (“Design Thinking + Me,” in which they explore how Design Thinking is relevant to different disciplines/majors) to the entire class (and possibly guests, too). The format of the presentation is largely up to the students, and may include PowerPoint, short films, a live skit, and so forth. This presentation, to be done in teams of three to five, will count as 20 percent of a student’s overall grade in the course.

Students will be required to submit both an outline and a “storyboard” (the focus being the story itself, and not the visuals) prior to their final presentation, thus ensuring that they receive feedback prior to the presentation itself. In addition, these interim deliverables will be “pitched”
(briefly) to their classmates, effectively spreading the benefit of the feedback across the entire class.

**DSC/HON 194**

**List of Readings**

- "Design Thinking" (PDF), and "How to Make Systems Thinking Sexy" ([http://changeobserver.designobserver.com/feature/how-to-make-systems-thinking-sexy/28518](http://changeobserver.designobserver.com/feature/how-to-make-systems-thinking-sexy/28518))
- “Design Thinking... What is That?” ([http://www.fastcompany.com/resources/design/dziersk/design-thinking-083107.html](http://www.fastcompany.com/resources/design/dziersk/design-thinking-083107.html))
- "A Call to Design Action" ([http://www.good.is/post/a-call-to-action/#ixzz0gChyaYRQ](http://www.good.is/post/a-call-to-action/#ixzz0gChyaYRQ))
- "Design Action: Streamlining the Grocery List" ([http://www.good.is/post/design-action-streamlining-the-grocery-list/](http://www.good.is/post/design-action-streamlining-the-grocery-list/))
- Ken Robinson’s TED Talk ([http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity.html))
- “Can American Students Rediscover Their Creativity? David Kelley Thinks So” ([http://www.good.is/post/ideo-ceo-explains-how-to-help-students-rediscover-their-creativity/](http://www.good.is/post/ideo-ceo-explains-how-to-help-students-rediscover-their-creativity/))
- "Managing Personal Creativity" (PDF)
- “ZIBA Design and the FedEx Project” (PDF)
- "Ideation" section of IDEO’s Design Thinking Toolkit (PDF)
- Howard Rheingold’s TED Talk ([http://www.ted.com/talks/howard_rheingold_on_collaboration.html](http://www.ted.com/talks/howard_rheingold_on_collaboration.html))
- “Design by Story-telling” (PDF)
- "Animate Your Actors" In-Class Exercise (in groups, develop simple scenarios for each of four actors).
- Ira Glass on Storytelling (four parts, beginning here: [http://www.youtube.com/watch?v=loxJ3FiCJJA&feature=relmfu](http://www.youtube.com/watch?v=loxJ3FiCJJA&feature=relmfu))
- IDEO videos
  - Birth control ([http://vimeo.com/14251640](http://vimeo.com/14251640))
  - e-books ([http://vimeo.com/15142335](http://vimeo.com/15142335))
  - Climate change ([http://vimeo.com/13131487](http://vimeo.com/13131487))
  - ATM experience ([http://vimeo.com/14999329](http://vimeo.com/14999329))
  - Keep the Change ([http://vimeo.com/14251798](http://vimeo.com/14251798))
- Future GM experience ([http://vimeo.com/7568684](http://vimeo.com/7568684))
- DropBox introduction video ([https://www.dropbox.com/](https://www.dropbox.com/))
- Studio 1to1 “Mission” video ([http://studio1to1.org/](http://studio1to1.org/))
• Stephen Carter’s “What is Justice?”
  (http://bigthink.com/stephencarter#video_ida=3966)
• “Heroes: Thurgood Marshall” (http://bigthink.com/stephencarter#video_ida=3959)
• Sections 9 (“Experiment”) and Section 10 (“Get Feedback”) of IDEO’s Design Thinking Toolkit
• "How Storytelling Can Save Your Life" (http://bigthink.com/ideas/31522)