Designing an interactive e-learning course, which focuses on the autonomous learner and the multimodal learner within art and design.

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A warm welcome to

Designing an interactive e-learning course, which focuses on the autonomous learner and the multimodal learner within art and design.’

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Nottingham Trent University 2005
Introduction

This project aimed to establish a range of principles and synthesised theories that investigate the effective use of interactive e-learning within art and design.

It manifested itself in the design and prototype production of a ‘generic’ interactive web-based e-course.

The specific subject of this e-course was ‘an introduction to interactive media.’

This resource can be utilised by any student or staff wishing to work in this area. However, it was initially designed for art and design students.
What, why, how, and so what?
We wanted to create something that places itself independently from the respective module curricula.

The project acknowledges that within an art and design environment students predominantly learn through the activity of ‘doing and play’, kinaesthetic learning. We also wanted to encourage the autonomous learner.

It also acknowledges that when designing appropriate e-learning material we need to research into how students learn and also how this aids the development of the student as the autonomous learner. The work will be piloted internationally in collaboration with three art and design institutes Malaysia, South Africa and South Korea.
What, why, how, and so what?
This project originated in a new initiative in the School of Art and Design at Nottingham Trent University whereby an MA research student developed the project in collaboration with an academic staff member. We built on the experiences of e-learning established by these two key members. It acknowledges the experiences of pedagogic art and design research already developed in the school, which explored methodologies for learning, teaching and assessment and learning to learn.
What, why, how, and so what?
It takes a proactive collaborative approach whereby we worked with relevant staff technical; administrative; academic. Both specialist and non-specialist to realise the project.

This project also comes out of the pie foundation. An initiative that sets out to provide interactive experiences and education for students and staff. The foundation was established to develop autonomous learners within teaching and learning.

The PI.E. Foundation © Joe F McCullagh 2003
What, why, how, and so what?

Simple question:
How could we use elearning and what would be appropriate to foster the autonomous learner and learning by doing?

Guiding theories included:

*Most important things cannot be taught but must be discovered and appropriate for oneself.*

What, why, how, and so what?

*To do is to be*

Rousseau
*(some say Voltaire)*


*To be is to do*

Sartre

What, why, how, and so what?

*Do be do be do!*

Frank Sinatra

What, why, how, and so what?

Procedural knowledge (knowledge how) is impossible to write down and difficult to teach. It is best taught by demonstration and best learned through practice. Even the best teachers cannot usually describe what they are doing. This kind of knowledge is largely subconscious.


The main characteristic of autonomy as an approach to learning is that students take some significant responsibility for their own learning over and above responding to instruction.

What, why, how, and so what?

With this in mind the emphasis on this project is on how it is possible to create a ‘designed’ environment that can provide means to develop these characteristics in students.

and that

students should take significant responsibility for their own learning.
What, why, how, and so what?
You may think that I have forgotten the ‘so what’ bit.

*fish are the last ones to recognise water.*

What, why, how, and so what?
As a recent colleague commented, ‘elearning is here to stay!’

We need to start to recognise its potential now.

As he pointed out ‘it was not that long ago that we used memo’s for institutional communication.’
Meaningful relationships
So, what is the relation between technology and learning; can technology enhance meaningful learning?

We wanted to develop our theories so we constructed/integrated pedagogic and design frameworks and in doing so developed the learning strategy. Bearing in mind:

‘Learners need confidence in assessing their own performance and thus in becoming more self-directed in their learning.’

Meaningful relationships

By combining pedagogic and design frameworks utilising appropriate electronic ‘polymedia’ approaches we can attempt to construct the ‘interspace’© of learning. The learning interspace in this context sets up a hidden conceptual learning environment, encouraging the student to develop initiative and learning independence. The interspace is self-directive, metacognitive, self-taught, it relies on the student to develop their own self-assessment skills and confidence by becoming responsible judges for their own learning. Digital technology can aid this process. We synthesised this into the formula:

\[ \text{pedagogic + design + polymedia = interspace.} \]
Meaningful relationships

The research highlights that effective elearning design needs to recognise that pedagogic and design frameworks should be intrinsically linked and integrated. In this context, if appropriately developed the media can be the message. The structure and design specification of the e-course is designed to test and develop pedagogic approaches within the elearning environment together with accommodating multimodal learning styles specifically for the kinaesthetic learner.
Meaningful relationships
The research also addressed the need to reference other theories. We are concerned with the mixing, remixing, interweaving of theory and practice in e-learning.

- the autonomous learner (Boud/Schon)
- learning styles (Fleming)
- multimodal learning (kinaesthetic)
- metacognition (Flavell)
- mnemonics
- motivation factors for learning (Maslow)
- a ‘constructivist’ approach was taken
- cognitive processes for learning before technology processes
- Bloom’s Taxonomy of learning applied to a technological taxonomy (more on that one later)
Meaningful relationships
We developed a ‘polymedia’ approach. Our formula being:
Pedagogic+design+polymedia=interspace
### PEDAGOGIC
- Autonomous learner
- Learning styles—Kinaesthetic
- Multimodal learners
- Meta-cognition (Flavell, Brown)
- Motivation factors
- Mnemonics

### DESIGN
- Creation of an e-journal to be shared by others
- Learning paths/sequences to define your own learning journey
- Find out your learning style
- Learn at own pace
- Responding to audio
- Viewing quicktime of case studies such as an interview with new media designers
- Multiple choice: text, image and audio choices
- Image driven design
- Utilising gaming approaches for interaction
- Animated interactive illustrations
- An online practical project to put ideas into practice
- Task based
- Show and tell techniques
- Comparing and contrasting

### POLYMEDIA
- A polymedia approach (combining more than one media where ideas and concepts are interwoven within educational approaches). This nurtures the interspace.

### INTERSPACE
- PEDAGOGIC + DESIGN + POLYMEDIA = INTERSPACE
- By developing pedagogic and design frameworks together alongside appropriate electronic 'polymedia' media we can create the interspace. The interspace sets up a 'hidden curriculum', an environment that will encourage you to develop initiative and learning independence. We are concerned with the mixing/remixing, interweaving of theory and practice in learning.

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**THE PEDAGOGIC AND DESIGN FRAMEWORKS**

PEDAGOGIC + DESIGN + POLYMEDIA = INTERSPACE
Synthesising the design and learning specifications

Design/Production process
research
specification (instructional design)
design (interactivity design/usability/graphic design issues)
editing
production
Synthesising the design and learning specifications
Learning specifications
definition of need
target population
benchmarks
aims of the course
indicative content
description of performance and evaluation criteria
description of assessment methods and criteria
description of constraints and requirements
learning objectives
support structure and learning methods
Synthesising the design and learning specifications
Developing the prototype.
Splash screen

Why should I do this ecourse?

Please register to enter the ecourse.

To do this course your browser will need to have Flash Player installed. If you can see the moving images above your browser already has Flash Player installed. Mac users will also need Quicktime Player installed.
Introduction screen

The ecourse consists of:
- a schedule
- 6 classes
- a project
- an ejournal

A project has been devised for you to work on which directly engages your learning to your own lives: 'Rereading the city'. This project can be used to test out your learning and enable you to interact on and off the screen. Please make sure that you read the project brief before you start the classes. It is available on the main menu.
Help screen

The navigation bar is located at the bottom of the screen. It consists of a class menu, which takes you straight into the class you select; and a main menu, which has the links to introduction, the project brief, the schedule, the ejournal, help, PIE and logout. To see the main menu click on "show menu".

"I don’t know what to do!"
If you need any technical help on how to use this ecourse, there is further information in the help page. You can get there by simply clicking on "help" in the main menu.

If you wish to see the help page now, you can do so by clicking here.
E-journal screen

This is an overview of your ejournal. To check details please select one of the below.
'Class 1' screen

Main topics
- eactivity: what is interactivity?,
- comment,
- a brief history of the internet,
- case study: internet as a different medium from other forms of media,
- eactivity: structures on the web,
- check your learning.

To start this class please click in the advance button on the menu below.
Class screen example

What are your initial responses to this short film clip? If we consider 'interactivity' how does interactivity manifest itself in the film clip?

Click on 'save' to send this to your ejournal. You will be able to access it any time from the main menu ejournal link.
‘E-activity’ screen example from class 1
‘Schedule’ example

Please use this online 'smart' schedule to organise your learning. It tracks your progress highlighting which parts of the ecourse you have accomplished.

It will automatically save your current status before you logout so that the next time you login you will be able to catch up from where you left.
Interactive media is the combination of a whole host of everyday communication elements:

*Sound, text and image.*

Media such as books, radio and television, has previously delivered all of these.

**Now, you are in a powerful position to combine these elements in a single source.**

The exciting aspect is how you combine and communicate with this media to deliver new ways of communicating.
“Comment” screen example from class 1

**Brief history of the web**

**1960’s**
Throughout the 1960s and 1970s Douglas Englebart developed an elaborate hypermedia groupware system called NLS (oNLine System) to facilitate digital libraries and storage and retrieval of electronic documents using hypertext. This was the first successful implementation of hypertext. NLS used a new device to facilitate computer interaction—the mouse.
‘Case study’ screen example from class 1

CASE STUDY

Ask yourself the question why is the internet different from other forms of media? Surf on the internet and select two sites that you feel exemplify this difference. Save print screens of both and list down your findings.

- [ ] Narration
- [ ] Interactivity
- [x] Empowerment
- [ ] Presentation of information
- [ ] Readability
- [x] Mappings
- [ ] Hypertext
- [x] Structure
- [ ] Visual experience

Internet history overview and interactive structures

<table>
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[ show menu ]
‘Check your learning’ screen example

CHECK YOUR LEARNING

Go back to the project brief.

Now take some time to reflect on what you have learned and think about how you can apply it in your project.

It might be a good idea to get a sketch book and start making notes. You can also save your findings/responses in the ejournal.

Here are some thoughts...

- How interactive do you want your project to be?
- What kinds of interaction can you use?
- Start collecting text, sound and images related to your theme and upload them into your ejournal.
- How can you combine these elements?

After you have done that, you will be ready to start the next class!
Breaking evaluations/theories
A qualitative research methodology approach was taken combined utilising focus groups, questionnaire and user-testing methods to fully evaluate the processes. The project is currently being disseminated at conferences and workshops.
Breaking evaluations/theories
In the latter stages of the project breaking theories emerged. The work of Jonassen (see http://education.ed.pacificu.edu/aacu/workshop/reconcept2B.html) refers to Bloom’s (1956) cognitive taxonomy, however, in this instance incorporating it into a ‘technological’ taxonomy. He relates Bloom’s cognitive processing with technological processes. On reflection we were also attempting to map these principles into the e-course in establishing a ‘technological’ learning taxonomy.
Breaking evaluations/theories

The work of Jonassen reflects that a technological taxonomy should: allow for the storage or display of information; foster exploration of materials and ideas; enable the application of understanding; organize materials or ideas to foster analysis; support evaluation and problem-solving and facilitate constructing or designing projects.

For the e-course to be effective we felt that it must incorporate this taxonomy into its design and content.
Breaking evaluations/theories

Through evaluative focus groups it became apparent that users also require various levels of information to sustain their interest and motivation in the e-course. The user wanted the capability to exercise their own ego ensuring their ownership of learning.

By mapping this onto Maslow’s (1970) ‘hierarchy for motivation’ we encounter a further necessary addition to an elearn taxonomy.
Breaking evaluations/theories
Ranging from ‘coping information’ to the ‘level of transcendence’ Norwood
(http://www.deepermind.com/20maslow.htm) proposes that Maslow's hierarchy can be used to describe the kinds of information that individual's seek at different levels.

Therefore, our research highlights the need for the e-course to also develop a taxonomy of information levels into its design and content.
Evaluations
In answering the question at an evaluative focus group. How about elearning generally in the future. What kind of form do you think it will take?

Massive! I think it definitely is an investment for the student’s future.

I think because of space/pace and time a lot of classes in the future will become ‘elearn’ based.

I hope it will take a more playful form. It has to be more interesting than a lecture or a book for a student to choose it.

I think it will be very popular in the future.
Conclusions
When designing e-learning environments and experiences we must be careful to collate relevant theories to aid interactive stimulating active learning experiences. The research for this project developed and established a range of possible working principles and synthesized theories that investigate the effective use of interactive e-learning within an art and design context. The next stage will be to establish an ‘e-learn theoretical working taxonomy’ and to practically realise this within learning environments. The research also stresses that technology should be at the service of learning and the role of technology is to support our cognitive and meta cognitive processes.