



HONORS COLLEGE

DESIGN CULTURES CREATIVITY

Makers and Thinkers Transforming Society Through Digital Technologies

PROGRAM CURRICULUM

YEAR 1

Fall Semester: HDCC 105

2 credits

(Fulfils UNIV 100 requirement).

Spring Semester: HDCC 106

3 credits

(Fulfils Humanities General Education requirement).

YEAR 2

Fall Semester - HDCC208

3 credits

(Fulfils Scholarship in Practice General Education requirement).

Spring Semester - HDCC209

2 credits

(Fulfils Scholarship in Practice General Education requirement).

ANY SEMESTER (in first 2 years)

2 Honors Seminars with HONR prefix.

(Most of these also fulfill a General Education requirement)

Sample Course Options: <https://ntst.umd.edu/soc/201801/HONR>

FIRST YEAR

HDCC 105: Perspectives on Design Cultures & Creativity

Course Description:

As the introductory class to the Design Cultures & Creativity Program, this course is designed to familiarize you with a variety of perspectives on digital media, design, creative practices, emerging research in the field, and ways in which the DCC program can augment and extend your chosen majors. Throughout the course, we will focus on topics such as community and social media, the history of technology, design in everyday life, identity, privacy, mobile technologies, media archeology, and e-waste. Coupled with these lectures, we will engage ideas through hands-on explorations such as redesigning the university lecture, collectively mapping the overlooked, the creation of a flash mob, and repairing broken technologies. Particular emphasis is placed upon thinking beyond disciplinary boundaries and approaching problems from multiple perspectives via collaborative projects and interdisciplinary practices of making.

Sample Syllabus: <https://dcc105.wordpress.com>

SPRING SEMESTER: HDCC 106

PLEASE NOTE: Below is a sample of past HDCC106 courses offered. While seminar options change yearly, these represent the types of themes and topics covered.

Doomed to Repeat?: History, Literature, Life

Professor: Michelle Butler

Course Description:

How do history, literature, and art interact with ‘real life’? We have sayings (“Those who do not know history are doomed to repeat it”, ‘life imitates art’) that suggest answers to such questions. These sayings are adapted from quotations (George Santayana and Oscar Wilde) but have become proverbs, passed around and cited as obvious bits of wisdom. But are these sayings correct? Does knowing history help us change for the better? Does life imitate art more than art imitates life? In this course, as a group we will select a set of case studies through which to dig into these concepts. For example, we might choose to examine how Hamilton draws upon history, but has also influenced contemporary views of its subjects; its popularity is credited with keeping Hamilton on the ten-dollar bill. We might decide to investigate whether/how/how much early science fiction helped create interest in a mission to the moon, and a belief that it was possible. We might choose to read Shakespeare’s Richard III and research whether/how/how much the historical king resembles the dramatic creation. We might look whether fads and fashion come more from what we watch, or what we see our friends do. Because students will participate actively in selecting specific examples through which we will investigate these concepts, they should begin brainstorming ideas for case studies before the semester begins.

Introduction to Time-Based Media

Professor: Krista Caballero

Course Description:

This course takes an arts-based approach toward the theory and practice of time-based media with particular emphasis placed on the moving image. As a class, we will engage interdisciplinary and intermedia approaches of making that consider the passage of and manipulation of time as the essential element in shaping an aesthetic experience. Sound art, performance, and 2D animation will also be discussed as we explore the relationship of image to time, image to sound, and image to body. Alongside individual production we will examine the impact of time-based art on society through course readings, class screenings, and critical discussion. Formal critiques of work will be required for each project.

Users, Technology, and Design

Professor: Evan Golub

Course Description:

This course will look at how techniques and tools from the field of Human-Computer Interaction, one that spans many disciplines (such as Computer Science, Psychology, Information Studies, Journalism, Sociology, Business, and English) can allow teams whose members bring a wide range of background knowledge to work with each other and with "end users" to design and assess new technologies.

In this course, we will have hands-on exercises and project related to the design and assessment of software that would run on some form of existing technology (desktops, tablets, smartphones, VR headsets). A fair amount of our building and assessing will take place with low-fidelity prototypes, built using arts supplies or tools such as photo editors. However, we will also explore several ways that medium-fidelity prototypes can be built using existing tools, with perhaps a little programming mixed in.

More information: <http://www.cs.umd.edu/~egolub/HDCC106/summary.shtml>

Gender, Race, and Labor in the Digital World

Professor Alexis Lothian

Course Description:

This class will explore how the power structures of race and gender have been co-created with the development of digital technologies – even as feminist, queer, and antiracist movements have made the digital world their own since its earliest days. Through case studies ranging from social media activism to fake news to online harassment, we will learn how practices of media consumption, design, production, and critique connect privileged and disprivileged users in the US and elsewhere. We'll look at our own position within global circuits of labor and as participants in the ways race, gender, disability, and class

are represented and experienced online. And we'll explore what we can do about it as citizens, students, artists, and activists.

Creating Social Media: Technology, Community, and Expression in the Information Age

Professor Joseph Meyer

Course Description:

What is social media? Tied to contemporary computer-mediated communication technologies, the term social media has become the standard descriptor for websites like Facebook, Twitter, YouTube, and others. However, isn't all media inherently social? This course will trace the history of "social" media, critically engaging with the processes behind the creation, distribution, and consumption of media and the various forms it has taken. Throughout the course we will utilize an interdisciplinary approach to develop methods of analysis to critically engage with contemporary social media, drawing from media studies, network theory, science and technology studies, and critical theory to evaluate the impact of social media on society and culture. Students will also gain practical social media skills through hands-on activities with a variety of social media.

Creative Coding

Professor. Brandon Morse

Course Description:

This course will be an exercise in learning to use computer code, and math as image-creation media. We will use the programming language [Processing](#) to create imagery and interactivity which is more complex than can be done simply by using a point-and-click software methodology. As an example, through the use of code, it is possible to populate the screen with hundreds or thousands of individual images, each of which having the possibility of reacting to each other, or to user input creating systems that become extremely complex with relatively little effort on your part. From this complexity, new forms, sounds, and patterns that were previously unexpected begin to emerge.

Transhuman Worlding: How to Abandon the Earth and Change the World

Professor: Jarah Moesch

Course Description:

The year is 2018. Recent wars and human-made ecological disasters have motivated a successful fund-raising campaign to temporarily send a small group of Millennials off-Earth in order to rethink what it means to be human.

In this trans-disciplinary course, we are those Millennials, and we will be researching, developing, and designing the cultural futures of human space exploration and off-planet world-making. We will use hands-on practices, from sketching and visual media, to electronics, code, and installation art, alongside justice-focused design practices to re-conceive what 'civilization' is, and can be.

Human space exploration has used near-Earth space to study Earth itself: weather, navigation, and communications amongst other concerns. Yet space travel and the potential 'colonization' of other planets and asteroids should also include understanding the social and physical effects of embedded histories of racism and bias, inequitable distributions of wealth, food and water, and colonization of land and people. Therefore, in this course, we will focus on designing and developing the techno-social aspects of a spaceship, a 'colony' on Mars, and new ways of governance in order to create a more just world, here on Earth.

SECOND YEAR

FALL SEMESTER - HDCC208

PLEASE NOTE: Below is a sample of past HDCC208 courses offered. While seminar options change yearly, these represent the types of themes and topics covered.

Worldbuilder Workshop: A Maker Space for Making Space

Professor: Michelle Markey Butler

Course Description

Books. Movies. Television. Theater. Videogames. Human creativity, across its many media and genres, necessarily involves world-building. Most obviously in works of fantasy, such as the Harry Potter series or Lord of the Rings, but also in 'realistic' narratives and formats, such as documentaries, memoir, and non-fiction. Likewise, when adapting a work from one media to another, world-building is an indispensable part of the adaptation process. In this class, we will consider examples of world-building across of range of media, formats, and genres, identifying elements crucial to world-building (geography, politics, social relations, economic structures, language, architecture, history, etc.), techniques that work well for realizing those elements in varying media, and how those techniques often need to change when adapting across media. Students will also try their hands at world-building, employing what we've learned to produce a work in a media and genre appropriate to the students' skills and interests.

Video Installation

Professor: Krista Caballero

Course Description

This course explores the theory and practice of video installation where issues of scale and site are key to understanding and experiencing a final work. Early performance, video, and sculpture-based practices from the late 60's through the early 80's will provide a historical context as we then move on to consider shifts toward expanded screens/fields and the implications of hybridization, interactivity, and the ways in which "technology has become the body's new membrane of existence." (Nam June Paik)

Single and multichannel video art, site-specific practices, mobile/alternative screens, generative art, as well as performative video will be discussed. Through hands-on, experimental and collaborative

projects, you will develop production and editing skills as well as strategies for installation that blur boundaries between traditional and emerging media.

Virtual Reality: Hyper-Reality and Relative Consciousness

Professor: Stephan Finch

This course seeks to blur and exploit the lines between consciousness and mechanisms of hyper-reality. The common thread will be some form of narrative, either in the conceptualization or in the approach to design (i.e. imagining a product for a world that does not yet exist or as the foundation and thread of a consumable such as film or an operatic performance. VR/AR, mixed reality, motion capture, enhanced human/computer interface are a few of the tools we will play with in an attempt to disrupt traditional markets (sports, education, architecture, transportation (aviation, autonomous vehicles), medicine, psychology, film, theater, journalism, gaming, to name a few).

Research Methods and Practices for Computing Interaction

Professor: Evan Golub

When undertaking a research (or other) project, there are a variety of issues to explore and consider. When the project involves computing and/or interaction-based technologies, the field of human-computer interaction has many lessons to offer. This course will introduce some fundamental techniques and approaches to developing and undertaking such a project, and will utilize in-class activities and assignments to better understand them. Design, prototyping, evaluation, and involving users in these endeavors will play a large role in the course.

For this offering of HDCC208N, we will be trying a student-centric idea to shape the semester's team project. Since we'll know who is taking the class by summertime, over the summer the instructor will be in touch to involve the registered students in the process of brainstorming on that team project's domain. This will allow him to take student ideas and interests into consideration while preparing that assignment, as well as related topics for the course schedule.

The course will also guide you through the initial stages of applying topic material and your experiences from the class to designing a capstone project of your own design. By the end of the semester, the goal is that you will have a full capstone proposal developed as well as be ready to get started on your project over January if you so choose.

Media, Culture, and Identity

Professor: Alexis Lothian

From TV to Tumblr, media plays a big part in our understanding of who we are. It's a source of knowledge, a powerful influence, and a means of expression. In this course, we'll develop our critical reading, viewing, playing, listening, and making skills in order to better understand how media shapes

cultural perceptions of intersecting identity categories: gender, race and ethnicity, disability, class, and more. We'll focus especially on the ways that activists, artists, fans, and everyday people have created their own media to challenge or reinterpret media constructions of their identities and to develop critical narratives about culture, power, and oppression. As part of the class and in preparation for your capstone, you'll build skills in creating and remixing media to reflect on your own relationship to culture and identity.

SPRING SEMESTER

HDCC209: Practicum in Design Cultures & Creativity

The DCC Capstone Project is the culmination of 2 years of work in DCC. Students spend the Spring Semester of their second year working on a project of their design that engages with DCC's curriculum, challenging students to think outside disciplinary boundaries, take creative risks, and approach problems from multiple perspectives. This project begins in the fall with students creating a proposal of their project similar to any proposal that they would write for a professional research grant they may apply for in the future. Given the interdisciplinary nature of DCC, each individual (or collaborative) project is highly individualized thereby providing the unique opportunity for co-learning structured around discussion, experimentation and group feedback.

Sample Projects: <http://kristacaballero.com/teaching/practicum-in-digital-cultures-and-creativity>