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DESIGNS ON
eLearning
State College • USA • 2008

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9:45 to 10:00	Conference Opening: Dr. Keith Bailey [Room 108]		
10:00 to 11:00	Keynote Speaker: Dr. Ronald Jones [Room 108)		
11:00 to 12:00	Room 104 [Session 1A)	Room 105 [Session 1B]	Room 107 [Session 1C]
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	CCRE: Blended Learning Approach for Architecture and Opening U. Porto to Society Dr. Pedro Neto	Mediated Performance to Enhance Online and Blended Arts-Related Learning Mr. Rob Roznowski and Mr. Kirk Domer	Blogging and Podcasting the Liberal Arts Dr. Christopher Long
12:15 to 1:15	Lunch with Distinguished Speaker Cole Camplese [Dean's Hall]		
1:30 to 4:30	Hands-on Workshop: Digital Storytelling [Room 106 and 208]		
4:30 to 5:00	Transportation to campus		
5:00 to 6:00	On campus events featuring Innovative implementations of technology		
	Immersadesk Demonstration [Stuckeman Family Building]		Virtual Museum in 2nd Life Dana Carlisle Kletchka [Palmer Museum of Art]
6:00 to 6:15	Walk to Hintz Family Alumni Center		
6:30 to 7:45	Conference Reception at Hintz Family Alumni Center: Welcome from President Graham Spanier Hintz Family Alumni Center		
8:00 to 10:00	Free Time Either return to Penn Stater Conference Center or explore downtown State College. Free transportation will be provided back to conference center departing from Hintz parking lot at 8:00, 9:00, and 10:00 PM.		

Designs on e-Learning Schedule of Events
Wednesday, September 10th

Time			
8:00 to 9:00	Continental Breakfast in Break Area		
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	No matter where you are teaching at a distance Ms. Cherie Lebbon & John Owen	The Evolution of Art 10 Ms. Anna Divinsky	Media 2.0 News: Web 2.0 Technologies and Student Practice Mr. Jason Whittaker & Ms. Jacqui Boddington
	'Talking TV': A Wiktionary of Professional and Critical Terms for TV production Dr. Christine Truran	e-Learning Management and the Arts: the Drupal Solution Mr. Bryan Ollendyke	Educating into the Workplace: Bridging Students into the Creative Industries Ms. Jacqui Boddington
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	(In)Forming Virtual Learning Communities through Group Portraits Dr. Karen Keifer-Boyd	Teaching online tutors- getting them to empathise with the Online Student's Experiences Mr. Ashley Pinn	Using Second Life in a Blended Approach to Enhancing Student-writer's Learning Mr. Andy Savery
11:30 to 1:00	Lunch with Distinguished Speaker Kevin Smith [Dean's Hall]		
1:15 to 2:15	Room 104 [Session 4A]	Room 105 [Session 4B]	Room 107 [Session 4C]
	Adding the Student Perspectiver to the Design of Studio-Based Art Courses Mr. Scott Dinho	When Online is Better: Teaching and Learning Writing Dr. Anne Hoag	Helpme: I'm Going to be a Student Ms. Steph Cosgrove & Mr. Alex Di Savoia
	Sketchbook: social networking through visual research Ms. Julia Gaimster	Teaching Beginning Photography: How Engaging New Technologies Gave Us an Innovative Perspective on Solving an Old Problem Mr. Keith Shapiro	The United Kingdom's Benchmarking Exercise: an arts institution confronts its own e-shortfalls Ms. Kelly Parsons
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	Putting the "Human" Back in Humanities: Redesigning the Large Lecture Course as a Hybrid Mr. Don Humphreys	Engaging Faceless Students Dr. Alan Benjamin	
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3:45 to 4:45	Closing Session [Room 108]		

Welcome

2008 International Designs on e-Learning Conference

The Designs on e-Learning (2008) conference represents a collaboration between the Pennsylvania State University and the University of the Arts London.

At the close of the 2007 conference, it was proposed to move the biannual meeting to an annual event by offering it at Penn State University in the even numbered years, while continuing the London event in the odd numbered years. Thus a partnership between Dr. Keith Bailey of the Pennsylvania State University's College of Arts and Architecture's e-Learning Institute and Mr. Robin Shaw of the University of the Arts London was formed. Without the guidance, experience and support of Mr. Shaw, organizer of the previous meetings in London, this meeting would not have occurred. We are grateful for his patience, optimism and willingness to help transform this conference into an annual event.

2008 sees the third meeting as continuing to explore and report on e-learning in the key subject areas of art, design and the humanities. It builds on the success of Designs on e-Learning 2005 and 2007, and on the intervening Online Conference and Symposia in disseminating and promoting good practice, primarily but not exclusively, in art, design and the humanities.

Potential presenters were offered five themes under which they would best appropriate their submissions:

- Challenges Faculty Face
- Redefined Relationships between Faculty and Students
- Instructional Technology Impact
- Funding Strategies
- Instructional Innovations

The two themes which earned the most submissions were Instructional Technology Impact and Instructional Innovations. Clearly, faculty members are interested in sharing how best to incorporate technology into the e-Learning arts and humanities classrooms. Conference participants seem to have acknowledged the concept that their students are already vital members of the virtual community and are seeking ways to bring the instructional world into the virtual community- and vice versa.

Contributors to this year's conference hail from the UK, various other EU countries, and from across the United States thus providing us with an international perspective on e-learning in art, design and humanities education.

Designs on e-Learning provides a unique opportunity for art, design and humanities educators to share their experiences of e-learning in these disciplines.

Virginia Belser
Conference Organizer
e-Learning Institute
Penn State University
September 2008

Highlighted Speakers

Keynote

Dr. Ronald Jones
Professor of Interdisciplinary Studies
University College of Arts, Crafts and Design in Stockholm, Sweden

Ronald Jones, an artist and critic, is Professor of Interdisciplinary Studies at Konstfack, University College of Arts, Crafts and Design in Stockholm, Sweden. At Konstfack he leads The Experience Design Group, and co-directs WIRE, the MA program in curatorial practice and critical writing. He is a guest professor in Experience Design at the National Institute of Design, Ahmedabad, India.

He has recently served as guest professor of Communication Design at HfG in Karlsruhe, Germany and on the Visiting Faculty at the Staatliche Hochschule für Bildende Künste, Städelschule Frankfurt, Germany. Before taking these appointments, he served as the first Provost at Art Center College of Design where he guided the design and implementation of a new transdisciplinary curriculum for the College. He came to Art Center from Columbia University, where he was Professor of Visual Arts in the School of the Arts, and Co-Director of the Interactive Design Lab. Before joining the faculty at Columbia, Jones was Senior Critic at the School of Art, Yale University for nine years. He has also served on the faculty of The Royal Danish Academy of Art, Copenhagen, The Rhode Island School of Design, The School of Visual Arts, New York, among others.

He holds a Certificate from Harvard University's Graduate School of Education, took the MFA degree from the University of South Carolina, and the Ph.D. in interdisciplinary studies from Ohio University. He has delivered over two hundred lectures at universities, museums, and art and design schools including Harvard University, The Art Institute of Chicago, Yale University, The Whitechapel Art Gallery, London, The Whitney Museum of American Art, The Guggenheim Museum, The Rhode Island School of Design, Parsons School of Design, DIA Center for the Arts, New York City, Royal College of Art, London, Center for Advanced Studies in the Visual Arts at MIT, Carnegie Mellon University, Brown University, Akademie Der Bildenden Künste, Vienna, the Architectural Association, London, among others.

Jones contributes regularly to Art Forum and frieze and writes frequently on contemporary art for various publications including ID Magazine, Art in America, Parkett, Zone, Flash Art. He is the author of numerous museum and exhibition catalogs most recently having written on David Salle, Elizabeth Peyton, Terry Winters, and Willem de Kooning.

A practicing artist Jones has exhibited internationally including solo exhibitions in New York, Berlin, Tokyo, Los Angeles, Paris, and Cologne. His work is in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim Museum, The Metropolitan Museum of Art, The Museum of Contemporary Art, Los Angeles, and the Moderna Museet, Stockholm, among others. Jones is represented by Metro Pictures and the Sonnabend Gallery in New York.

His first opera "Falling and Waving" was produced by the Brooklyn Academy of Music and Arts at Saint Ann's in New York City in 1999. He is at work on a second opera titled "Moon Shot."

Dr. Jones has received numerous awards, including the National Endowment for the Arts Visual Arts Fellowship, and a Mellon Grant. In addition, he was a member of the Executive Committee of the Lucent Project at the Brooklyn Academy of Music, and sits on the boards of numerous cultural organizations including the Public Art Fund, and Artists Space.

Featured Lunch Speakers

Cole Camplese
Director of Education Technology Services
Penn State University

Cole W. Camplese serves as the Director of Education Technology Services at the Pennsylvania State University. As Director, it is his responsibility to oversee University-wide initiatives with a focus on impacting teaching and learning with technology. He guides teams in the appropriate uses of technologies in the contexts of teaching and learning. His primary area of focus is the integration of emerging technologies into learning spaces. At Penn State, the overwhelming challenge is providing scalable solutions that the 80,000 students and 5,000 faculty can successfully use to enhance their teaching and learning environments.

Prior to accepting this position, Camplese served as the Director of the Solutions Institute in Penn State's College of Information Sciences and Technology. The Solutions Institute is an applied research and development institute with a focus on the innovative uses of technology for education and training. Camplese designed the Online IST program that has been used to serve as the foundation for both resident and distance deliveries of the College of IST's core undergraduate curriculum. This program was built on a custom instructional design and development methodology and toolset envisioned and crafted by Camplese.

Camplese was also the principle investigator and chief administrator for the Pennsylvania Governor's School in Information Technology, an outreach program designed to enrich 75 of the Commonwealth of Pennsylvania's best and brightest high school juniors in the areas of information technology management.

Camplese continues to act as an instructor in the College of Information Sciences and Technology where he teaches courses related to the management and implementation of emerging technologies. He is an Apple Distinguished Educator, selected for his innovative uses of Apple technology in and out of the classroom. Camplese serves on several industry and higher education advisories boards ranging from data storage management to the Apple Digital Campus.

Camplese is an established consultant, helping organizations integrate technology into their business practices, education and training programs, and their internal and external communication processes. He is a published author and has presented both practical and theoretical concepts at regional and national conferences.

He received a Masters of Sciences in Instructional Technology from Bloomsburg University and a Bachelor of Science in Psychology from West Virginia University.

Kevin L. Smith
Scholarly Communications Officer
Duke University

Kevin Smith is the scholarly communications officer at Duke University, where he works out of the main university library and is available as a resource to the university faculty, staff, administration, and students for advice on a wide variety of copyright, publishing and licensing issues. Kevin began his academic career with graduate studies in theology at Yale University and the University of Chicago, and then decided to move into library work. His strong interest in copyright law began in library school and persisted throughout his work in both theological and liberal arts college libraries. He received a law degree while serving as the director of the library at Defiance College in Ohio and moved to Duke shortly thereafter.

Kevin serves on the faculty of the Association of Research Libraries' Institute on Scholarly Communication and on the American Library Association's Committee on Legislation Subcommittee on Intellectual Property. He maintains a highly regarded blog on scholarly communications (http://library.duke.edu/blogs/scholcomm/) that discusses copyright and publication in academia, and he is a frequent speaker on those topics.

Technology Enhancements

On-The-Street Interviews:

Throughout the conference, you will notice people walking around with microphones talking to conference attendees. This mobile podcast crew is recording thoughts and reactions to the featured speakers, concurrent sessions, and non conference events. Feel free to approach the podcasters if you would like to be interviewed.

Social Networking:

There are several ways that this event will be connected through supporting social media services. The single common element on all of these sites is the tag "DOEL08". Here are some examples, but feel free to add your own.

Twitter is a service that lets you share what you are doing or thinking with a group of friends or colleagues. Since "tweets" are limited to 140 characters or less, using Twitter is sometimes called "microblogging". Include "DOEL08" in your Twitter messages that are related to the Designs on e-Learning conference.

Flickr is a photo sharing site where you can upload your own photographs, tag and describe them, geotag them, organize them into photo sets, and comment on other people's photos. If you use Flickr and upload photos related to the Designs on e-Learning Conference, use the "DOEL08" tag and it will show up when people search Flickr. You may also contribute pictures by join a Flickr group specifically designed for the Designs on e-Learning Conference. To join the group, go to http://www.flickr.com/groups/designsoneelearning_2008 and click on "Join This Group".

Amenities

Continental Breakfast:

A complimentary continental breakfast consisting of bagels, pastries, and various beverages is included for registered Symposium attendees. The tables for this breakfast will be set up in the break area on the first floor, outside of rooms 106 and 107.

Lunch:

A complimentary lunch buffet is provided to all Conference participants in the Dean's Hall. During Tuesday's lunch, Cole Camplese of Educational Technology Services will give a talk entitled "Engaging the New Classroom Conversation." Wednesday's lunch will feature Kevin Smith.

Break Service:

Break service (snacks and beverages) will be available throughout the day.

Wireless Internet Access:

Secure Penn State Network:
The secure Penn State network is available for attendees who have a VPN client installed on their laptops. Make sure you have the "pennstate" network selected and then use your VPN client to connect to it.

Penn Stater's Open-Access Network:
To access the Penn Stater's open network, open a browser, which should take you to the Penn Stater's Web site, where you should gain broader access to the Internet after agreeing to their terms of service. Although easier to access, this connection may not be as fast as the secure Penn State network.

Day Events: Tuesday, Sept. 9th

Opening Remarks: Dr. Keith Bailey
9:45 am – 10:00 am [ROOM 108]

Director, e-Learning Institute, College of Arts and Architecture, Penn State University

Keynote Speaker: Dr. Ronald Jones
10:00 am – 11:00 am [ROOM 108]

Introduction by Dr. Barbara Korner, Dean, College of Arts and Architecture, Penn State University

Concurrent Sessions
11:00 am – 12:00 pm

Session 1A [ROOM 104]

e-Learning Promoting International Cooperation in Art and Design Education
Mr. Martti Raevaara
University of Art and Design Helsinki

The University of Art and Design in Helsinki has carried out several years a master degree e-learning programme Virt@ for teachers of visual arts. The Virt@, based on the use of the net (1), has been a great opportunity to develop and promote new methods and models for e-learning and e-pedagogy in art and design higher education (HE). In addition the Virt@ has generated a number of interesting e-learning projects, which are premised on international cooperation of teachers, experts and students in different degree programmes and institutions.

The presentation focus on sharing models, results and conclusions of the international projects beside the Virt@ and discuss the necessity and potential to rethink and renew teaching and learning in art and design HE by promoting and studying the innovative use of the net in education.

The following cases will be presented more detailed. In the Interface project (2005-2007) we developed international e-learning modules and courses of fine art and visual communication design. Courses and modules were organised simultaneously to students in three of the partner sites in Finland, Ireland and Latvia. The Art-Edu projects (2006-2009) are focused on community art. The projects consist of two parts, a working process in the net and an intensive project period on one of the partner sites. Teachers and students are working in international teams and use VLE and ICT tools to carry out a multidimensional planning and learning process. The participants are from Finland, Netherlands and Switzerland. The key element of these projects is to generate functional and flexible practices and methods to integrate local studios and contact lessons with international working process in the net.

It is evident that the use of the net emphasizes on new, alternative methods of learning and teaching, and changes to curricula too. The net as a tool, environment and matrix in education, interlinks both technology and social aspects. The status of e-learning in art and design HE should be discussed from the viewpoint of professional competences and identity process. This will pick up important themes to discussion: sense of community and social interaction. These include e.g. methods to explore and emphasis on visual communication and artistic working and to find new means to make the

existence of a profession community visible, vivid and inspiring.

At its best the shared planning and production of e-learning modules or courses can be an effective tool to reform the working culture and leadership of an educational institution, from individual work to collaborative, inspiring knowledge sharing and building. It will also open new creative ways of cooperation in teaching and research. The concept of working community will become more near to the flexible network of professionals. In addition you may ask, if there are something teachers could learn from their students, and this question is more generally connected with the innovative use of social media in education.

(1) The concept illustrates elements, which are the basis of e-learning and e-pedagogy. The net can encompass the use of Internet, virtual learning environments (VLE), information and communication technology (ICT) tools and the idea of a matrix to integrate different kind of contents and activities.

Redefined Relationships Between Faculty and Students
Dr. Pedro Neto
Faculdade de Arquitectura da Universidade do Porto

CCRE: BLENDED LEARNING APPROACH FOR ARCHITECTURE AND OPENING U. PORTO TO SOCIETY

This case study was coordinated by the Senior Lecturer responsible for CAAD (5th year) and CAD (2nd semester of the 3th year) courses in the Faculty of Architecture of Porto University (FAUP) and it is the result of a blended learning approach integrating the Centre for Spatial Communication and Representation (CCRE) website (http://web.ccre.arq.up.pt) for teaching the courses jointly with his junior lectures.

 CCRE is an open project that aims to hold the interest of different people and research coming from various institutions and fields of study. The work is focused on using Digital Media Technologies on the web for collaborative work and for communicating public spaces, as well as any proposed design for them. Its website constitutes the main medium where all these different collaborative studies take place and we have been exploring the potential of using this platform for learning in Architecture and want to extend it to Art and Design courses.

 The courses evolve in a collaborative environment s and the interchange of ideas and design communication is made easy and an efficient learning context is created. The theoretical and empirical bases of the course highlight the concern that computers' potential for communicating public spaces and new design should be used with imagination and critical awareness. Thus the goal is to point out specific attributes for different representation methods, to make students explore the digital tools and web platform and to make them choose critically the different computer techniques and representations methods for the city space and their proposals at different stages of their design process.

Within this context, it was important to adopt a set of teaching methods, communication techniques and software that allowed the courses to evolve differently, distancing itself from the traditional methods of teaching: expositive lecturing and students adopting a more or less passive roll in the process. After innovating on the tools that are used in the process of Teaching/Learning one cannot forget to change the methodologies too. Our aim was to make students exchange ideas and to make them adopt an active role in the learning process.

The results from this case study highlighted that the learning process that rises from the creative use of an open collaborative platform as CCRE with a blended learning approach strengthens the teacher's capacity to work as a team and helps to open the university to its city and people. This means, besides other things, that in the first place this technology worked as a real catalyst for approaching the students and teachers towards the emergent problems of their city, public spaces and proposed design. Then it also helped to create a new teacher/student interaction, making communication much easier and giving the students a more active role in the learning process. It was particularly noted that the physical distance between teacher and students and the more or less small number of face-to-face classes did not constitute, as in the past, such an impediment for allowing communication between teacher and students to take place.

Using e-Learning to Develop a Multimedia Mindset
Charlotte Barry
University College Falmouth

The MA Broadcast Journalism course at University College Falmouth is using e-learning to enhance well-established elements of face-to-face course delivery. This blended learning approach aims to equip students with the transferable skills to deal with rapid technological change in the media and meet the needs of future employers.

As learners, journalism students need to have access to learning materials, resources and activities at any time and from any location. As members of the Web 2.0 generation they expect to have instant online communication with academic staff as well as their peers. They like to submit their assignments electronically and receive their marks and feedback the same way

As trainee journalists, they have to adopt an interactive, non-linear approach to multimedia news gathering and output. They need to learn advanced online research techniques that will help them critically analyse and assess information quality in the "Google age". They must acquire digital storytelling skills that incorporate text, images, audio, video and user-generated content.

Initially the Broadcast Journalism course used standard Moodle software features to introduce e-learning resources such as online timetables, reading lists, PowerPoint presentations, handouts and lecture notes to the university's virtual learning environment. Links to external Web sources encouraged independent digital research, investigation and analysis.

Early e-learning activities included an online notice board, backed by e-mail alerts, which revolutionised course-wide communication. An online tutorial appointment system, assignment upload and feedback were quickly added.

Regular course surveys have monitored student attitudes to e-learning. They reveal that the most popular e-learning activities are the short interactive quizzes that allow the students to make multiple attempts at assessing basic factual knowledge. Some students have struggled with the "clunky" interface of the VLE, so a simple house style has been introduced to the Broadcast Journalism site and navigation revised more than once.

Additional popular e-learning activities have enhanced existing practical newsroom simulation exercises. An online contacts database and an online futures file help simulate the 24-hour digital media operation. Online forums are used to organise production teams and roles. Group-run blogs encourage critical reflection and "networked" journalism in a user-driven environment.

 We intend to continue developing these e-learning resources and activities to help our students acquire digital skills and achieve a multimedia mindset. It is vital to monitor the rapid technological developments in the media so our learning and teaching practice continues to reflect the dynamic nature of news organisations and meets the industry's recruitment needs.

Mediated Performance to Enhance Online and Blended Arts-Related Learning
Mr. Rob Roznowski and Mr. Kirk Domer
Michigan State University

The Problem: How to enhance online and blended arts-related courses using performance-based digital communication?

Methodologies:

Online: Award-winning course (AT&T Instructional Technology Michigan State University Best Online Course) will share the strategies involved in creating performance elements to virtually illuminate theatrical script analysis.

Creating a fully online course for dramatic literature that was written to be performed live offers unique challenges. In showcasing the performance aspect of the course, many taped or filmed versions of the plays were included to enhance the experience and assist the students in understanding the style of the piece. The highlight of the course was the innovation of "Karaoke Theatre." For each text covered in the course, an actor was videotaped speaking the lines for one part of the dialogue in a selected scene. Students were then asked to act in accordance with the recorded actor as their lines were shown on the screen. This process is akin to karaoke. The actor through the magic of green screen would read lines of Oedipus, Hamlet or Willy Loman with the appropriate digitally-enhanced environment. Students were then directed to enact their lines with certain character-driven caveats; avoiding the rhyme in Tartuffe or finding the rhythm of Topdog/Underdog. This experiment was more successful than imagined as students regularly looked forward to performing with their virtual partner. The students reading of their lines was facilitated by the use of Flash encoded video. Through the use of Flash ActionScript

the display of the lines to be read was synchronized with the appropriate moment in the video. That worked much like a teleprompter, displaying the lines immediately below the video so that the students could watch the actor and be prompted, typically one line at a time. This Karaoke Theatre exercise as part of an online course has at least two obvious benefits. In the classroom time does not permit this type of activity, and many students would be reluctant to participate.

Blended: At Michigan State University an integrated arts and humanities course is required for every student. A recently developed blended course is unique in its merging of research and performance. The performance aspect was constructed to create a series of research/performance original scripts. This successful course discovered unique strategies for creating a hybrid of research and performance.

Original historical "autobiographical" dramas were written, and produced for this blended course. Students (through a recorded online example) were shown how to research and create their own historical monologue. The online monologues for this course included "diary-entries" from a Greek Vestal Virgin and Norplant Birth Control Malpractice Witness. These fully-produced "documentaries" presented examples of how to create truthful historical recreations. Students were then asked to research, write, produce, costume and act in their own historical autobiographical drama from an entirely originally created character for presentation in class.

Conclusions:

The outcomes of both courses have proven successful by understanding and embracing the advantages and challenges of online learning. By recognizing those issues, the instructors were able to adjust and improve upon the mediated performance component of these courses to better comprehend the course composition.

Session 1C [ROOM 107]

Grown-up Show and Tell (or the Shaping of a Personal Design Process through e-Learning)
Mr. Wade Lough
Longwood University

There is a traditional ritual practiced in American grade schools wherein students bring something to class that interested them, and that they think will interest the rest of the class. This recurring event is known as Show and Tell. In today's college classrooms, we can play and learn via a more sophisticated version of Show and Tell, one that offers students an opportunity to take responsibility for their education and bringing them to what Wenger described, in his book "Communities and Practice", as "education in its deepest sense". This is the opening up of one's self-awareness and identity by way of exploring "new ways of being that lie beyond (one's) current state". Wenger was writing about education in its fullest manifestation — education with a capital "E". But his words can easily be applied to the education of a designer, and linked to perhaps the most important discovery a young designer can make: a personal design process, or, put another way, the unique steps each designer takes to solve a given problem.

This paper examines how students can gain an understanding of their personal design process, and become open to self-awareness and their potential as designers as they work on design projects, document their thinking and making of each project, and interact through their personal electronic journals. In other words, show and tell. Extensive writings about all phases of thinking are a vital part of each student journal. Through writing, the students learn about and practice the art of reflection, while overcoming their qualms about baring their creative souls. Learning communities develop where knowledge and skills are shared as students discover they each can contribute uniquely to the group. In this way, the students become teachers, empowering them to take responsibility for their learning. Along the way, they discover how they learn best, which is a large step in their search for a personal design process.

Other topics explored in the paper include linking Csikszentmihalyi's concept of Domain - Field - Person to the uses of, and the student interaction with, the electronic journals; open-minded wayfinding into design solutions by way of questions; figuring out the implications of both problems and solutions; learning how to fail in order to succeed; and how to abstract in order to make unexpected connections. All of the above aimed at getting students to create as an autotelic (pleasurable), rather than exoteric (prescripted), activity.

Blogging and Podcasting the Liberal Arts
Dr. Christopher Long
Penn State University

Over the past two years, I have worked to incorporate podcasting and blogging into my First-Year seminars in Philosophy. This session will present some of the best practices I have found to be particularly effective in the effort to use technology to expand the classroom experience and encourage the active engagement of my students in their own education. The presentation will touch upon my valiant failures as well as substantive successes. Some of the issues discussed will include: integrating podcasting and blogging, using RSS feeds to facilitate online community, example blog and podcast assignments and a discussion of the place of technology in the classroom. Attendees should come prepared to engage in a substantive discussion of both the concrete, practical issues associated with blogging and podcasting in the classroom and the more theoretical questions surrounding the use of technology in the pedagogical process.

Lunch with Distinguished Speaker Cole Camplese
12:45 pm – 1:15 pm [DEAN'S HALL]

Hands-on Workshop: Digital Storytelling : Mashup/Remix
1:30 pm – 4:30 pm [ROOMS 106 AND 208]

"Digital Storytelling: Mashup/Remix" is an opportunity for everyone to experience for themselves the joys and challenges of digital storytelling by using Garage Band, iMovie and iPhoto. Using state of the art computers loaned to Designs on e-Learning by Apple, Inc., everyone will rotate through each of the three stations. The final 15 minutes (4:15-4:30) will be dedicated a wrap-up in room 108.

Transportation to Campus
4:30 pm – 5:00 pm

There will be a bus to campus from the Conference Main Entrance.

On-Campus Events featuring Innovative Implementations of Technology
5:00 pm – 6:00 pm

Immersive Environments Lab [208 STUCKEMAN FAMILY BUILDING]
Timothy Murtha

The Immersive Environments Lab (IEL) is a joint project of Penn State's Information Technology Services (ITS) and the School of Architecture and Landscape Architecture. The purpose of the lab is to facilitate the effective use of Virtual Reality techniques in the design arts and other disciplines.

Prospects and Possibilities: Creating a Virtual Art Museum in Second Life [PALMER MUSEUM OF ART]
Dana Carlisle Kletchka

The session describes the development and re-creation of a campus art museum in the virtual multi-user environment of Second Life. Resources, pros and cons, and future plans will all be discussed.

Walk to Hintz Family Alumni Center
6:00 pm – 6:15 pm [HINTZ FAMILY ALUMNI CENTER]

Conference Reception at Hintz Family Alumni Center: Welcome from President Graham Spanier
6:30 pm – 7:45 pm [HINTZ FAMILY ALUMNI CENTER]

Free Time
8:00 pm – 10:00 pm

Either return to Penn Stater Conference Center or explore downtown State College. Free transportation will be departing from Hintz parking lot provided back to conference center hourly at 8pm, 9pm, and 10pm.

Continental Breakfast

8:00 am – 9:00 am

Concurrent Sessions

9:00 am – 10:00 pm

Session 2A [ROOM 104]

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No matter where you are: teaching at a distance
Ms. Cherie Lebbon & John Owen
Coventry University

The Department of Industrial Design at Coventry University recently won the Queen's Anniversary Prize for Higher & Further Education for its work in automotive design. It is regarded as a centre of excellence by the Higher Education sector internationally and the automotive industry itself, for its contribution to the education of tomorrow's world-class designers. Key to this success are its innovative industry-focused courses paired with complementary applied research activities, which have been highly influential in helping to maintain the UK's position as a leader in automotive design. The Centre of Excellence for Product and Automotive Design (CEPAD) has a commitment to exploring technologies that support the development of innovative and exciting methods for teaching and learning. This is demonstrated by various activities:

- Exploration of working methods to engage design students and design professionals from overseas culture in recognising automotive design in the context of a global market.

- Building links and creating bonds with international client industries and design practices.

- Conducting research into the threshold concepts that produce design understanding and the impact of the internationalization of the design curriculum.

- Exploration of linking associated technologies and the part three-dimensional thinking plays through a design process.

CEPAD accepted industry led advice, that we'd need to be equipped with high end industry standard video conferencing hardware. However in the intervening period Skype-like communication facilities came into public focus. The costs, for a simple webcam and a free subscription, alongside simplicity of use, made it viable for all students to be able to engage with the technology in a way more related closely to their daily social activities. This ease of use liberated the process, enabling the long held wish to develop the notion of distance teaching, to be fulfilled. With these technologies it is possible to support dialogue and interaction between tutees and tutors, and a wider community of design tutors and experts that might become accessible to the design students. The initial assumption about webcams not having the required quality was wrong, the benefits of the lack of formality makes for very direct but relaxed and responsive communication and it protects confidentiality because it is one to one by agreement. This case study reviews the pilot study, run in the autumn term of 2007, using the 'Skype' application as a distance based tutorial delivery method for a module on Design Research and Analysis. The successes of the trial have been extended to facilitate tutorials with all postgraduate students on ID courses and to develop opportunities to work with design experts in the field. Links are being developed with design consultants who are graduates from Coventry in order to create specific industry based input supported by Skype based Q&A follow up sessions. Alongside

the industry supported interactions, links with the Beckman Institute at the University of Illinois at Urbana-Champaign are being explored.

Lebbon, C. (2008) No matter where you are: Tutorials at a distance. New Perspectives in Design Education, 10th Engineering and Product Design Education Conference, 4&5 September 2008 Barcelona, Spain Tovey, M.J and Owen J.K. (2006) 'Entering the Community of Practice of Automotive Design.'

In The Tools and Methods of Competitive Engineering (TMCE), conference proceedings. Held April 18-22 2006, Ljubljana, Slovenia

Owen, J.K., Tovey, M.J., and Land, R. (2005), 'Development of remote teaching and learning in the community of practice of automotive design.'

In Designs on eLearning, conference proceedings. Held September 14-16 2005, University of the Arts London

Tovey, M.J., Owen J.K., and Land, R. (2005), 'Induction Into the Community of Practice of Automotive Design.'

In Engineering and Product Design Education (EPDE), conference proceedings. Held at Napier University, Edinburgh

'Talking TV': A Wiktionary of Professional and Critical Terms for TV Production
Dr. Christine Truran
University College Falmouth

This project arises from experience gained in developing and delivering the MA in Television Production at University College Falmouth.

From this experience, we have learned that:

- Creativity in media production is enhanced by critical awareness
- Students need rich, precise vocabularies that include technical, aesthetic, professional and critical terms if they are to develop as critical practitioners
- These vocabularies are rapidly evolving, and students must constantly keep abreast of new terminologies

On the course, creativity and critical awareness are brought together in the MA Final Project, which is made up of two equal, complementary elements: a portfolio of practical work and a dissertation (5,000 words long) that critiques and contextualises it. In preparing students for this work, we have found that they struggle to develop a critical vocabulary. At present there is no resource that might help them to create an 'intellectual environment that supports sustained critical discourse and higher order knowledge acquisition and application'. (Garrison, 2003)

In order to address this gap, we are developing an interactive glossary of TV terms. The goal is to allow students and practitioners to read, discuss and edit definitions, add and download exemplary video/audio clips from their own and fellow students' work, and follow links to external sites which might be of interest.

In time, it is intended that the wiktionary will not only enable critical perspectives on television, but also develop into an archive of changing styles and forms in TV.

Aims of the Project:

- To produce an interactive glossary of TV terms
- To foster symbioses between critical awareness and creative practice
- To develop links between academic, and professional partners
- To investigate the roles of interactivity and user-generated materials in L & T

Garrison, D.R. and Anderson, T. (2003) E-learning in the 21st Century: A Framework for Research and Practice London: Routledge

Session 2B [ROOM 105]

The Evolution of Art 10
Anna Divinsky
Penn State University

Art 010: Introduction to Visual Arts has witnessed much growth. With every semester it has evolved into an interactive, inspiring and unique art course that invites students to produce artwork without ever entering an actual art studio. Offering both, theory and practice, Art 010 facilitates discussion between the instructor and each student. Students not only learn about art history, various art movements and artists, but also about art materials and techniques. The course stresses the importance of concept behind every narrative and artwork, forcing students to verbalize and materialize their ideas. Students are provided with many tools to help them meet and exceed the expectations of the course such as the Assignment Studio with student artwork and narrative examples as well as the numerous videos of the instructor demonstrating ideas and techniques. The success of this course has been the product of the collaboration between its original inventor, Jean Sanders, the author of the current content, Anna Divinsky, and the e-Learning Institute.

e-Learning Management and the Arts: The Drupal Solution
Mr. Bryan Ollendyke
Penn State University

ELMS stands for the e-Learning Management System and is the open source, Drupal based system that the e-Learning Institute uses to power course development. ELMS is powerful, easy to use, and has helped significantly streamline the time it takes to deploy new online courses in the College of Arts and Architecture at Penn State. The technology that it is built off of (Drupal) is one of the worlds most popular open source frameworks and allows for rapid course development through the installation of only a few expansion modules.

This presentation will discuss the following:

- Overview of Drupal
- Overview of ELMS and how Drupal fits into education and E-Learning
- Examples of some courses delivered via Drupal
- Resources on how to get up and running with Drupal for Education

ELMS is different from other CMS solutions to course development because it has been designed by instructional designers, for instructional designers.

Session 2C [ROOM 107]

Media 2.0 News: Web 2.0 Technologies and Student Practice
Mr. Jason Whittaker & Ms. Jacqui Boddington
University College Falmouth

Web 2.0 is a set of practices and principles that tie together various sites and technologies. Key to interaction via web 2.0 is what Tim O'Reilly calls an 'architecture of participation': data is constantly emergent, so that user interaction is not pre-determined, and data sources should be 'remixable', with small web components being easily combined to provide simple scalability. In relation to these platforms and technologies, David Gauntlett has proposed a new approach to media studies, or media 2.0, one in which "conventional research methods are replaced - or at least supplemented - by new methods which recognise and make use of people's own creativity, and brush aside the outmoded notions of 'receiver' audiences and elite 'producers'." In recent years, convergent media has meant that newsroom practices have expanded considerably, with journalism students no longer concentrating on writing with a degree of additional design and photography skills. The move by many publishers is to an 'online first' policy, whereby multimedia content, including video and audio as standard, serves as the hub for other forms of publication (such as newspapers, magazines and broadcast).

Within the context of art, design and media, Falmouth has been exploring ways of taking forward these underpinning concepts to work on a publishing system that brings together elements of commercial experience and new pedagogies, exploring how this can enhance online/distance learning through students engaged on a Journalism course. Effective content in a media 2.0

context will require greater levels of participation online and one aim of this project is to find the simplest means of enabling this. The current project, to expand existing provision of student publishing and engagement with elements of the course combining studio/newsroom practice with e-learning, is exploring ways to provide usability and innovation in electronic publishing, from blogging and tagging to full-blown content management. Integral to this are questions around the usability of web 2.0/media 2.0 technologies, as well as the important role that social networking has to play, not simply to connect students and users but as a means of extending what we understand by publishing.

This presentation would concentrate on work undertaken at Falmouth on two fronts: extending the range of skills engaged with via students with convergent media, and customising the current generation of content management systems (such as Joomla!) to provide an architecture of participation, one in which students remix and devise modules and content incorporating a range of different media that can ultimately be repurposed for various platforms. Technology can never be transparent, but the current project is seeking to engage with new trends in web 2.0 platforms (via sites such as Flickr, YouTube, and Facebook) that allow for the customisation of application frameworks: previous experience indicates that having to learn and relearn new interfaces serves as a barrier to most students' creativity, in contrast to drawing upon something that is as close as possible to their daily experience of new media elsewhere.

Educating into the Workplace: Bridging Students into the Creative Industries
Ms. Jacqui Boddington
University College Falmouth

Our presentation describes a continuing project, begun in 2006, aimed at overcoming the disjuncture between the classroom or studio and the workplace for graduates about to enter the creative industries. By situating most of the final eighteen months of a three year degree course in the workplace and supporting it with online and blended learning methodologies and technologies we are finding evidence that graduates are able to take up their first employment more fluently than before. By addressing it at the level of identity-change, the 'step-up' between college and employment is levelled-out.

Some major considerations of the project addressed in our paper:

- That the shift of emphasis for advanced level students from the classroom to the workplace should meet the ambition of UK HE policy and the regulations of the college

- That the theoretical/contextual elements of the final elements of the curriculum should retain an integral role in the curriculum in the face of the demands of the workplace and employers

- That our students (and their funders) should have a clear understanding of the aims and outcomes of the project, particularly with regard to the implicit change in their relationship with their teachers.

- The impact of the integration of workplace and classroom on students at all levels of the course

One of the main problems encountered by students at about the end of their second year of a three year course, especially if it has involved a placement or internship, is that they find themselves inhabiting both educational and vocational communities of practice placing different, and sometimes apparently conflicting, demands upon them. They are caught between two identities. Other problems which have emerged are:

- That placements have to be agreed and taken up on an individual basis. The project opened with agreements with national corporations (e.g. BBC Magazines) intended to place all of our students on a generic basis. These never met their full potential, partly because they did not meet the individual demands of students but also due to cost implications.

- In the UK there is the unresolved issue in many of the creative industries of remunerating interns and students, the relevant legislation notwithstanding. Staffing and resourcing these parts of the course is not, in any case, a cheap option.

- The proportion of our graduates who plan to enter other professions, especially teaching (greater than 10%). We had to offer additional placements at every level of education; primary, secondary and FE.

- While we found strategies to engage all of our students with the methodologies of blended learning some members of faculty were less happy with the changes in roles and relationships.

The project is determined by media convergence, both in its impact upon the creative industries and on education and the curriculum. Our project exploits the potential of online and blended learning in a situated-learning context by enabling learners to seamlessly reposition themselves from classroom to workplace.

Concurrent Sessions
10:15 am – 11:15 pm

Session 3A [ROOM 104]

Real Life Second Life; Contemporary Learners and Learning Relationships
Ms. Suzie Norris & Ms. Lisa Mann
Southampton Solent University

The authors, aka 'Enigma' and 'Lulu' have identified opportunities to explore new teaching practice and methodologies within the virtual learning environment. Both authors are academics within the School of Design and are embarking on developing a virtual Fashion and Lifestyle university within Second Life promoting early adoption and integration of e-learning and the VLE into the curriculum.

Both authors have recognized the growth and popularity of virtual societies and the addictive nature of becoming a resident in such a world; these worlds presented much more than just gaming opportunities, with the potential for both teaching and learning development and collaborative social integration to come together. This potential has yet to be fully explored particularly in the creative industries which has led the authors to consider and identify contemporary learners and learning relationships.

The purpose of this paper is to investigate the future of Virtual Learning Environments and identify new and emerging 'learner types' within the specific subject disciplines of fashion & lifestyle. Academic communities need to understand and embrace the 'next generation learner', questioning what the future student might look like and how they might learn, or even want to learn. Tooling up for this change and being prepared is essential.

An emerging trend for pedagogic practice within the VLE is evident. New learner types will be identified through investigation of both student and staff perceptions and the varying approaches to teaching and learning relationships. Cultural triangulation maps lifestyle influences, ethnographic swings and accessibility via technological influences.

"Another recent trend is the shift from focusing on the organisation and provision of learning content to how learning activities are planned and delivered". Christina Smart, 2005, DfES's National e-Learning Strategy.

Students engage readily with on line resources where participation is key, such as Moodle, Blackboard and MyCourse, and the wider appeal of Myspace and Facebook, etc. All of these encourage a sense of collaboration and community which now needs to be embraced through teaching and learning practice. The transition of these 'virtual and interactive life style trends' is providing opportunities to influence emergent perspectives on teaching methodologies where both collaborative and social learning spaces need to be explored.

This paper is based on research and insight sourced by primary research methods, case studies and pedagogic practice. It is hoped that the future 'learner consumer' can be recognised through this paper and appropriately aligned teaching methods can be explored. It is hoped that this research will provide a light to assist in the process of recognising new learner types.

(In)Forming Virtual Learning Communities Through Group Portraits
Dr. Karen Keifer-Boyd
Penn State University

In this presentation, I discuss strategies involved in forming virtual learning communities. From an analysis of student reflection on forming virtual learning communities through finding common ground to generate a group portrait, I found that characteristics of virtual learning communities include flexibility and purposeful activity. I discuss how the online group portrait activity promotes aspects of community such as trust, support, and motivation to interact. The group portrait activity provided a process to form virtual learning communities and promoted understanding and respect among diverse people. I begin my online courses with this group portrait activity as a means for orientation to the course communication tools and to each other. The portraits themselves symbolically represent the groups' concepts of community. Many students who have participated in the online group portrait project marveled at how readily diverse participants found common ground and shared values. The portrait process, or a similar strategy that utilizes its community-building techniques, could function as a powerful negotiating strategy. Finding common ground through group portraits creates community of diverse people.

Keifer-Boyd, K. (2006). (In)Forming virtual learning communities through group portraits. In B. Hipfl & T. Hug (Eds.), Media communities (pp. 293-306). New York: Waxmann Münster.

Session 3B [ROOM 105]

The e-flective Practitioner: Using Blogs to Enhance Reflective Practice at Postgraduate Level in Art and Design
Mr. Paul Lowe
London College of Communication

Blogs form a vital part of the collaborative space in which postgraduates interact with each other and with tutors and industry professionals; operating as the core of the learning circle, connecting and interlinking its stages and transforming practical assignments into an Schonian repertoire of experience that prepares the student for professional practice. Their real time nature and the seamless mashing up of ideas, reflections, images, links and emotions of the blogging format create the foundations for a future generation of E-flective Practitioners.

This paper discusses how the MA in Photojournalism and Documentary Photography uses blogs to map the participants learning journey on the course in both full time face-to-face and fully online part time modes.

Blogs act as a conduit of connected knowledge between the teaching staff and the cohort, offering an unparralled insight into the working methodologies, influences, problems and successes of the group in real time in a way traditional tutorial forms cannot replicate.

The course recruits mature students who are mid-career professionals looking to deepen and extend their practice, or who are looking to gain the skills and methodological toolbox to operate as professional photographers in an editorial and documentary context.

Through student feedback and analysis of the role of blogs on the course, the course team identified several key features of blogs, identifying both the strengths and potential problem areas; and how they map onto Schon's concepts of reflection-in-action and reflection-on-action:

- Blogs offer an extraordinary insight into the students practice, detailing the practical, conceptual and ethical issues they faced and documenting how successfully they overcame them in real time.

- The blog acts as a space to explore the relationship between the professional and the personal, and to delineate those areas that can be discussed in the professional sphere and those that need to remain in the personal, so the blog can act as a sandbox to establish what is Professional not Confessional

- Blogs rapidly build a collaborative community, especially on the online course, as blogs give a rapid and deep insight into the personality of the blogger

- They help individual students organise their thoughts and document their workflow, essentially becoming an online workbook/sketchbook for their ideas

- The blog format because of its informal nature allows students to express their ideas in a non-threatening way, and get valuable peer group and staff feedback.

- Blogs allows students to present their other interests outside of course work, giving a sense of the whole person

- Blogs are 'authentic', in that grounded in experience, reflective diaries depict personal observations and emotions

- The blogs form an instant 'archive of the creative process'

Our conclusion is that a more widespread use of blogs in Art and Design could easily replace or supplement the traditional analogue workbook, as they open out the creative process to a wider audience, allowing much more interaction and feedback between the students, tutors and the world outside, and they enhance the deep learning of reflective practice.

Teaching Online Tutors - Getting Them to Empathise with the Online Student's Experience
Mr. Ashley Pinn
University of Hertfordshire

This paper relates the culture shock of our faculty's first exposure to online teaching, where students do not physically attend; their sole experience of the university is through online learning.

Art & design is one of the most "personal" disciplines in the tertiary sector. Other text based subjects have engaged with online learning to a large extent, art & design, with its culture of studio based working, F2F teaching & tutorials and emphasis on visual medium rather than text based resources, has lagged behind. We prefer a personal "hands-on" dialogue with students about their work and its relationship to the larger "visual" culture of modern life, in a studio setting, rather than the more impersonal environment online.

Programmes across the faculty have engaged with aspects of blended learning in their teaching, particularly our home grown VLE StudyNet. Little enthusiasm for a fully "virtual" programme has been apparent until recently. Now our first fully online programme has been validated, students learn solely online, not attending physically.

To ensure the students' best experience online we ran staff development events. Staff attended physically, but communication between the facilitator and the attendees was online via StudyNet. This gave them the experience of communicating with the "virtual" students. Staff learnt how to upload pictures, use discussion forums, moderate language and "intention" as well as trying to bring human qualities to their communication, so easily done in a F2F situation, which cannot be communicated easily online. Such as humour, "tone of voice",etc. A throwaway comment in the studio, once committed to print, may not translate online in the way intended, resulting in miscommunication.

Find out what happened at the staff development event and how the staffs' experience helped enhance their students' online learning. Finally find out what our online students thought of teaching online!

Session 3C [ROOM 107]

The Effects of Digital Media on the Development of Cognitive Function
Mr. Domenic Licata
University at Buffalo

Observation of current cultural trends reveals the pervasive use of digital technologies by students in personal and social situations. Academia, especially in k-12, has been slower to promote the use of these technologies in ways that meaningfully contribute to the development of higher cognitive function. This case study examines links between digital technologies and the way we learn. A student who uses digital technologies in both academic and social situations was observed. Data were analyzed paying particular attention to the ways in which technology might contribute to the development of higher cognitive function.

Using Second Life in a Blended Approach to Enhancing Student-writer's Learning
Mr. Andy Savery
University of the Arts London

This presentation will focus on the use of Second Life, the 3-D VLE, to solve the problem of bringing together student-writers from Great Britain, Spain, Germany and South Africa to form a European/International community of interest whose goal is to create an online exhibition of their poetry. The student-writers accessed images from "The Black House", an exhibition of photographs taken by Colin Jones, which was recreated within Second Life. These images served as inspiration for the poetry produced which will eventually be placed beside them.

Second Life provided instant opportunities for student-writers to ask questions, seek clarification and explain their own positions. In addition, everyone in the student-writer group could contribute to discussion in their own time, irrespective of their verbal confidence, gender, social class or geographical position, thus enabling the possibility of greater dialogue, which would not otherwise have been possible. (Austin, Galvin & Mulkeen, 2000)

A blended approach was used by lecturers in the respective institutions encouraging student-writers to share their work with people both within and outside the classroom. The use of Second Life enabled student-writers to discuss their work, meet student-writers from other cohorts and access the exhibition at minimal cost. Extra resources were also gathered together on LCC Island, such as podcasts and tutor mailboxes. In addition to the relative anonymity of computer mediated interaction

there is the possibility of great social diversity as student-writers participating in this project come from different countries and/or ethnic groups. (Leahy, 2005) (Smith & Kollock, 2004).

The community of practice was formed within LCC, Great Britain by student-writers based there. Through using Second Life a community of interest was formed bringing together student-writers from different communities of practice, defined by their collective concern with the resolution of a particular problem, namely participating in an exhibition when the institutions involved were in different countries. (Bromme, Hesse & Spada, 2005)

'Writing is given meaning through social participation.' (Wenger, 1999, p.57). These writers were engaged in negotiating visual disciplines to the word. In the same way the student completes the image so the reader completes the students' written piece. From such a perspective, communication becomes not just a quantitative issue but also a place in which an asynchronous yet blended approach to learning has a place in order to engage with such questions as intertextuality.

References:
Austin, R., Galvin, C. & Mulkeen, A. (2000) in 'Dissolving Boundaries: ICTS and Learning in the information age (May 1999) National Centre for technology in education, Ireland.

Bromme, R., Hesse, F. W. and Spada, H. (ed) (2005) Barrier and Biases in computed –mediated knowledge communication: and how they may be overcome, Springer Science and Business Media Inc, USA.

 Leahy, A. (2005) ed. Power and identity in the creative writing classroom: The Authority project. MPG Books Ltd, Great Britain.

Smith, M. A & Kollock, P. Ed (2004) Communities in Cyberspace, Routledge, London
Wenger, E. (2005) Communities of Practice, Cambridge, Cambridge University Press

Lunch with Distinguished Speaker Kevin Smith
11:30 pm – 1:00 pm [DEAN'S HALL]

Concurrent Sessions
1:15 pm – 2:15 pm

Session 4A [ROOM 104]

Adding the Student Perspectiver to the Design of Studio-Based Art Courses
Mr. Scott Dinho
Savannah College of Art and Design

Nowhere is the need for thoroughly designed instructional materials more evident than in the creation of studio-based projects for e-Learning courses. This presentation will tackle this issue by discussing why instructional materials are so important and the challenges inherent in creating studio-based projects for this environment. This presentation will present a case study centered on the development of ILLU714: Drawing for Illustrators, a graduate level course that centers around the development of three studio-based projects. Overall, this presentation will show the audience how a careful examination of available resources and a willingness to include a representative student in the design process can greatly improve the quality of a course.

Like other courses developed for SCAD-eLearning, the ILLU714 professor worked with an eLearning instructional designer to develop the master version of the course that would be offered online. The professor developing the course had never taught the course before but would be the first professor to teach the course online. These circumstances meant that existing project descriptions, rubrics, and project work samples were not readily available. The instructional designer recognized the danger that project materials might have suffered because the written instructions and rubrics would not have been fully tested and would not have been supplemented by work samples. While not prohibiting student success, materials in this condition increase the likelihood of students being uncertain of what is expected from them during the project.

The instructional designer and professor enlisted the help of a graduate student who had prior experiences with the professor and SCAD e-Learning courses. He was also an experienced illustrator, capable of working at the level required by the projects. The goal for the student involvement was to create models of how to complete each project. As the student

completed the project tasks, he asked questions that exposed deficiencies in the project description, instructions, and rubric that were immediately revised.

Unexpectedly, differences in the illustration style of the student and the expectations of the project led to work samples that were deemed by the professor to be unsuitable for use as model examples. Rather than discard this work, the plan was adjusted to include this work not as a model but as the work of a hypothetical student in the class. This provided the opportunity to not only supply a visual examples of how to complete the projects but also a written example of how the rubric would be applied to the work at each step of the process. This work and examples of how the work would be graded using the rubric, was included in the final materials for each project as a "Sample Assessment." Now, the students had a guide to judge the quality of their work by comparing the graded examples.

Without the inclusion of a student to provide feedback during the design of the instructional materials, this level of clarity in the project materials would not have been possible until students had already taken the course and made avoidable mistakes.

Sketchbook: Social Networking Through Visual Research
Ms. Julia Gaimster
London College of Fashion

There is a wide spread assumption within the art and design community that the visual channel is a valid channel for enquiry, analysis and evaluation, and that it should have greater acceptability within the Academy as an alternative to text. However, the explicit documented evidence to support this claim does not exist. The aim of the Sketchbook project was to attempt to provide the community with a resource that evidences visual forms of research and the conceptual journeys and intellectual processes of artists and designers. The Sketchbook project was sponsored by the Art Design and Media Subject Centre and the University of the Arts London. The project team aimed to to develop an on-line visual research resource that would enable students to: engage in social networking in a visual environment, understand the different approaches to visual research undertaken by practitioners across a wide range of disciplines and to give them access to exemplars of a wide range of approaches to visual research. The resource enables students to develop their own on-line visual journal or sketchbook and to explore journals and sketchbooks created by other students and professionals. There are recommended reading lists and links to other visual research resources. Students and tutors can create groups, engage in collaborative projects and engage in comment and debate. The presentation will explain the process undertaken to develop the resource and some of the findings from user testing of the beta site. It will examine issues that other educators may wish to consider when developing on-line resources and investigate how social networking tools can be used in art and design education to assist students in the development of their research skills. The presentation will explain the technologies used to develop the resource and some of the technical challenges the team faced in building the resource. The audience will gain a deeper understanding of the complexity of developing a new social networking tool from a technological and, more importantly, a pedagogical perspective.

Session 4B [ROOM 105]

When Online is Better: Teaching and Learning Writing
Dr. Anne Hoag
Penn State University

Our faculty faced a curricular challenge: How to achieve teaching objectives in writing courses when nearly all the students arrived poorly prepared. Our students came of age in an era when the standards for written English were many and varied. Nearly anything goes in email, blogging and mobile texting which is quite different from standards for more formal styles, in our case media writing. As such, most apparently did not know how to meet expectations in the classroom. The solution, the faculty determined, was to introduce basic writing mechanics into the curriculum. It soon realized however that implementation would be a challenge: Where to squeeze in new content? How to engage students in potentially dull lessons? Which unlucky soul would be assigned to teach it?

In this presentation we tell the story of overcoming these challenges, and doing it relatively inexpensively to boot. Launching a one-credit online course in basic grammar and writing mechanics led to the outcome we hoped for: their writing now better reflects an understanding of the English form expected in media writing. But that's not the interesting part of the story. The bigger lesson for our faculty – many of whom had vigorously eschewed online teaching and learning – was that going online was an improvement on several measures when compared to the traditional classroom. Employing social science

methods, we documented improvements not only in learning, but in student engagement and satisfaction. Moreover, the students did not perceive an extra burden or a crowding in the curriculum. Finally, instructors do not mind teaching the material – grading is automated so few hours are needed to teach it. However it is critical that there be an active and engaged instructor providing a welcoming and helpful online community.

In concluding our presentation, we draw lessons that may help others in the arts and humanities to determine when a move online could address teaching challenges and actually lead to better outcomes as compared to the conventional classroom.

Teaching Beginning Photography: How Engaging New Technologies Gave Us an Innovative Perspective on Solving an Old Problem
Mr. Keith Shapiro
Penn State University

Photo 100 is an active learning college level photography course that Penn State has offered in an entirely online format since 2004. In Photo 100, students engage in lessons, discussions, and critiques of their photographs just as we do in traditional classrooms however the technology and interface of the online environment encouraged us to reconsider the way we teach beginning photography. We redirected our instructional emphasis from traditional technique-based training to delivering a more complex set of tools that encourage students to understand and explore the greater impact photography has on our cultural. Our pedagogical rethinking was a byproduct of engaging the technological possibilities and challenges posed by the Internet, digital photography, and the new e-Learning environment. Our goal was to take maximum advantage of the Internet's interactive abilities and create a robust classroom that students could enter any time of the day or night from anywhere they had Internet access. We developed lessons that challenge the way students think about photography and we designed custom online photo galleries and discussion forums to interface with web-based learning modules that give them a place to exhibit their photographs and engage in lively discussions about both their work and the critical topics covered in our lessons.

The first semester we offered Photo 100, our small and efficient team developed and designed the course while simultaneously teaching it to 100 students; we added new material and functionality, just in time, as the semester progressed. The working environment in which we accomplished this was exceptionally conducive to finding economical and creative ways to solve technical, procedural, and pedagogical problems. Though not trained as instructional designers we encountered many of the concerns professional designers regularly grapple with including, developing effective course structure and management strategies, building well-organized user interfaces, creating fair grade assessment methods, and fostering good interpersonal relationships between students and teachers, which can be quite challenging in an online only environment.

Since that initial course offering, we have increased the semester enrollment to 300 students using only two instructors yet the interactive format provides a personal experience impossible to obtain during an average one-hour lecture hall meeting with the same number of students. With the e-learning configuration we are able to forgo the need for expensive and limited classroom space with an army of graduate student TAs and efficiently teach the course with a high student to instructor ratio thus making the course much less expensive to offer and more convenient for students to fit into busy or complicated course schedules.

Our experience with Photo 100 is that when developing an online course this Conference's main themes are all inextricably interrelated. During my presentation I intend to relate our experience developing an effective interactive online photography course and describe challenges and potential posed by the intersections we encountered between pedagogy, technology, people, cost effectiveness, and the cultivation of a creative atmosphere beneficial to innovation.

Session 4C [ROOM 107]
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Help Me: I'm Going to Be a Student
Ms. Steph Cosgrove & Mr. Alex Di Savoia
University College Falmouth

The Problem:
University College Falmouth has developed successful initiatives that reflect the need for institutions to engage with their students prior to arrival. Our institutional retention research recognises that students early departure can be related to false expectations of institutional and course environments and subject material, and potentially a lack of commitment to the institution itself. (e.g. Tinto, 1993). Students' tendency to persist within higher education can be mediated by the provision

of opportunities for social and academic integration into specific environments (at wider institutional and more local course specific level).

The Methodology:
This paper represents a research strategy that seeks to evaluate established initiatives in order to inform subsequent development of a menu of integrated retention activities commencing prior to arrival at Falmouth, including pre-entry support and realistic, student centred information provision. Existing initiatives include; pre-entry forum and student focused website, online and print student handbooks and a peer-to-peer student 'buddying' system.

More specifically, this represents informed collaboration between Recruitment and Retention teams, to assess the impact of a pre-entry chat-room/forum forum designed to bring students together before the start of study. University College Falmouth provides this for all students, but targets specifically new incoming cohorts (undergraduate, postgraduate and transfer). Reflecting on the significantly lower incidence of University College Falmouth student departure since the launch of the forum in 2002, both between acceptance of offer and subsequent registration and also during the 1st semester of the first year.

Interpretative, qualitative interviews and focus groups seek to explore how these electronic initiatives provide a platform for social and academic integration in advance of face-to-face induction activities and examines the process of confidence building in students unsure of their place in higher education. Particular focus is given to students' own perceptions of the impact of this pre-entry contact with the wider institution as well as student peers (across the college) and subject tutors, in terms of its potential mediating influence on subsequent persistence decisions.

The Solution/conclusion:
Current findings suggest that this early contact fosters new students building a sense of belonging within our academic and social environments, it encourages realistic perceptions of what they will encounter on arrival and strengthens their commitment to the institution itself. Electronic and online platforms support this early engagement, and breaks down geographical, social and cultural boundaries. Peer communities are created and supported prior to entry, at institutional and social levels, and at academic course specific peer level, including offering the opportunity to engage with academic staff prior to commencement of the more formal learning and teaching relationship. Students have therefore implicitly become part of the academic environment, even before their physical arrival on campus. Upon registration, continuing use of the forum offers the space for peer learning through online intellectual debate, again breaking down the traditional course boundaries that exist across individual disciplines.

The United Kingdom's Benchmarking Exercise: An Arts Institution Confronts Its Own e-Shortfalls
Ms. Kelly Parsons
University College Falmouth

This presentation will reflect upon the strategic lessons learned as an institution whilst undertaking the UK Higher Education Academy (HEA) e-learning benchmarking exercise for University College Falmouth. While initially fearing that as a college we had been slow to engage with the possibilities of e-learning this exercise has enabled us to consider the way forward in a research informed way. We also enjoy the realisation that we have not 'wasted' valuable resources in e-learning as other institutions have. Using this experience as a diagnostic tool to self-assess our confidence and competence in e-learning, we have learnt that:

- There is no awareness amongst staff of our existing e-learning strategy so Senior staff must be absolutely explicit why we are engaging with e-learning. This must be expressed as a shared vision around enhancing learning, (ie a clear pedagogical rationale)

- This clarification of "why" will involve adopting an overarching vision for e-learning, to be embedded within a revised Learning &Teaching strategy, which must then be disseminated effectively (ie "The College is committed to the enhancement of learning through creative uses of appropriate technology to extend opportunity")

- The absence of a workload planning model which incorporates models involving e-learning is a disincentive to engagement for many staff and an inhibitor of risk-taking in new ways of supporting learning.

- The existing adoption is driven ground-up by enthusiasts/innovators (sometimes with e-learning fellowship pump-priming), so in the context of such incentivisation, and in recognition of precepts around the imperative of piloting e-learning initiatives, staff need to be encouraged to take risks and be innovative in their engagement with e-learning in an environment which learns from failure. Evidence

based e-learning, requires the appointment of a Research Fellow in e-learning to stimulate innovation

- Recognising the inappropriateness of a "one-size fits all" strategy, so a nuanced e-learning vision for each subject needs to be generated, separately and according to disciplinary context (ie "convergence" in media). This diversity should be presented as an institutional strength.

- There is a perception that training is inadequate with a focus on the technology rather than subject specific pedagogy, so that the concept of e-learning is not understood. Through training and development events, support all staff in understanding e-pedagogy (ie the learning benefits in e-learning) in the context of a fully embedded collegiate vision of e-learning. (ie what does the college want us to do?) This requires adoption of a different definition: ie enhanced learning through technology.

- There is a shared belief amongst students and staff that the Virtual Learning Environment looks "clunky" and aesthetically uninteresting compared with (ie) social networking sites and that this is inappropriate for an ADM HEI. We need a systematic student feedback on e-learning experience to ensure incremental development of e-learning skills. Students are learning about industry-standard tools, but unclear impact on their learning experience.

Aims of the Project:
Gain greater understanding of barriers to the implementation of e-Learning in a specialist art design media university.

Concurrent Sessions
2:30 pm – 3:30 pm

Session 5A [ROOM 104]

Putting the "Human" Back in Humanities: Redesigning the Large Lecture Course as a Hybrid
Mr. Don Humphreys
cedarville University

In 2008, the Center for Teaching and Learning at Cedarville University partnered with the faculty teaching a large Gen Ed course entitled "Intro to Humanities" into a hybrid format. The original course met in a large theater-style lecture hall three times a week for 50 minutes where the professor would use PowerPoint, the Internet, and physical implements (like the piano) to deliver content to a largely passive audience of over 250 students. Wanting greater interaction and higher levels of thinking, the faculty for the class decided to redesign the course as a hybrid. The resulting course divided 350+ students into 16 equal sections. Each section interacted with each other, a designated TA, and the course owner (original professor) over a 12 week period. Each section also met once a week face-to-face for activities and Q&A. This course is now being redesigned in a new phase as a fully online course. This presentation will discuss the overall design process, initial student reaction to taking the course in the new format, and future plans for enhancing the quality and media-richness of the course. The presentation will include screen shots from the course, information on how the face-to-face meetings were conducted, Teaching Assistant hiring and training practices, and in-depth review of the course activities, assignments and assessments.

Forked Thinking: Tines as Adaptable Systems of Expression for Teaching and Learning
Thylias Moss
University of Michigan

How Limited Fork Theory: the study of interacting systems (any visual, sonic, olfactory, cognitive, and tactile system/subsystem on any scale in any location —including imagination— for any duration of time), a tool based on hubs as locations of bifurcation, connection, and interaction, is used to produce new forms, extend what is possible to make with existing forms, and to generate new ways of understanding and responding to products of acts of making (poams).

Form as well as content is (re)configurable, and connections may be formed anywhere, no matter the scale, no matter how fleeting the connection. LFT understands that these connections are temporary on some scale of time, and that what seems to exist on some scale in some location at some moment(s) in time may exist only in those circumstances. As such, error, falsity, etc. are also temporary hosts to temporary events as seemingly real as any others; imagination exists. Dead ends and failure may be explored. An erroneous thought is something that happens. A misreading is a form of navigable engagement. How information, experience, and poams are framed is flexible, the perceptual framing system determining boundaries of possibility and impossibility. What is impossible does not happen; only the possible. LFT (re)configures what is possible and

encourages emergence of logic to support what becomes (momentarily) possible. Transformed, or forked, dynamic thinking leads to innovation with both high and low technologies. The human brain itself is a dynamic bifurcating system of nerves in which synapses are idea hubs, linking information stored in multiple locations, linked components still available to be linked in other idea hubs—even simultaneously. A poam system includes all possible responses to the poam, each response itself a new poam or subsystem of a poam. In this way, most making may be understood as collaborative on some scale in some location for some duration of time, allowing for (re)configuration of systems of ownership, systems of access, and systems of community.

In working with(in) systems of existence that are in flux, LFT understands that at best, human making involves partialities of partialities; at no time is all of an ongoing system contained or even accessible; indeed, attempting access with a fork emphasizes the (marvelous) likelihood that something is not accessed, is lost or displaced in negative spaces between tines. How likely it becomes when using a limited fork that we err in thinking we know what we know —an assumption that itself could be wrong, and that LFT will (re)configure as (often as) necessary.

Humanity is more digitally connected than ever before; ideas of local and a sense of identity are being transformed by an ability to generate and rapidly share information. Many systems interact to support these exchanges. LFT

turns clues, from potentials of enhanced human connectedness and activity of systems required for sharing any form of information, into a much-needed tool that can adapt to link any disciplines, and that addresses the whole learner and the whole educator.

Session 5B [ROOM 105]

Engaging Faceless Students
Dr. Alan Benjamin
Penn State University

Student engagement is a core pedagogical objective in college instruction, whether online or in the classroom. Students who are engaged will learn better than those who are not. They will be more motivated and more involved with the course material, the instructor, and with other students. Yet, online instruction presents a novel challenge to faculty who seek to engage students as fully as possible in the learning process. Online students usually do not meet face-to-face with their instructors and generally will know few, if any, of the other students by sight. Practices, techniques, and technologies, however, exist that help to meet the challenge of engaging the students in online college courses at Penn State. They might possibly lead to even more success at engagement than some classroom courses.

This presentation will discuss feedback and proactive communications—some of which are built-in to the course and some of which were triggered by events, interactions, or timing—with individual students and with the entire class in a course titled "Jewish Civilization" offered regularly since the Fall 2006 semester. This is a survey course, taught entirely over the Internet, that covers a great deal of material. On a continuum between student- and instructor-directed, the course falls toward the instructor-directed end. The course takes a perspective (on Jewish history) and requires students to grapple with, and demonstrate an understanding of the material presented.

Staying in touch with students has helped to keep them motivated and on schedule, even in a course that requires them to step outside of their points of view and to absorb information that may have a low priority for some students. It has built good-will between students and the instructor, and seems to have reduced complaints, misunderstandings, and procedural questions. It may even have aided in the learning process, as one student wrote at the end of the fall term, "I learned a lot in your class, about the Jewish people, the religion, and the people who interacted with them. And also, I learned a few things about life in general." It seems that faculty efforts to engage students in online courses may facilitate higher-order learning. This presentation will discuss the ways an instructor proactively communicated and provided feedback to students. Faculty time spent on such activities has significant pedagogic value.

Teaching Interactive Media and Object Design Using Web 2.0 Technologies and Second Life
Ms. Bridget Sullivan and Ms. Jan Baum
Towson University

Problem:
Integrating emerging Web 2.0 technology and MUVEs such as Second Life into a face-to-face delivered object design curriculum and into an online interactive media design curriculum.

Overview:
Within the curriculums of object design and interactive media design in the Department of Art+Design at Towson University students utilize Web2.0 technologies including: wikis, blogs, flickr sites, vodpod, and Google Docs to foster research, creativity, and dialogue. Object Design students work with their professor in a Metals studio classroom and via electronic media while interactive media design students interact with their professor exclusively via electronic media. This presentation will highlight the creative pedagogical applications of Web2.0 technologies in both Face2Face learning and e-Learning environments to improve and expand studio art and design learning experiences.

Methodology:
These new user value added technologies provide ample and synergistic learning opportunities. Students in both disciplines create digital sketchbooks chronicling their aesthetic research interests. The individual and group blogs foster creativity, collaborative learning, and a sense of community. Students also have the opportunity to showcase their individual research interests in this format.

In both disciplines of object design and interactive media design students engage in wiki creation as a collaborative learning experience which in turn produces course value added content. ART641 Interactive Media Concept and Theory course students build wiki's describing aspects of Web2.0 as well as documenting tips and tricks for using Flash CS3. ART413 Enameling II students utilized GoogleDocs as a collaboration tool to identify: sustainable design strategies examples of sustainable design, and understand sustainable design terminology. MFA Metals graduate students routinely engage in multiple projects using GoogleDocs to investigate rapid prototyping technology and create documents for students including mold making materials and subject specific, annotated bibliographies.

MUVEs (Multiple User Virtual Environments) such as Second Life provide students in both disciplines with an international venue for research, attending events, and showcasing and marketing the results of their creative endeavors. SL activities provide students in the ART370 Design + Production course the opportunity to showcase, market and promote their objects internationally.

ART641 SL activities provide students with an opportunity to analyze the impact of 3-D simulated environments on future trends in interactive media design. ART641 SL activities include: office hours, field trips, analysis of business and education destinations, and the creation of SL devices for selling student designed objects. ART641 students also created HowTo video tutorials describing various techniques for creating and modifying objects in SL, and published the videos to YouTube for public viewing.

The presenters will share information regarding: their collaborative relationship as early emerging technology adopters, faculty and student learning curve timeframes and strategies, and technical requirements for highlighted technologies.

Conclusion

Students using Web2.0 technologies as learning tools gain an international perspective and historical context for current trends in aesthetic, conceptual and technical developments in their respective disciplines. The use of Flickr, blogs, Facebook, Google Docs, wikis, and Second Life also permits the sharing of a wide range of aesthetic and technical information between students that immediately impacts their studio practice.

Closing Session
3:45 pm – 4:45 pm [ROOM 108]

Thank You

The third annual Designs on e-Learning conference would not have happened without the energetic dedication of several key people and organizations:

Conceptually, Robin Shaw from the College of Arts London and Keith Bailey from Penn State University's College of Arts and Architecture are to be congratulated for their initial idea of the two institutions partnering to transition this event from a biannual occurrence to an annual happening.

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Dr. Mallika Bose
Mr. Dan Isidore
Dr. Yvonne Guadelius
Dr. Stephen Hopkins
Dr. Keith Bailey
Mr. Bill Kelly

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Ms. Anna Divinsky	Mr. Bill Rose
Dr. Stephen Hopkins	Dr. Jennifer Streb
Dr. Lisa Jenkins	Dr. Bill Thomas
Ms. Monika Malewska	

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