

# Del 2012 Parallel Session 1

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Wed 5 September



12:15 - 13:45



Stream 1A Room HH202

## Scaffolding innovation: open source tools for teaching research

**Matthew Hawthorn**

Nottingham Trent University

### **Introduction**

This proposed workshop will consist firstly of an introduction to the broad underpinning of my teaching practice, and the relatively haphazard approach of generating e-tools to support student independent research process. It will then demonstrate the tools (which are at various stages of development) with participants with the aim of soliciting further dialogue and hopefully collaboration.

### **Context**

The roots of the project are founded in the need to scaffold student understanding of research as an exploratory process. From a broad curriculum development framework guided by both Constructive Alignment (Biggs, 1999) and Healey and Jenkins work on research informed teaching (2009), the project aims to develop tools which contribute to situated learning and activity which is authentic (Brown et al, 1989) to the intellectual and professional context that the student is orientated. For the purposes of this project this has been in the context of the BA Theatre Design course at Nottingham Trent University. Research in this context understood as both a stand alone intellectual project, the Dissertation equivalent; and also the methodological underpinning of art & design practice.

The other key influence on the project has been the Bricolage, specifically the orientation of bricolage in the context of critical pedagogy by Kincheloe and Berry (2004). This process of multifaceted looking at a subject from multiple critical perspectives is analogous to the core principles of student research in art & design manifested at the most fundamental level in the studio crit, interrogated by Percy (2004). This has been further extended into the digital domain through the work of Gregory Ulmer who has interrogated the nature of literacy in an electronic age drawing on the pedagogy of Beuys and performance art (1985), video art (1989) and the internet (2003), to develop a critical approach to textual and pedagogic innovation. A more pragmatic approach to thinking about the textual composition of learning materials and student research documents is provided by the Patchwork Text (Winter, 1999) a structure approach to student writing through a composition of patches (short texts approaching subject from distinct positions).

The focus of the project has therefore been on providing an effective scaffold to engage students in the multifaceted process of research, and also to model innovation. This necessitated a focus on the structures of interaction, inspired by Bogost's concept of procedural rhetoric (2007) drawing on the persuasive power of games and programming to influence through structures of interaction. The further incentive of the Open Source Design movement exemplified in web projects like *Instructables* or the *Open Architecture Network*, also provided a focus for the development of the project. This movement provided a wider manifestation for the values which I cherish in my students; openness, dialogue, collaboration, rigor and creativity. These are the values which underpin the projects which form the basis of this workshop.

### **Projects**

*Storyboarding Research* is a Microsoft PowerPoint template which very simply turns the ubiquitous presentation software into firstly a repository for different types of research material, and secondly into a visual means of structuring that research material as a narrative in the form of a storyboard. The tool is orientated towards visual art students, specifically theatre design students, who whom the Storyboard is an authentic source. By unitising the research process, this also provides a structure of the identification of particular elements of a project (sources, actions, approaches) which can be placed into other project storyboards and can provide a focus for collaboration. A subsequent aim of the project is to evolve the design into a viable multi-platform and web tool.

*Kenuna.org* (old Maltese for Beacon or Firestarter), starts from the proposition that if nearly every UK undergraduate does a final year research project, this provides a unique opportunity for multi-disciplinary dialogue and collaboration. Drawing on open source design principles, the site deploys the Wordpress blog as a unitised project structure with the ability to integrate a range of digital sources, with collaborative authorship to enable projects to cross boundaries of disciplines & institutions. The project also aims to connect students with potential employers or other organisations through a process of commissioning. The project is funded by a Teaching Development Grant from the Higher Education Academy.

*Patchwork Crit*, is a ongoing development of a collaborative writing approach to e-assessment used on the BA Theatre Design course at NTU. It centres on the structured, collaborative (tutor & student) augmentation of an assessment document with text, images and sound, as a means to focus and record the dialogic process of formative assessment.

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# Collective body; crossing cultural boundaries through creative collaboration in a virtual world

**Professor Anna Fox and Research Assistant Maria Kapajeva**  
University for the Creative Arts

This paper will present the innovative visual dialogue that has grown out of **Collective Body**, an Internet based collaborative art project originated by Patricia Azevedo at Universidade Federal de Menais Gerais in Brazil and Clare Charnley at Leeds Metropolitan University in the UK to encourage cross cultural production between art students in two different continents. The project has now been running for 4 years and new student groups have joined from the UK, Finland, Canada and India.

During the one-month period of the project students\* are invited to meet each other and discuss their artistic interests/concerns through a special web platform (designed in Brazil). The next stage is that the students form groups of between 2 and 4 members and start to develop a project which they then work on, evolve and finally produce entirely through web based interaction.

The collaborative projects that have been created provide fascinating insights into understanding and misunderstanding, across cultures and continents, visual creativity through collaboration and the expansion of creative discussion/ideas that comes about when a dialogue of this nature is enabled. The **Collective Body** project ends each year with a video conference where all participants meet – with 5 institutions in 4 continents taking part in 2011 this video conference was an unexpectedly performative end to a period of artistic play and discovery.

What is interesting about **Collective Body** is the notion of visual work being developed and created through a process that happens across continental boundaries and the way in which this process opens new channels of intercultural dialogue between young people and new types of visual imagery

*\* students involved are from both fine art and photography courses and tend to primarily use still and moving photography and text to create work*

## Complex topics made evident: the use of tablets to foster collaborative group learning activities in the PSU iEnsemble

**Ann C. Clements, Ph.D, Chris Stubbs, Paul Barsom, Ph.D, and Tom Cody**  
The Pennsylvania State University

This presentation will highlight and demonstrate the teaching and learning processes that occurs in the Penn State iEnsemble, a course that uses tablets as the main tool for making music and activities through group collaboration in active learning.

The Penn State School of Music is a rich traditional environment that is fairly typical of many collegiate programs. Classical music is the primary focus, music making occurs in studios and traditional ensembles, and curriculum is offered to students in a disparate fashion, portioned out across a vast curriculum where transfer of information between courses is assumed. Unfortunately, this approach does little to prepare our graduates to fully master complex topics, or work in a variety of modern settings, including the field of music education, of which three-fourths of the current class members are majoring in. The intention of this course is to broaden undergraduate and graduate music students' perspectives of music as most people currently experience it. Specifically, it means to explore arranging and composition using musical applications technology available through tablets.

In this presentation we will discuss the processes at play in this unique program and highlight the difference between this music course and those that are non-digital and more typical. While there are several corollaries of interest in tablet use (Ellington, Wilson, & Nugent, 2011; Murray, 2011; Parslow, 2010; van Oostveen, Muirhead, & Goodman, 2011) our primary focus is on student collaboration, including: (1) increased collaboration, (2) new modes of collaboration including materials sharing and co-editing, (3) greater preservation of thoughts and process, and (4) increased comfort levels in sharing created materials.

More information about the iEnsemble can be found on our YouTube Channel.

PSUiEnsemble Channel:

[http://www.youtube.com/user/PSUiEnsemble?ob=0&feature=results\\_main](http://www.youtube.com/user/PSUiEnsemble?ob=0&feature=results_main)

Direct link to informational video:

[http://www.youtube.com/watch?v=JzX7gmOP-J4&context=C45f3767ADvjVQa1PpcFNie8xHWknGEISb6a4uZrrGJ9xb35y\\_XsM=](http://www.youtube.com/watch?v=JzX7gmOP-J4&context=C45f3767ADvjVQa1PpcFNie8xHWknGEISb6a4uZrrGJ9xb35y_XsM=)

The PSU iEnsemble is supported by the Penn State Educational Gaming Commons (EGC). <http://gaming.psu.edu/>

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Stream 1B Room HH203

## CAGD: an integrated e-portfolio, social-networking, course-management and communications platform.

**Ian Truelove and Mr. Graham Hibbert**  
Leeds Metropolitan University

### **Demonstration Outline**

This demonstration will introduce delegates to an innovative e-learning tool developed by the School of Art Architecture and Design at Leeds Metropolitan University. 'CAGD', as the School's e-learning tool is known, is an integrated e-portfolio, social networking, course-management, and communications platform. This tool has evolved over the last seven years from a small website designed to enable the sharing of web-based resources, into a comprehensive e-learning and course-management solution for art & design students, tutors and course administrators. The tool is deeply embedded in the art and design provision at Leeds Metropolitan, and is explicitly referenced in course documentation, including the assessment criteria. The School no longer uses the institutional VLE, and does not rely on any third party web-services for the delivery of the curriculum. Despite the huge success of CAGD in supporting and enhancing learning and research within the School, the tool is largely unknown outside Leeds Metropolitan. This demonstration will provide an opportunity for colleagues at other institutions to view an established, bespoke e-learning solution that has been written from the ground up to meet the needs of art & design students and staff.

### **Demonstration format and content**

This demonstration will showcase the main features of the tool from perspective of a student and a tutor. The demo will guide delegates through the main features of the site, including:

Uploading, organising and sharing.

Connecting with peers.

Communication and course management.

Social bookmarking.

Student profiles & Staff research profiles.

External publishing & Course marketing.

### **Relevance to conference themes**

This workshop specifically aligns with the conference theme of Social Media, but CAGD also closely aligns with the themes of The Studio and Technology, Digital Literacy, User Generated Content, Collaboration and Community Building, and Sustainability. In particular, the interrelationship between these themes through the comprehensive 'one-stop-shop' approach to e-learning adopted by The School will become evident through the course of the demo.

As well as showcasing the technology, the demonstration will also provide an opportunity for dialogue around one or more of the following topics:

Institutional acceptance of 'home-grown' tools.

Institutional systems integration.

The relationship between gated-communities and open social media platforms.

Privacy and trust.

The relationship between the studio and the online environment.

Visitors and residents.

Post-digital literacy.

Institutional and third-party commercial social media platforms.

Student-as-tutor and tutor-as-researcher.

Communities of practice.

Successful strategies for embedding learning technology.

Feeding the REF.

# An exploratory study of the use of workflow (e-portfolio) with BA fashion management students

**Karina Nobbs and Sally Bain**

London College of Fashion

Increasingly Universities are encouraging students to create electronic portfolios of work, this process has benefits to multiple stakeholders but is often not easy to implement (Young 2002, Strivens 2007). The aim of this exploratory study is to explore the potential use and trial operation of an e-portfolio system with a sample of undergraduate fashion management students. The study has the specific objective of investigating how the e-portfolio system can be utilised to improve student engagement and employability. E-Portfolios have been evident in Higher Education for over a decade, however they are still not used extensively due to ongoing reticence from both the student and the teaching body (Strivens et al, 2009, Peacock et al, 2009). In certain disciplines like Art and Design the concept of a digital portfolio is more well developed and better received, however in the business and management it appears to be less used. The major benefit of an e-portfolio is that it acts as a centralised online repository for summative and formative work which can be accessed by student, lecturer, parents and potential employers (Stephani et al. 2007, Brady 2008). This research plans to find out whether this is the case for the sample (undergrad fashion management students). The methodology adopted is qualitative and inductive due to the exploratory nature of the topic. Three small groups of students were approached from different year levels on different units and asked to use the e-portfolio in different ways. The purpose of the broad approach was to gain a general perception of the use and value of interacting with the e-portfolio across different levels. Short interviews, qualitative questionnaires and documentary evidence were gathered throughout the project and it is anticipated the primary research phase will be completed by the end of May. The results will be presented at the conference in September.

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## The BAPP (Arts) network: designing and developing professional practice for the workplace using Web 2.0

**Paula Nottingham and Peter Bryant**  
Middlesex University

The BA Honours Professional Practice (BAPP) (Arts) is a part-time blended programme at Middlesex University that advocates the use of Web 2.0 to develop a collaborative reflective experience for students in their final year of undergraduate university study. The programme began in 2007 and in the 2010-2011 academic year over forty students graduated with a BA (Hons) degree. Students on the course are emerging and establishing professionals who are based in the workplace (paid or unpaid) within cultural and creative industries including performance and graphic design; many of the students work in a freelance capacity or as sole-traders in multiple work environments. BAPP (Arts) uses generic, rather than disciplinary, learning outcomes that are based on experience, a methodology Durrant has described at MA level (2009) and one that has been championed by the Institute of Work Based Learning at Middlesex University.

Redesigning a curriculum that included Web 2.0 (Bryant et al., 2012) introduced an understanding of the theories behind the use of social media (Gruber, 2008; O'Reilly, 2006; Ullrich et al., 2008), as well as the use of social media within the course elements, both to support interactivity and user generated content. This approach has greatly enhanced the way the learners have engaged with peers and work colleagues in professional practice external to the course; it has also provided a valuable public open-access resource for learners on the course. The methodology that the BAPP (Arts) team has embraced is that student learners, professionals in their own right, use technologies that are freely available in their own social and workplace contexts, therefore students are enhancing skills that can be immediately applied in work environments. The curriculum, which is self-managed but supported by academic advisers, has led to students' developing individualised and collective communities of practice (Wenger et al., 2009). A supportive structure of online group development (Salmon, 2000) facilitates sharing with peer practitioners using reflective practice, a framework we have adapted for work based learners (Young and Stephenson, 2007).

Social media platforms are used directly in students' professional inquiry work, which includes practitioner research and other work-related events and activities. These inquiries develop knowledge and understanding that can be communicated through the connective aspects of Web 2.0. Blogs, wikis, still and moving images including audio, Facebook and LinkedIn group exchanges are created throughout the duration of the course by staff and students to share academic conversations, insights and user generated content. A university Library Subject Guide acts as a publically accessible learning repository and provides programme updates. Skype is used to provide an interface for speaking with advisers and peers as many learners are located at a distance. Alternative private documentation and journals are used to support insider research that is confidential (Costley et al., 2010). Students learn how to ethically record learning situations and make choices about experiences and data that can be shared and are relevant to their university work using a mainly qualitative approach (Rose, 2007; Bauer and Gaskell, 2000). The arts related context of the course encourages students to look at their own particular sector with peers and develop artefacts that communicate to audiences across their sector.

Student feedback has informed the direction of the on-going curriculum development and has enabled the experience based learning outcomes to be modified and adapted to keep up both with the impacts of technology on the nature of professional practice and with changes in social media platforms and usage. Challenges remain for self-managed engagement for staff and students, the role of the academic (Hanley, 2011) and the need to constantly redevelop the provision to reflect changes in practice and employment patterns. However, the dynamic team approach to developing the curriculum has led to an expansion of the programme, and enhanced the extended aim of creating a cohesive pathway promoting further professional networking with peers beyond the BAPP (Arts) network.

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