



The people who are up for *media-reference* presentations next time are: Margaret, Pauline, Lærke and Sverre. A broad framework for what such references might be are outlined on the next page [verso]. There is always a *risk* when you make an experiment: make sure this is one you *want* to take.

It is *not* scary, but fun (in an adult sense). In the *second* slot, I ask you to bring your *interview-based design comments* and present them to each other in the break-out rooms. As a task, please come up with questions that you would like to ask Bjørn Blikstad who is coming in the third slot.

For creative writing task, I am asking you to find a text that interests you, xerox it so that you can make cut-outs from it. Make 22 cutouts. Select 13 random of them, picking them from a hat. Reduce them to key-words. Use the key-words to write a text using all the 13 words (similar to last exercise).



The exercises in creative writing I am suggesting for you to perform—with other self-tasked work for your research portfolio—during the Friday afternoons, form a sequence that builds up to an objective. Which is to come up with an essay hatched from the research you develop in your RP.

So these exercises are just a *suggested* element that deal specifically with the development of writing practices. The self-tasked elements are for *you* to determine, based on what you take with you from the groups (break-out rooms) relating to the 4 *modules*: experiment, narrative, format, scenario.

The modules will be drawn up through discussions in class. So—although I expect independent work—you are not completely on your own. The plenary sessions will support you. The first plenary session is with Bjørn Blikstad, Friday 12th February. For this session I suggest an experiment.

The experiment is the following: when in the break-out rooms, I will ask you to present the interview-based design-comments you submitted last term. Since the comments are based on the *interviews*—though disobediently—you can use them as an experience base to do *new/other* interviews.

When you have finished your session (10:00-11:00) you come back to the plenary where Bjørn is waiting for you. Try to find out what he is up to in his PhD work with questions you hatch during your work in the break-out rooms. These need not be questions *for* Bjørn, they can be *your* questions.

Of course, you adapt them a bit. Bjørn is ready for this sort of experiment. This particular experiment will contribute to an experience-base with references, that we will work to develop in this course. A reference is something that you pick up in *one* context, and apply in *another* context.

So, this is an experimental variant of what you do, when you bring your media-references to class (for the *individual* presentations): items that have changed your professional understandings—or, your personal life—that can range from movies, digital drawings, maps, conversations, catalogues etc.

You take something personal to you and transform them into professional references by presenting them in a public space (the class). If they are interesting to you, they are likely to interest others as well. References that you bring into plenary from the break-out rooms/groups are more *collective*.

Because they are hatched from the interaction in small groups. In either case—when you work individually, and when you work in groups—drawing on references that you bring in from somewhere else, and make them convertible as valid “currency” in class, you are taking a small/big risk.

This risk is a “cousin” of chance-methods, that you became acquainted with last term: when you bring your media reference to class—or, when you ask questions to Bjørn from your breakout rooms—you don’t know in advance if they will appear *relevant* to *others*, nor if they will *understand*.