Lesson Plan 9 10.4

- Slideshow of deep art and discussion (10 min)
- Searle conversation exercise (15 minutes)
- Hofstader conversation (20 minutes)
- Exhibit lesson (30 min)

Slideshow (10 min) - While we are looking through the slideshow, mention what your original photograph and art inspiration was. You might also comment on whether it came out like you expected, whether you were pleasantly or unpleasantly surprised, whether you think there is something particularly interesting going on - did this make you think about your photograph or the original artwork in a different light? Do you think this is a cool piece of art in its own sense?

Hofstadter Conversation (20 minutes) - Take a couple minutes to free-write (8 minutes): - What do you think about Hofstadter main premise that creativity is already mechanical? Can you think of any examples that would support his claim, or any that would negate it? - What do you think about the potential for machines to be creative? Would such creativity be like or unlike our own creativity? What might it look like? - Feel free to look at the exercise that you did for today - the template that you used for Hofstadter - and build off that - Discuss our free-writing (12 minutes) (other potential topics include: what arguments most convinced you? what argument least convinced you? how do you see his conversation intersecting with either the Searle or the Turing?)

Hofstadter conversation exercise (20 minutes) - Reread pp. 536-8 (skim). I want you to try to identify the main argumentative strategies. Keep in mind the craft reading you had for last night and the night before. If you were to reverse engineer these paragraphs into a template, how would you do that? You can take out the craft reading as well if that would be helpful. - Identify the moments where he is addressing another argument's, agreeing, disagreeing, semi-agreeing or disagreeing, transitioning between ideas, presenting evidence, etc - mark in the margins what he is doing from an argumentative standpoint (try not to think about the content, but rather the rhetorical moves) - Then collect them (on the board)

Lesson in Visual Close Reading (15 minutes) - Because we have only practiced close reading with texts so far, I want to now try close reading with something other than a text (though if you want to use a text - novel, poem, short story - for P2 you definitely can); I think it would be most useful for us to think about, then, how we might close read a text or a visual work differently and similarly. - Poetry/Art Pairings: - "I saw the figure 5 in gold" painting by Charles Demuth with "The Great Figure" by William Carlos Williams - Poem: What kinds of images are we seeing? Why do we think the poem has so few words on each line? What is the effect of this shortness? What sense do we get from it? What can we say about the first person perspective? How does time/motion work in this poem? How does language/word choice evoke other sensations? - Painting: What images are standing out here? How does time work here? What do we

make of the colors? How is space being warped? What is in the background vs the foreground? Do you notice any parallel images? What is the effect of seeing the three fives at once? What view do you think we have here? Where are we looking from, at? What is our perspective? What do we make of the fonts, at the text in this piece?

Exhibit Lesson (15 minutes) - An exhibit can be a text, a film, an event, a performance, a speech, an image, or anything that can be interpreted and carries the potential for rich analysis. While an example merely affirms an argument, an exhibit is dynamic; indeed, the exhibit itself may raise problems with our status quo understanding. - When looking for an exhibit you want to look for something that can be interpreted in various ways. As in P1, you want to look for something that has a tension, contradiction, or ambiguity that you can make a claim about, a claim which someone else could disagree with you on. - For your exercise 3, I have you consider the manageability, relevance, and ambivalence of potential exhibits. - Is the exhibit, or the aspect of the exhibit you are examining, too expansive or too restrictive? Can it easily be explained for an unfamiliar reader, so that you can move quickly to your interesting claims about it? - Does it really relate to artificial intelligence, or do you really have to stretch to make it relate? A stretch can okay, if you are comfortable with it and ultimately do reach a dynamic claim which directly relates to the larger artificial intelligence conversation. But if you have to spend the majority of your paper simply justifying why the exhibit might be thought of as relating to artificial intelligence, and don't actually get around to fleshing out the interesting connections, then you might want to choose a more straightforward example. F - Finally, is the exhibit ambivalent - which is to say again, can it be interpreted in multiple different ways? - Now I have three examples of visual art up. I want you to look through them with a partner, and consider these three terms in relation to each artwork. Now, something to keep in mind is that there is no right answer here - an exhibit which one might extremely easy to write about might be exceedingly difficult to write about for another person. I want you to brainstorm potential things you might say about each of these artworks - so please feel free to discuss them - but I also want you to try to assess each artwork's "manageability, relevance, and ambivalence"