ZOOMING, FLIPPING, ETC.

what happens inside, what happens outside

fall 2020

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first thing

The following brilliant humans’ knowledges and/or efforts are central to this course design:

**Simone Fujita**  Bibliographer, African American Art, Getty Research Institute

**Elaine Lopez**  Associate Professor of Graphic Design, AICAD Fellow, MICA

**Armando Zúñiga, Ed.D.**  Faculty Director, ELL; Director, Writing Center; Assistant Professor H&S

**Rocío Carlos**  Faculty H&S, Antiracist Classroom faculty advocate

**Erika G. Bertling**  Intercultural Educator and Consultant, Intercultural Awareness in Teaching and Learning workshop

**Sumun Pendakur, Ed.D.**  Faculty, USC Race and Equity Center, Pedagogy & Practice workshop
part 1

design a class from inside, to be held in multiple insides, that is not blind to the current outside. design a class that we experience as being somewhere together when we are actually kind of being nowhere together.
cool. Comics & Zines it is.
Handmade books, zines, and publications have always been a way for artists to work outward and share outward, to distribute their practice broadly. And they have always been a mode of working across practices, generating interdisciplinary collaborative circles, a ripple effect.

written with ACCD librarian Simone Fujita as wall text for the "reading room" corner of TOMES, last year in the Williamson Gallery
learning outcomes

• Revise and expand our understanding of writing: Its forms, rules, possibilities, applications in art and design

• Strengthen writing and communication skills, emphasizing the value of student knowledge, research, and languages

• Learn reading, writing, and organizational practices that are generative and support thinking and making process

• Engage with assigned readings as a writer does, deconstructing and making meaning by attending carefully to the author/artist’s choices

• Acquire a toolbox for thoughtfully engaging with a community through writing, image, systems of dissemination

• Develop both community and individual agency by investing in and expressing our identities, experiences, and ethics; and making space that invites others to do the same
ZOOMING, FLIPPING, ETC.

part 2
four to twelve sizes fit most
spring and summer taught me

In a remote classroom, “discussion” is a talking head. There’s no room for “reading the room.”

Students have anxieties around education (not to mention everything else). They don’t get to sit next to someone during class who knows how they feel.

Students are always still learning how to convey their grasp of concepts through discussion, critique, response to assignments. And all of these activities are decentralized/disorienting and harder to do when remote.

Not all students enjoy or benefit from computers as an interface for all academic tasks. They’re already learning—from their bedrooms—norms, expectations, skills and ideas for five or six classes. Sprinkle multiple platforms on top.
so, -my- goals

The class includes and engages everyone
- Design for flexibility of student approach, skills, response, and comfort with platforms
- Students feel that we're all co-learners
- Students are doing stuff for most of every class

Texts are important. Texts are made by students
- Share contemporary, accessible examples in engaging ways
- Challenging and varied in idea, concept, platform, form
- Made by people like them
- Aspiration, inspiration, AND we could totally make that

Students use writing in authentic and meaningful ways
- Change the perceived and the actual audience and the stakes for “turning it in”
- Process, conversation, making
- In combination with their other skills

Students make things that matter
- Frame with ethics, frame with imperatives
- Make space for students to try, to choose, to invest

We build, practice, enjoy, benefit, benefit from, and value community
ZOOMING, FLIPPING, ETC.

part 3

ok but what does that look like really?
our class

Majors & minors enrolled: Illustration Design, Motion, and Entertainment Arts; Entertainment Animation and Game Design; Fine Art; Graphics; Transportation; DM minor

Languages spoken: Korean, Spanish, Mandarin, Bahasa, Cantonese, Taiwanese, Spanish, French, Russian, Vietnamese, Japanese, English

Time zones: Aside from ArtCenter time, at least four
before week 1

materials available
on DotED

starter kit
<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introductions</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Complete emailed Google survey + tasks before first day</td>
<td></td>
</tr>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 2</th>
<th>Writing &amp; Reading as Transgression</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Curating: Answer the questions your classmates asked about your two images <a href="#">here</a></td>
<td></td>
</tr>
<tr>
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</tbody>
</table>

<table>
<thead>
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<th>Week 3</th>
<th>Why Zines? Why Comics?</th>
</tr>
</thead>
<tbody>
<tr>
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<td></td>
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<td></td>
</tr>
</tbody>
</table>

**NOTE ABBIE'S HELP FINDING THE RIGHT SYNCHRONOUS COLLAB “SPACE”**

<table>
<thead>
<tr>
<th>Week 4</th>
<th>Communities and Knowledges</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Making: Proposal &amp; comments on Mural.com assign. description <a href="#">here</a>, writing process “zero draft” <a href="#">here</a></td>
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</tr>
<tr>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 5</th>
<th>Readings catch-up Collection/Curation/Documentation/Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Making: The start of group project, text &amp; image core <a href="#">here</a></td>
<td></td>
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### due today

- syllabus highlights & questions
- establish weekly student hours
- building a shared ethics of making
- themes exercise
- explain homework & time to work together

### during class

- small groups: discuss assigned readings, student zines
- “report back”
- we decide what transgression means to us
- booklists exercise
- explain homework

- solo exercise first half-hour: text-gathering
- reading discussion C&C (zoom chat initiated), allegory and manifesto
- “because art” exercise
- one-minute project proposals
- explain homework

- guest speaker Simone Fujita from GRI
- guest speaker AICAD fellow Elaine Lopez and her students from MICA Type 3 class, “Making to Transgress” RISO class
- student collab note-taking and small group discussion
- explain homework

- solo exercise, three meaningful things
- small groups: read in-progress writing out loud, ask questions
- project groups: studio time with practical framework
- explain homework
week 1

Introductions

Due today
Complete emailed Google survey + tasks before first day

Curating: Pick two images showing your ethics of making, post to Basecamp.com before first day of class

during class
syllabus highlights & questions
establish weekly student hours
building a shared ethics of making themes exercise, then explain hw & time to work together

My "ethics of making" consists of the vow not to do harm. I don't think that everything I make has to have a "greater purpose" or a political motivation, but at a minimum, it needs to not perpetuate or uphold ideologies of inequality. Additionally, it prioritizes respect for source materials, aesthetic traditions, and sources of inspiration.

For me, the most important part of creating is being true to myself. One doesn't always have to make art philosophical or political, and it is perfectly reasonable to create for the sake of entertainment, if the creator is not engaged in discussions of this sort. However, for me personally, I want to focus more on creating for the sake of starting a conversation on topics important to me, such as what is beauty, what is freedom, what it means being a woman.

I believe in using materials from every day life whenever possible in my art and giving them new life. I also think working from instinct is a good thing and not getting too caught up in making mistakes.

I think I am still figuring out my "ethics of making", I create based of my interests at the moment. A recurring theme in characters I create often lie around the outsider or the odd, looking to find belonging and connecting. (I hope that's close enough to my ethics of making)

My ethics of making would be the work made as catharsis- a positive act that does no harm to others in any form. I believe artists must uphold a personal ethic of creating in a way that does no harm to others and there should be things we can't forgive in art- artists who promote hatred, misogyny, rape culture, homophobia, transphobia+++ are not welcome in my ethics of making community. We must uphold certain common values.

I think my ethics of making is to create art until I can get the things I want to see and create out of myself, the way I want it to. Right now I feel like there's something preventing me from fully creating like I want to, but I don't feel like creating things important or based from my deep emotions, rather I prefer to make things to distract myself.
Building a shared ethics of making: Go to the ethics anonymous doc in basecamp | readings & resources | in class week 1 and read your classmates’ statements. Then browse the “ethics of making” class gallery in homework. Type two questions into the Zoom chat, one for someone who posted something you find interesting to the gallery, and one to the person who posted directly below you.

Themes exercise: **Step 1:** If you were going to make a zine today, what would its theme be? You’ve got fifteen minutes: Open a comment below, type a list of as many themes as you can think of (at -least- ten!), don’t stop to think too hard, don’t censor yourself, funny serious abstract specific personal or a good public prompt... post the comment when you’re done. **Step 2:** Read through everyone’s lists. Choose the one theme from each student’s list (including your own) that most speaks to you. Open a comment below, copy/paste each theme you chose into your comment to make a second list, and post when you’re done.

**Homework assignment**
week 2
Writing & Reading as Transgression

due today
Curating: Answer your classmates about your two images
Reading/annotating on Perusall.com: Politics of Italics: Jumoke Verissimo; Argument against Punctuation: On the Freedom of Violating Convention Andrea Dworkin. Find assgn. description, materials, and links here

Making: Two-person zine
week 2

Writing & Reading as Transgression

**due today**

**Curating:** Answer your classmates about your two images


description, materials, and links here

**Making:** Two-person zine

**During class**

small groups: discuss readings, “report back”

we decide what transgression means to us

booklists exercise

explain homework
Discuss readings: In groups of five, spend time looking at your classmates’ zines and discussing them along with the “politics of copyediting” readings due today. Pick five things you’d like to point out to the rest of us, each of you taking responsibility for presenting one of them.

Booklists exercise: Step 1: For the next half-hour, look at these reading lists. We will discuss when break is over. Step 2: make your own reading list, as a comment on this post, in this format:

Reading to Transgress [everyone uses this title]
Subtitle goes here: use it to identify your list's organizing principle. (For example, mine might be fuck women’s work: craft does not equal decor.) Books can be real (please include author names) or imaginary (also include author names) or a combination, and there should be about 10 total, but a few more or less is fine.
week 2

Writing & Reading as Transgression

Reading Transgressions: Toxic Masculinity and How Its Hurting Society
Taking a look at modern masculinity and how it can stem from deeply engrained societal norms. (Dec 10)

Reading Transgressions: "Flaming Cunts" and Rupture
Gaining insight into gender and identity in the work of Gayla Dwyer White (Dec 17)

Reading Transgressions: Matisse, Genders, and Designed Identity
Exploring the influence of Matisse on modern identity and design (Dec 24)

Reading Transgressions: Digital Challenges to Op Redemption and Entrepreneurial Identity
David & Luchina, "Kathrina L. Gray" (2008)

Transgression in Practice
Gerard A. Winickich, Emma Klassen, Kathrina L. Gray - 2008

The Future of Text: In Female: How to Achieve Gender Diversity
Dowhill & Brennan (2000)

Examining Sexuality, Values, Faith, Gender, and the Globalized World for Cultural Change
Meghan English (2008)

Virtual Text: Inclusions in the Immersive Entertainment Environment
Danna Levendick (2020)

Violence Towards Female Communities in Digital Cultures
Amelia Phillips - 2003

Reading Transgressions: Women's Gender and the Politics of Power

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Why Zines? Why Comics?

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Reading/annotating: Nobel Prize Lecture Toni Morrison; Why Art? (a comic), Eleanor Davis. Find assign. description and links here

during class

solo exercise text-gathering
reading C&C (zoom chat initiated), allegory & manifesto “because art” exercise
one-minute project proposals
explain homework
**Prompts**

**Solo exercise Step 1** (on whiteboard as students arrive): Good morning! While we’re waiting for everyone to get here, 1) Go to today’s homework post and find the covers others made from your booklist. 2) Using slips of paper or index cards, write down words or phrases from those covers that you think are interesting. 3) This is a quick exercise, so don’t think much about it. **Step 2:** (on whiteboard after break): Go back to the writing you did about your “ethics of making” before the first day of class. Do the same thing as before with this text. Feel free to borrow words or phrases from others’ writing too.

**Reading compare & contrast:** Type as many answers as you can think of into the Zoom chat: What do *Why Art?* by Eleanor Davis and Toni Morrison’s Nobel Prize acceptance speech have in common?

**“Because art” exercise:** What would your Why Art? be, or what would your Why Writing? be? An installation, a night out, propaganda, a projection onto a public wall? Take 20 minutes to write a one-minute proposal: What’s your message, what form does it take, how does it work? *(Mural note-taking during proposals.)*
week 4

Communities and Knowledges

due today


Reading/annotating: Reyna Grande on Translating Her Own Book Into Spanish; Emerson Whitney on Heaven and Rewriting a Body; Surrendering Ocean Vuong, Essay on Craft (a poem) Ocean Vuong. Find assign. description, materials, and links here

Reading: View these booktours

perusall reading & annotation
reading discussion!!!

during class

guest speaker Simone Fujita from GRI

guest speaker AICAD fellow Elaine Lopez and her students from MICA Type 3 class, “Making to Transgress” RISO class

student collab note-taking and small group discussion

explain homework
**week 4**

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during class
solo exercise, three meaningful things
small groups: read in-progress writing out loud, ask questions
project groups: studio time with practical framework
explain homework
Prompts

Solo exercise (on whiteboard as students arrive): Good morning! Go to the materials from the past two weeks doc in basecamp | readings & resources | in class week 5. Pick three things that were meaningful to you. List them in a comment on the doc, with a brief explanation of your connection to each thing.

Then, take five minutes to evaluate which parts of your writing (due last week) you’re comfortable and ready to read out loud to a small group of people. Cut down to about a page of text.

Read in-progress writing out loud: In breakout rooms of four, take turns reading the writing you’ve selected. Listeners, when the writer is finished, ask questions about things you’re fascinated by and would like to know more about.
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thanks for sticking with me!
questions?

DotED.artcenter.edu

docs.Google.com/forms: Free with a gmail address

Basecamp.com: Free education account available by request, free to invited users

Perusall.com: Free education account, free to invited users with code

Mural.co: Free education account, up to 100 members, wait for the bot