Artistry, and Affect in Computing

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Researchers have only recently started to investigate the phenomenology of learning to code. That is, little is known about students' emotional experiences with the process of learning to code and furthermore, how to design environments that support their affective, creative, and artistic experiences with computing. At the same time, we must not forget to consider depth and rigor in learning to code. Instead, we must consider how to provide and study more holistic coding experiences, incorporating the social, emotional, cognitive, and creative aspects into those experiences. In this symposium we bring together scholars focusing on four different projects in which arts and computing converge. They consider the role of computing in traditional material arts, how students bring in unexpected means of creativity to physical computational domains, and how to facilitate a conscious reflection of emotion in computing through art making. What does it mean to be creative and expressive in computing and how can educators support that? Keune and Peppler discuss fiber crafts as an origin point for computational thinking; Lindberg and Fields share how students connected lived community experiences into imagined spaces in e-textile murals; Shaw and Coleman relate the ways students of color restoried their geek identities in computational paper crafts; and Dahn and DeLiema describe debugging as a source of artwork and emotional expression. In the end, Theresa Jean Tanenbaum draws on her expertise in narrative, play, and digital technology in bringing together the various elements from each presentation into a holistic consideration of learning experiences in computing.