Educator’s multimedia studio

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**Educational Technology 0850-620, Spring 2013**

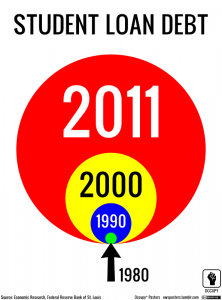
**Keywords:** studio pedagogy, interaction design, multimedia learning, digital studio, ed tech capstone, instructional design

**Description:** How can digital media best support learning? Working on semester-long projects, students learn about interaction and instructional design. In this hands-on studio, develop and extend skills in multimedia authoring: digital images/audio/video, and interactive web development. Apply these skills to create a original educational resources.

A studio is a place where people gather to exercise and develop skill and interest, an art, a techne. A studio provides the tools of a techne and opportunities for their use, invitations for their development, a challenge to accomplished performance within a community of peers.— Robbie McClintock, [StudyPlace](http://www.studyplace.org/wiki/The_Studio_for)

“Cancel all student loan debt? But that would be unfair to all those people who struggled for years to pay back their student loans!” Let me assure the reader that, as someone who struggled for years to pay back his student loans and finally did so, this argument makes about as much sense as saying it would be “unfair” to a mugging victim not to mug their neighbors too.David Graeber, *Debt: the first 5,000 years*

## Spring 2013 Studio: Debt



The Spring 2013 Studio Topic is “Debt”.

Each semester will feature a different challenge, dealing with an important, global topic. Students will be asked to work on a semester long multimedia project that teaches some aspect of this challenge. The semester will culminate with a student show, which will be refereed by a panel of experts in the field of educational technology.

Debt is one of the defining characteristics of our times. Student debt in the U.S. has passed the one trillion dollar mark. [According to BusinessWeek](http://www.businessweek.com/ap/2012-09-12/underwater-mortgages-declined-in-2nd-quarter) “underwater” mortgages (where the value of a home is lower than mortgage) account for about “10.8 million properties — about 22 of all U.S. homes with a mortgage.” Cities are cutting community and social services while increasing spending on debt services. Americans are almost [$20 billion behind in paying back their credit card debt](http://dealbook.nytimes.com/2012/08/12/problems-riddle-moves-to-collect-credit-card-debt).

This studio challenges students to create multimedia learning artifacts that explore the history and contemporary issues surrounding debt.

## Goals

This course is designed to challenge students to develop their abilities as instructional designers and as authors and producers of digital media for learning. Specifically, they should learn to:

* design an effective digital learning environment that is intuitive to use and follows principles of Universal Design for Learning
* develop in-depth skill in one area of digital production: video editing, graphic design, game design, computer programming, web design, etc.
* understand key concepts of instructional design, including meeting the needs of the target audience and following sound and ethical pedagogical principles
* think creatively about far-reaching challenges in teaching and learning

At the end of the studio, every student will have a high quality, published multimedia artefact that will be part of their portfolio.

## Required text

Graeber, D. (2011). *Debt: the first 5,000 years*. Brooklyn, NY: Melville House.

## Debt readings

Amin, S., Rai, A. S., & Topa, G. (2003). Does microcredit reach the poor and vulnerable? Evidence from northern Bangladesh. *Journal of Development Economics*, *70*(1), 59–82. doi:10.1016/S0304-3878(02)00087-1

[BEYOND GOOD AND EVIL COMMONS: A seminar Silvia Federici, George Caffentzis, & David Graeber](http://www.16beavergroup.org/silvia_george_david/).

Graeber, D. (2012). [Video][DEBT: The First 5,000 Years](http://www.youtube.com/watch?v=CZIINXhGDcs). Authors@Google.

Kamenetz, A. (2006). *Generation Debt: How Our Future Was Sold Out for Student Loans, Bad Jobs, NoBenefits, and Tax Cuts for Rich Geezers—And How to Fight Back*. Riverhead Trade.

Navajas, S., Schreiner, M., Meyer, R. L., Gonzalez-vega, C., & Rodriguez-meza, J. (2000). Microcredit and the Poorest of the Poor: Theory and Evidence from Bolivia. *World Development*, *28*(2), 333–346. doi:10.1016/S0305-750X(99)00121-7

Rahman, A. (1999). Micro-credit initiatives for equitable and sustainable development: Who pays? *World Development*, *27*(1), 67–82. doi:10.1016/S0305-750X(98)00105-3

Rankin, K. N. (2001). Governing development: neoliberalism, microcredit, and rational economic woman. *Economy and Society*, *30*(1), 18–37. doi:10.1080/03085140020019070

[Strike Debt! Debt Resistance for the 99%](http://strikedebt.org/)

## Multimedia & design readings

Collins, A. 2004. Design research: Theoretical and methodological issues. *Journal of the learning Sciences*, *13* (*1*)15–42.

Jewitt, C. 2008. Multimodality and Literacy in School Classrooms. *Review of Research in Education*, *32* (*1*)241-267.

Kuhn, S. 2001. Learning from the architecture studio: Implications for project-based pedagogy. *International Journal of Engineering Education*, *17* (*4/5*)349–352.

Kvan, T. (2001) [The pedagogy of virtual design studios](http://www.sciencedirect.com/science/article/B6V20-41KP556-K/2/1ad23074f36031dadda5bd8e49e80986). *Automation in Construction*, *10* (*3*)345-353.

Löwgren, J. & Stolterman, E. (2007). *Thoughtful interaction design: a design perspective on information technology.* MIT Press. Cambridge Mass.; London. ISBN 9780262622097.

Moggridge, B. 2007. *Designing interactions.* MIT Press. Cambridge Mass. ISBN 9780262134743

Moreno, R. 2007. Interactive multimodal learning environments. *Educational Psychology Review*, *19* (*3*)309–326.

Wilson, B. G. 1997. Constructivist learning environments: Case studies in instructional design. *IEEE Transactions on Professional Communication*.

## Schedule

|  |  |  |  |
| --- | --- | --- | --- |
| Session | Date | Topic | Workshop Leader |
| 1 | Jan 25 | Studio Pedagogy & Multimedia Learning | Curinga |
| 2 | Feb 1 | Multimedia Learning/SMARTBoards | Curinga |
| 3 | Feb 8 | Interaction design | Curinga |
| 4 | Feb 15 | Games, Play, & Learning | Vikaros |
| 5 | Feb 22 | Building Websites with WordPress | Curinga |
| 6 | Feb 29 | Digital Art | Fleurimond |
| 7 | Mar 7 | Social media | Curinga |
| - | Mar 14 | *Spring Break* | - |
| 8 | Mar 21 | Going Mobile with PhoneGap | Saravanos |
| 9 | Mar 28 | Midpoint Critique | Curinga |
| 10 | Apr 4 | Teaching with Video | Kase & Jennings |
| 11 | Apr 11 | User Experience | Curinga |
| 12 | Apr 18 | Sound & Audio | Gregory |
| 13 | Apr 25 | Data-driven multimedia | Curinga |
| 14 | May 2 | GIS: Maps & Location | TBD |
| 15 | May 9 | Working session | Curinga |
| 16 | May 16 | Final Show | *Jury* |

*This is a tentative list and schedule of workshops. The actual studio will be organized to be responsive to the needs of the students.*

## Assignments

The studio format allows for frequent and ongoing evaluation of the student work. An important aspect will be invited guests who will also come into the studio to consult with students and to offer informal feedback. There will be formal mid-point and final critiques. The mid-point critique will be conducted by the instructor and a guest; the final assessment will consist of a panel of distinguished judges from Adelphi University and outside organizations.

### Grading & due dates

|  |  |  |
| --- | --- | --- |
| Session | Assignment due | % of final grade |
| 3 | initial proposal | 15% |
| 9 | mid-term critique | 20% |
| 16 | final project | 65% |

## Evaluation Criteria

### Design

The design of the project encompasses the information, interaction, and media design. Points to consider when evaluating the design:

* is the navigation consistent, logical, and easily understood?
* does the graphic design engage users?
* does the look and feel support the learning goals of the project?
* does the user interface take advantage of existing conventions, UI widgets, and user patterns?
* are there clear paths through the system to accomplish user goals?
* are system messages and instructions consistent and clear?
* does the overall design exhibit a level of professionalism and polish that supports trust by the user?
* is the design accessible?
  + does it support the widest possible range of computer systems (including OS, web browser, screen size/mobile, processor speed, internet connection quality)
  + can it be accessed by users with disabilities, where appropriate?

### Technique

The project’s technique reflects the proficiency of the teams with the tools of the digital studio. All aspects of the project should be well tested for smooth operation. Users should not easily “break” the system. The specifics of development depend on the media. So, each of the various skills required for the course will be evaluated based on the practice of expert practitioners.

* is video composed and edited like an expert video?
* does software meet the speed and reliability that an expert would expect?
* etc.

### Originality & innovation

Teams will gain points based on the originality of their project. Does the project take a novel approach to teaching with digital media? Does it combine existing practices in new ways, for a new effect?

Students will lose points in originality for verbatim translating of existing learning solutions to the new problem space.

### Learning science

At the end, this studio challenge is about learning. Points in this category are awarded for exhibiting a thorough understanding of how people learn with digital artifacts. Successful projects will account for the cognitive, social, pragmatic, ethical, and aesthetic implications of their design, as it impacts learning.