The First Shitty Draft

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Abstract

Lecturing is a compelling form of pedagogy when the subject is information intensive and complex; however, students may feel that the lectures are heavy and difficult to internalize. In this article, an alternative to lecturing is described, namely, the writing of a "first shitty draft" of a textbook during a trend forecasting course that was then given to students to read on their own instead of them listening to lectures. The course Trend Forecasting serves as a case example in which draft-based teaching took place. It becomes apparent that by allowing the students time and space of their own to explore the materials and topics of the course, they work actively and produce interesting results as coursework. This outcome is well in line with recommendations by Ronald Barnett, making this pilot a concretization of Barnett's ideas.

Keywords Design education, lecturing, draft-based teaching

Introduction

During my Master of Arts studies in the former University of Art and Design Helsinki, I stumbled on Jacques Derrida's philosophy of giving and the ontology of perfect gift (Derrida, 1996). For instance, Derrida writes that "At the limit, the gift as gift ought not appear as gift: either to the donee or to the donor. It cannot be gift as gift except by not being present as gift. […] If the other perceives or receives it, if he or she keeps it as gift, the gift is annulled. But the one who gives it must not see it or know it either" (Ibid. p. 14, emphasis in the original). I thought it brilliant that an inherently reciprocal act of gift-giving (Mauss, 2002) could be done without anyone expecting the exchange of further gifts. A couple of years after graduation I then started to teach at the Department of Design. Fast forward ten years and I am doing pedagogical studies in what has become Aalto University School of Art and Design ARTS. During the final steps of the course, I realized that, as a teacher, all these ten years I have been trying to give those impossible, unnoticed gifts to my students. I had been aiming at such a teaching that would be a "gift" to the student, actualizing maybe a long time after the course, without her ever realizing where the unrecognized gift came from, but nevertheless somehow immensely benefiting from that "gift" that only I had given at some point in her past.

Such a fantasy about teacher's role is not entirely without merits. Naskali points out how teaching has indeed been seen as a form of gift-giving, but usually in its reciprocal form, where the teacher expects to receive learning and gratefulness in exchange for her gift of teaching (Naskali, 2007). Following Derrida's and Levinas' thinking, conceptualizing teaching as an anarchistic act of disinterested gift giving opens interesting philosophical playgrounds. For example, Iris Marion Young has suggested that the notion of the asymmetrical gift would help to problematize the current situation in which teaching is seen as polarized into either an asocial rational act or to an intimate interaction. Conceptualizing teaching as an asymmetrical gift provides the necessary room for both teacher and learner to interact without becoming too personally involved in the process (Naskali, 2007).

Based on my own experience, the practical consequences, however, can be less than ideal because to a teacher who counts on her teaching materializing as random gifts at some future moment, this reliance opens an opportunity to avoid taking responsibility for the teaching. To put it bluntly, since it is not in the teacher's hands what the student gets and, besides, anything can prove useful, the teacher can say and do anything, in the name of a complex future, about which we know nothing yet; therefore, any random comment by the teacher or fellow student can become a life changing event to the student. Is it not a common story that now-famous figures tell about their education, how one of the teachers said something which changed the course of her, if not life, then at least her career? One can only imagine how all those transformative words have done their magic, but without the original act of giving being even recognized. The perfect gift!

Unsurprisingly, since I was trusting in the transformative power of the magical words, I spent most of my teaching career lecturing. I teach information intensive topics such as design sociology and trend forecasting. All my courses involve exercises and tutoring, but a large part of the teacher's responsibility

is to provide factual, abstract or generalized information and to point to further resources and ways of applying the learned theory as soon as the student has her own objectives, which dictate how the general can be singularized. It does not take much pedagogical imagination to decide that old-fashioned lecturing is the most efficient way to teach and believing in the power of words makes lecturing even more compelling.

In the case of trend forecasting, the topic is complex even for a bright and passionate Master's level student. The joint curriculum in the Aalto University makes teaching even more challenging: The academic year is divided into five periods, each lasting seven weeks and each course runs one period. Seven weeks is such a short time that all the information should be made available during the first weeks of the course in order for the theories and findings to support students in the coursework. Consequently, I have talked several hours a day at the beginning of the course, which, according to student feedback, leaves students overwhelmed because there are limits to how much information anyone can absorb at one go. Students mentioned the heaviness of the long, albeit interesting lectures and said that it was difficult to try to study on one's own because the course materials were overly technical, as they contained only the most basic keywords around which I lectured.

For a couple of years, I shouldered this feedback away because there was really nothing that I could do — talking is the best and only way to deliver, I thought. During my pedagogy studies I became interested in the teaching methodology, however, and started to question the assumption that lecturing is the only practical way to teach my courses. Influential in this change of mind was the notion that the teacher's role is to support learning by giving students, not only information but also time and space to learn on their own (Barnett, 2007). This, according to Barnett, contemporary universities hardly ever do because teachers are afraid that, amongst other reasons, students would not learn all the essential matters of a given subject (Barnett, 2007). The problem with this seemingly valid concern is that, without the time and space to learn on their own, the students are educated towards what the university sees fit (typically well behaving tax payers entering the work force) whereas we teachers should be educating students to recover their own voices and behave as they, as authentic beings, see fit. According to Barnett (2007), this change from "pedagogic voice" (expressing what the teachers intended to teach) towards "educational voice" (expressing what the student actually learned) is possible in a pedagogical space which

> "includes not only epistemological space (the space to think the impossible), but ontological space, in which the student can bring herself into a new state of being. The inspiring teacher, accordingly, gives the student space in which she can become more fully herself, to gain her own air, to become in an authentic way." (p. 116).

Instead of fully controlling how a day in the class unfolds by lecturing according to a carefully designed agenda, the teacher should allow the students to freely roam in the pedagogical space for extensive amounts of time. What an exotic and liberating idea! And not far removed from the original gift-giving

idea either, because what could be a more rare and therefore precious gift, than the time to develop and space of one's own in which to develop?

Consequently, I started a redesigned gift-giving mission by deciding that I will try to reduce as much as possible the amount of me talking. Somehow, I will find a way to teach, without doing hours and hours of monologue. The rest of the article is about what I did, the trend forecasting course serving as a case-example, and how the students responded. I will begin by providing some background about trend forecasting in order to outline the context within which the learning of forecasting practices should take place.

What is trend forecasting?

Trend forecasting (10 credits) is a Master's–level course aimed at the students of Fashion and Collection Design (FCD), International Design Business Management (IDBM) and Collaborative and Industrial Design (CoID) at Aalto University Department of Design. The course is part of the strategic design study stream but open also to students who are not focusing on strategy, including Master's–level students outside the programs of FCD, IDBM and CoID. Consequently, the course draws students from all Aalto Schools and occasionally from other universities as well. The core idea of the course is strategic though, namely, how deciding about future, especially when the decisions involve design, can be enhanced through conscious monitoring, processing and articulation of future-oriented information. The emphasis is on information about those designed properties (e.g. colors and materials) and consumer values that will have an increasing importance in the near future of between 2 to 10 years. Methodologically, the course draws from the ethnographic tradition and from the practices of professional design and lifestyle trend forecasters. Consequently, much of the trend work training in the course is about editing and interpreting qualitative data, which makes the course complementary to the more statistics-oriented courses offered by, for example, the Finland Futures Research Centre, located at the University of Turku.

As a professional practice, trend forecasting revolves around people's future tastes. By "trend" the forecasters, as well as businesses making use of trend forecast reports, mean changes in the popularity, significance and presence of both material and immaterial objects. Much like the weather forecasts, the reports try to depict in advance what kind of changes and developments we are going to see in the future. Some forecasts are short term, reaching just some tens of months into the future, while others build scenarios describing possible futures taking place even several decades forward. The longer the time span, the less detailed the forecast can be. Commercial trend agencies typically do qualitative studies on consumer taste ("style and lifestyle trends") whereas companies and governments utilize quantitative reports ("roadmaps" and "megatrends") in their strategic decision making.

The questions to which forecasters try to find answers are "What changes will take place?" and "How do the changes connect with what people like and dislike?" The outcome (the forecast) depends on how the forecaster defines the relationship between people and what is taking place in the world. In principle, there

are two opposing ideas about the nature of that relationship. On the one hand, some hold that events take place in the world and then the events influence what people like (Brannon, 2000). This line of forecasting acknowledges that there are powers which dictate the events according to which the taste of people will change. A fashion magazine such as Vogue USA or a company such as Apple are good examples of such powers. In this line of argument it is, in effect, assumed that people buy stuff because Vogue says it will be the next fashion or because Apple launches a new model – not because people are without taste of their own but because being fashionable and up-to-date is the key vehicle for social mobility in the consumer culture. We want to make impressions on others. This side of consumption has received quite a lot of attention, most famously by Veblen (1899), Simmel (1957), and Bourdieu (2004). In these studies, as well as in everyday conversations, the consumer is often characterized as an easily influenced and opportunistic dumb or at least passive sheep following what the more powerful are doing. Frankfurt School thinkers have been especially caustic in their criticism of the mass consumer (Adorno, 2004).

The idea that taste follows outside events is far more popular than its opposite. Nevertheless, some argue that taste changes independently and that the change of taste influences what takes place in the world. John Casti has formalized this argument explicitly (Casti, 2010). Others have implied similar ideas about consumption, either by arguing that taste has, like a phenomenon of nature, its own patterns (Blumer, 1969; Vejlgaard, 2008) or that consumption is beneficial for psychological development (Miller, 1992; Csikszentmihalyi & Rochberg-Halton, 2002). The empirical findings show that taste, indeed, follows patterns (Vejlgaard, 2008). In some areas, taste follows a cyclical pattern, whereas in most cases the pattern oscillates from one extreme to the other. These patterns are easy to see taking place in the traditional design-intensive areas, such as clothing (colors follow a cyclical pattern, silhouettes swing between decorative and simple, between slim and voluminous or between high and low hemline) but similar patterned and repeating changes take place – and are easy to see – in, say, fine dining, pop music or wedding receptions. According to this line of thinking, it is true that people buy what Vogue says is fashionable and what Apple decides to launch, but it is not because consumers are sheepishly following leaders but because the producers of successful designs are selling stuff that people like at the right time. In other words, the successful producers are in sync with consumer taste and, in practice, good at forecasting the taste because production strategies are put in place well before the launching season.

The manner in which trends spread within the population follows patterns as well (Nuutinen, 2004). A small group of people act as initiators, lead users, early adopters and trend setters, from whom the trends spread to the mainstream. The laggards, late adopters and conservatives are the last ones to adopt the trend. This diffusion of course holds only with the people who adopt the trend – it is possible to completely avoid or reject the trend. On the other hand, by definition, many trends are such that they influence many walks of life, many industries, so sometimes it is very difficult to avoid a certain trend, for example, minimalism, because it influences the design of cars, kitchens, computers, sofas, running shoes, buildings and parks, banking services, Christmas decorations and frequent flyer loyalty programs, as well

as the work of composers, artists, writers, journalists, politicians, CEOs and engineers, to give just a few examples.

The first shitty draft

Each of the industries and areas of culture have their own cycles and oscillations, the speed of change varies and the extremes differ. In addition, different trends behave differently and their diffusion varies based on how much risk the adoption of the trend poses to the consumer. As if this were not complicated enough, in addition to ordinary, well-behaving trends, we also have weak signals, wild cards and meta-trends, which all act as initiators and incubators of transformation, causing unexpected ruptures in the patterns of ordinary trends. Brannon compares the different flows of trends with a river, where the different types of currents as well as the underlying, unexpected rocks influence each other and anyone traveling along the river (Brannon, 2000).

The question I posed to myself was how could students learn all this conceptually quite challenging stuff, of which large parts contradict their everyday experience, without sitting in the class listening to me talking each of the competing theories and concepts to death? In other words, how could I teach my students to not sink but swim and even enjoy the river and become competent sailors during the seven weeks we have together? My solution was not too far removed from lecturing. I wrote a book. Or, to be more precise, I wrote seven chapter drafts ("Trends", "People", "Methods", "Interpretation", "Communication", "Consumption" and "Everyday"), one chapter each weekend just before and during the course. The two last chapters were additional instead of core information, and the students were not expected to read them in order to get the credits from the course. Altogether it took about one work-week to write the first shitty draft.

"First shitty draft" means that the writer more or less just pours everything into the text, without corrections or editing (Lamott, 1995). I explain this, and its consequences, in the draft's introduction:

> This book is a first draft of trend forecasting textbook that may be some day published. It is based on the courses and lectures that I have given on the subject. In its current form (a text without language check and full of mistakes, ommissions [sic] and copyrighted pictures) it is strictly prohibited to distribute or quote the materials outside MUO-E1008 Trend Forecasting course 2015.

The draft was based on the existing course materials I had put together during the previous times I had taught the course. I printed the 384 (!) course slides, rearranged them a bit and then, instead of thinking aloud in front of the students, I elaborated by writing about the points in the slides. Consequently, the style of the text is approachable, closer to a textbook than an academic article, for example. The text is referenced, and the bibliography at the end of the draft is longer than the reading lists of the previous courses. This probably reflects the difference between writing the "lecture" on your own as opposed to talking about the topic in front of the students. Both lecturers' and writers' minds jump around and get sidetracked every now and then during writing and talking, but a writer can notice the sidetracks

more easily and has the chance to fit the new ideas better into the existing content, whereas in the class all sorts of sidetracks are not recorded because it is, at least to me, often difficult to instantly realize the significance or usefulness of some random passing item. During the writing, in contrast, several of the sidetracks grew to become small sections or, for instance, case-examples of their own. An excerpt from the draft (Figure 1) illustrates this nicely: the discussion on values became associated with the theory about the moral economies, which certainly is not a core part of trend theory but a "nice-to-know" kind of addition that reflects the possibilities of trend theorization.

- David Report "exploring the intersection of design, culture and commercial life" is a collection of free reports hovering somewhere between lifestyle and design forecasting.

- Lidewij Edelkoort / Trend Union trend agency. Some previews available. TrendTablet is an open access website curated by Edelkoort.

Both mega and lifestyle trend descriptions allow design trend forecaster to build an understanding about the abstract drivers and goals that people are seen to like and dislike - in one word we could probably talk about values.

Helpful social science concept in this respect is the main element of the domestication model, called "the moral economy of the household" (Silverstone 2006). In brief, it describes how people, a family or other small community, together form an understanding about what is good, bad, distasteful, ugly, appropriate etc.. The moral economy is based on constant negotiation (moving a remote control is seen as an argument about its good placement) and seen as a vehicle for identity creation and maintenance (who we are and what we like). Objects are adopted and rejected based on the moral economy. Problematic with the concept is that it is good with stuff that raises emotions and opinions but not very helpful with all the "gray" stuff in between about which people are indifferent. Indifference, in general, is a topic that has received far too little research attention.

On the other hand, the reports focus on the structural changes: how the (mostly urban) environment will change in terms of for example architecture, infrastructures or technologies.

Third option to build general understanding about future feelings and experiences comes from John Casti (2010). He grounds his

and Chapter 2 from the book Mood Matters can be found from the course Noppa page "Additional reading". The chapter discusses several bodies of data that could be used in order to study and forecast collective social mood. Casti finds the stock market index (?) the most useful and explains the method in detail in the chapter. To illustrate how Casti connects stock index, social mood and consumption, here're couple of figures from his book:
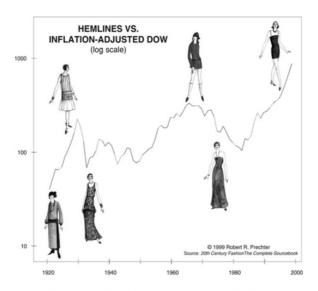

Figure 3.1 The skirt length indicator, 1920–2000.

Figure 1. Example page from the draft. Screenshot: Heidi Paavilainen.

What happened

In some previous courses, I had asked the students to read materials before the course. It didn't go well: 3 out of 20 MA students had read the texts. Naturally, I was curious to see whether the students would read the drafts. Well, they did – and they did not complain about the task either. I had especially focused on writing in an easily accessible style, and it seemed to pay off. Also, unlike earlier, I did not ask them to read a whole book or books before the course started; instead, we had already met once in the previous week, when the course started, and they were asked to read just one chapter draft at the time. None of the chapters was particularly long and some were really short, merely providing some topics for the contact meeting.

The course had a simple program, the same every week. We met twice a week, usually on Mondays and Wednesdays. On Monday morning, a chapter draft was uploaded to the course Noppa-page (Aalto University's digital course environment) for the students to download and read by the same week's Wednesday. The rest of the Monday was reserved for visiting professionals and in-class exercises, such as editing and analyzing the trend material that the students had collected since our previous meeting. On Wednesday, we met and worked based on the chapter they had just read. In principle, then, the students were working with theoretical issues on Tuesdays (independently) and Wednesdays (in class) and the three remaining days were reserved for hands-on, practical stuff both in and outside of the class.

All this work was aimed at a forecast which the students did in teams based on briefs provided by four companies. The companies were interested in different things ("kids", "40+ active women lifestyles", "knowledge workers" and "Millennials"), so each team tailored their articulation of trends to meet the specific interests of the particular company. Articulation of trends, in turn, took two forms: on the one hand, teams created short reports in which they by text, keywords and visualization outlined the core ideas of the trend. On the other hand, the teams created a conceptual but physical product which somehow highlighted something important about the trend. For example, the team that was working with the company interested in the generation of Millennials, created the "Niche Pills" concept design, to illustrate how the future consumer is looking for an easy way to show off original and unconventional expertise (Figure 2).

Figure 2. "Niche Pills" by the team Millennials (Martina Dellepiane, Orcum Erdem, Susanna Junttila, Jovana Kacavenda, Ekin Kayis, Jaakko Nikkola, Elisa Patronen). Photo: Heidi Paavilainen.

The main part of the "practical stuff" that students did during the course was the collecting and editing of raw material. Professor of colors and materials Jaana Beidler has a background in trend forecasting and did part of the teaching and tutoring, focusing on direct, case-specific feedback about the students' interpretation of design trends, whereas I took care of the more theoretical content and the more abstract lifestyle values and mega trends. On the first day of the course, we gave the students the task to bring to class whatever they happened to find drawing their attention. This assignment was based on the notion that there is an overrepresentation of, for example, young people and designers in the group of the people who, with hindsight, can be seen to have acted as trend setters (Vejlgaard, 2008). Consequently, they are the first ones to adopt new ideas and styles. We tested this notion in the course, by asking students to monitor their physical and digital everyday environment and document anything that they find somehow intriguing. In practice, this meant that students took photographs and surfed on the Internet and brought the printed photos and screenshots to the class. We watched videos they found interesting, listened to music they liked and gathered to listen to ad hoc presentations about phenomena they found intriguing. Examples of such stuff are the Bad Girls music video by M.I.A. (https://www.youtube.com/watch?v=2uYs0gJD-LE) and an advertisement campaign by Céline with Joan Didion as its cover girl (http://www.vogue.com/7683419/joan-didion-celine-ad-campaign/). Both of these examples illustrate the unconventional, even anarchistic ways in which people are not behaving according to stereotypes, thus taking their roles into their own hands, occupying the streets and, in general, misbehaving from the point of view of traditional consumer segmentation. This finding about consumer behavior turned out to be a core, joint ingredient when students later in the course began to articulate a set of three trends ("Nature", "Tech" and "Exotic") which covered all their previous findings. To put it simply, the key notion of the future consumer is that she doesn't follow existing stereotypes, whereas the designed details of the products draw from the trends of Nature, Tech and Exotic but always "with a twist", because the consumer is seen as someone truly original, even anarchistic.

Figure 3. Photographs from the "trend wall" that the students build during the course. Photo: Heidi Paavilainen.

Discussion in the class about the theory of trend forecasting based on the draft went comparatively well because we had the methods, findings and notions that the students had done or been experimenting with, and therefore we nearly always had case-examples familiar to the students. In a true textbook manner, the drafts were peppered with additional information ("About the role of probabilities in science, see article in The New York Review of Books: What Scientists Really Do by Priyamvada Natarajan") and questions that the student could think about on her own ("Think about high-risk adoption. What is considered a risk in this respect today?"). These questions and anything else that the students wanted to talk about based on the draft formed the backbone of the meetings. At one point, I noted that besides chairing students' discussion I had not said anything in about half an hour. Students had taken the topic and made it their own. I was acting as a chair or, sometimes, a referee, and, of course, facilitating the discussion and class exercises.

What was especially delighting in this was how some of the more conceptually-minded students spontaneously made use of the concepts they had read in the draft. They, for example, discussed the role of certain findings, whether it is a fashion or a fad (Nuutinen, 2004), or in what sense, for example, it is meaningful to relate the previous example of Joan Didion to the megatrend of an ageing population. Most of the time, though, the work was done without much conceptualization or contextualization, which is certainly a fact that needs to be taken into consideration when the draft and the content of the course are developed further. Also, I noticed that some of the students became passive as soon as someone started to talk using theoretical concepts. Apparently, that is a temperament issue and some people just become uninterested as soon as the work becomes more reflective as opposed to "thinking by doing". This is a bit of a surprise because the course is a Master's–level course, after all.

I do not want to draw too rosy a picture of the discussion and processing of trend information in the class, though. I noticed that some students found many of the topics tiresome or even pointless and did not join the discussion. Some of the students did not say a word during the course without me prompting them. However, it is difficult to say what the root cause of such silence is. General shyness and tiredness may explain a lot. Articulating an original idea about the future is also scary, because the student is putting her taste and intelligence onto public display. Consequently, constructive and friendly discussion and feedback is rigorously emphasized in the course, and an ability to contribute to the class with constructive comments is one of the evaluation criteria. Nevertheless, some students were less active than others. These silent students did not point out any obvious problems in our feedback session at the end of the course, though, and some of these students mentioned that they enjoyed the talkative and open conversation environment. The problem of these "silent students" is apparent, and it is important to get all the students to actively participate, not necessarily in the name of equality but because diversity of opinions and points of views is fruitful for trend forecasting work since the aim is to foresee unconventional and unexpected future developments from the point of all or any people and not just from the point of a specific customer base. In this respect, the notion of engaged pedagogy put forward by bell hooks, where the teaching is seen as a joint effort of teachers and students comes closest, but, like Rekola and Vuorikoski (2006), I, too, see for example the narrowness of hooks' conceptualization of the group interaction. My students are

working with matters of personal intelligence and taste, which no doubt affects the group chemistry of students coming from all parts of Aalto University.

With hindsight, I realize that from the point of view of the silent students it was probably a wrong decision, but in any case the feedback session was a also a short, free-form discussion at the end of our last meeting, about which I took notes. I was naturally very interested in the students' feedback concerning the draft – how did they feel about it and did the "textbook-draft-pedagogy" work? The feedback was lukewarm: no one hated the fact that they were asked to read "the first shitty draft" but no one was excited about it either. It is worth mentioning that feedback was requested specifically about the method, not about the draft as such, because there is not much point in asking feedback concerning a first draft of a manuscript of considerable length or complexity – the time for that will be later, during the forthcoming editing rounds. In any case, students felt that the class exercises and the coursework with the company for whom they built a forecast was the best part of the course. However, even though such feedback could be interpreted as negative, that is, that it was a bad teaching decision to write the draft instead of lecturing, the hands-on exercises were possible only because we had the time to do the hands-on work, instead of having lectures. Indeed, I think we managed to concretize what Barnett means with the notion that a teacher should give time and space to the students, instead of filling the meetings with preprogrammed content. Giving time and space for the students to explore and develop the content of the course is certainly a risk to the teacher, but this time it paid off, at least in the sense that the companies were very pleased with the results which, according to their feedback to the students, was more than that which they had previously learned to expect from cooperation with students.

Due to the high degree of hands-on work, I feel that the attempt to connect theory and practice was rather light, even though it apparently was too much for some of the students. One student mentioned in our feedback session that the readings were depressing and anxiety-causing, because the text revealed all the possibilities that there are, a complex web of associations, methods and mechanisms, written in a way that constantly reminded the student that this is just a glimpse and that we are just scratching the surface. One other student said that the treatment of trend forecasting was superficial. I agree with the superficiality, but I suspect that such a comment can also be a reflection of the student's desire to get the information without being required to search or process on their own. In any case, I have now a good list of points that I can benefit from when writing the forthcoming rounds of the draft.

Discussion

Between the lines, it is clear that I am quite happy with this way of running the course because I am already planning how the next rounds of editing the draft will change the text and the course. In other words, I think this experiment was a success in the sense that it is worth developing it further. I have already started to plan for the next take on the same course and what has been learnt from this pilot is influencing the future course. For example, I wrote a completely redesigned course description about the course. The new description emphasizes the fact that the course involves reading literature and discussion,

and the new evaluation criteria highlights each student's contribution to the class. A similar redesign of the course contents and especially the assignments and how the class work will be organized is a design problem that I am eagerly waiting to have the time to solve.

I began the article by explaining pieces of my own background – why I, as a teacher, wanted to redesign a course I had been teaching for several years. The same story could be told by emphasizing the students' role. In such a version, the problem could be framed as being about the passiveness of contact teaching, when the teaching is mainly a teacher lecturing. So, in a sense, this experiment of writing the first shitty draft was about silencing the teacher and activating the students (Kekäle, 1994). However, it is not any kind of activating because, firstly, the students are already too active: there is lots going on in their lives, and many are taking several courses at the same time, even though school guidelines recommend taking only one course at a time. Secondly, passivity is certainly not a state of mind that should be avoided at all costs. On the contrary, it is already a recognized problem that people do not have the time or stamina to be passive, a problem central to creative professions, since creativity can be seen to born out of boredom (Csikszentmihalyi, 1996). When I talk of "activating students" I mean that they somehow find ways of seeing the topic in question compelling enough so that they are motivated to customize each of the class exercises, including discussion in the class, to support their own development and learning, for whatever goals and aims they happen to have.

Being able to work towards one's own goals is not a small feat. It requires that the student makes the coursework and its topic her own. I think that this occasionally took place in the class. With hindsight, I suspect that it was possible because, unlike in previous years, when students could not trust that they had understood the lecture, let alone that everybody else had understood it in a similar manner, this time they knew that they had a joint pool of information, based on which they could talk in the class. The trick was to give the students sufficient time to absorb the information on their own, in their own time and at their own pace, but still within limits (from Monday to Wednesday). In addition, the order of chapters was synchronized with the discussion in class: we always started working with the topic of the next Monday's chapter on the previous Wednesday, so the students had an existing context to which the new information from the draft fitted well, because I, in turn, made use of the class discussion when I wrote the chapter on the weekend between classes.

One reason for the draft's comparatively good reception was very concrete (albeit digital): I wrote the draft with Apple's free software for digital textbook creation and publishing, iBooksAuthor. One of the program textbook templates was good enough without further tinkering, and the software encourages adding interactive elements to the text, such as videos, photograph galleries and Internet links. Consequently, in its first "shitty" stage the draft was already more elaborate and the layout more consistent than first drafts written with text editors or text processing programs typically are (See Figure 1). I didn't distribute the interactive (and therefore huge) iBooksAuthor file, but I used it in the class. The students received a PDF file with working links.

The writing of the chapters was fun and surprisingly easy. I think that this experiment is well in line with the writing advice that once you know really well what you're writing, the actual writing becomes both quick and easy. If I learned anything, it is that one should really focus on writing a good and detailed outline before starting with the manuscript. In this case, the outline consisted of the nearly 400 slides from the previous course. Of course, there is lots of room for improvements, but it is easier to start to revamp the content and structure of the course now that the draft makes the course more concrete and detailed, and also understandable to others, as opposed to the fleeting, invisible and vanishing talking in the class.

I noticed one obvious problem though. Since the writing of the chapters took the time I had previously spent redesigning previous materials and, especially, learning new information, this time I did not even check any new material. So, for example, I did not read any of the new trend forecasting books. Instead, I distributed some of the chapters in the class for the students to read by themselves and then discuss in the class. Consequently, I have to study this new literature at some point since next year the now distributed chapters will receive their first round of editing, including adding whatever new information fits with the current scope of the manuscript. I am fantasizing that the students could do some of this editing work by, for example, writing literature reviews about recent trend research. All in all, I estimate that the next couple of years will be spent editing the same draft and teaching by the same textbook draft-based method, which opens up rather nice vistas for a teacher who now finds it pointless to talk on her own at the front of the class. The draft could even become the "classic" core of the course, never to be actually finished, let alone published, and each edition would reflect the course and the students who participated in the course. I admit I like that idea, since it would mean that my role as a teacher would be moved yet more into the background — I would not be even publishing the book, and the draft would exist mostly between only me and the current students, who would be producing large parts of it. Naskali (2007) quotes Emmanuel Levinas, when she is talking about how the teacher should not be waiting anxiously to receive trophies and prizes for her teaching but instead direct her teaching towards "a world without me, to a time, that is behind the horizon of my time." Such a description fits well with the teaching of trend forecasting.

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