Handbook for the Studio Experience

10 Years

1998

The EDIT Design Studio

2008

The University of Georgia

Master of Education Degree
Learning, Design, & Technology Program
Instructional Design & Development (IDD) Emphasis Area

Department of Educational Psychology & Instructional Technology

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Handbook for the Studio Experience

Part One

Introduction and Purpose

The purpose of this handbook is to describe the goals, requirements, and procedures of three courses collectively called "the studio experience." This handbook, along with any materials distributed on the first night of classes, constitutes the syllabus for each studio course. An important resource for the studio experience is the EDIT Studio web site. You should get acquainted with this web site as soon as possible:

http://it.coe.uga.edu/studio

The studio experience is comprised of three courses consisting of 12 credits (described in more detail below). The concept of the studio is a physical location, similar to that found in schools of architecture and art, in which students spend considerable time first learning the "tools of the trade" followed by applying these tools in creative ways to design projects individually and in groups. The studio experience will almost certainly be unlike all of your other university experiences. Instead of one group of people meeting a certain time each class to cover material identified by an instructor, the studio experience expects students and faculty to collaborate in the design and development of authentic and meaningful multimedia projects. No single studio course functions in isolation. Consequently, students in the studio will be collaborating and cooperating in ways that resemble that of professional development teams.

The Studio Approach

While the course-based model is the long-standing approach to graduate education, it is often problematic for programs, such as ours, in which students must master design knowledge and the set of tools needed to bring designs to life. For example, our students must master principles and procedures in the design, development, and evaluation of instruction. They also must master a wide range of technological skills (most of which are computer-based) in a short amount of time and then successfully apply these skills to their instructional design projects. However, one significant problem instructors and students have long faced is how to adequately teach and learn computer-based tools so as to appropriately apply them in an instructional design project within the scope of a 16-week course. Frequently, students are just beginning to master the tools when the course draws to a close. Instructional design as it is authentically applied in education and training does not lend itself easily to 16 week blocks of time. To address this problem, we have designed the studio experience based on a constructivist perspective. While it is difficult to adequately summarize this perspective here, it is based on several core ideas:

1) Learning is an active process in which meaning is constructed by each individual;
2) Learning is a social activity founded on collaboration and mutual respect of different viewpoints; and
3) Learning is embedded in the building of artifacts that are shared and critiqued by one's peers.

Table 1 lists the core principles upon which the studio curriculum is based. The studio courses provide an environment for participants to explore design (instructional and otherwise) given the capabilities of today's multimedia tools. The design concepts and development skills nurtured in the studio go beyond any particular context. Instead, you begin the studio curriculum with the opportunity to explore design issues of personal importance while you build your skill base with multimedia development tools. As you progress in the studio, you will be expected to apply your skills and understanding about design to instructional problems individually and in groups. We acknowledge that participants come to the studio with a wealth of experience, knowledge, and motivations. For a satisfying and rewarding studio experience, you should look to build on what you know while at the same time be willing to learn from your peers. As any professional, you are expected to understand and apply the field's literature to your own work. It is important to know what has preceded your inquiry into these issues and also to examine critically the ideas and evidence presented in the literature. Assessment in the

studio is based on what you (or your team) can do and how you represent yourself in meetings and discussions, both formal and informal. Furthermore, assessment is based on reactions from members of your immediate professional community, not just the studio faculty. Indeed, you are advised to focus on professional benchmarks, such as a faculty member's willingness to write a letter of recommendation, much more than grades as you progress through the studio. Finally, you need to consider yourself a representative of a field and university dedicated to improving the quality of life for all people through education. Consequently, service to our respective communities is part of the studio mission.

Table 1. Studio Core Principles

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1) Learning about design (especially the design of user interactions)

2) Personally relevant and meaningful experiences for those who participate

3) Appropriate experiences for all educational settings (e.g. corporate, K-12, higher education, etc.)

4) Skill development within authentic contexts (individual and team projects)

5) Collaboration & Cooperation

6) Mentoring (within and among all studio participants and faculty)

7) Understanding the literature (select → organize → integrate)

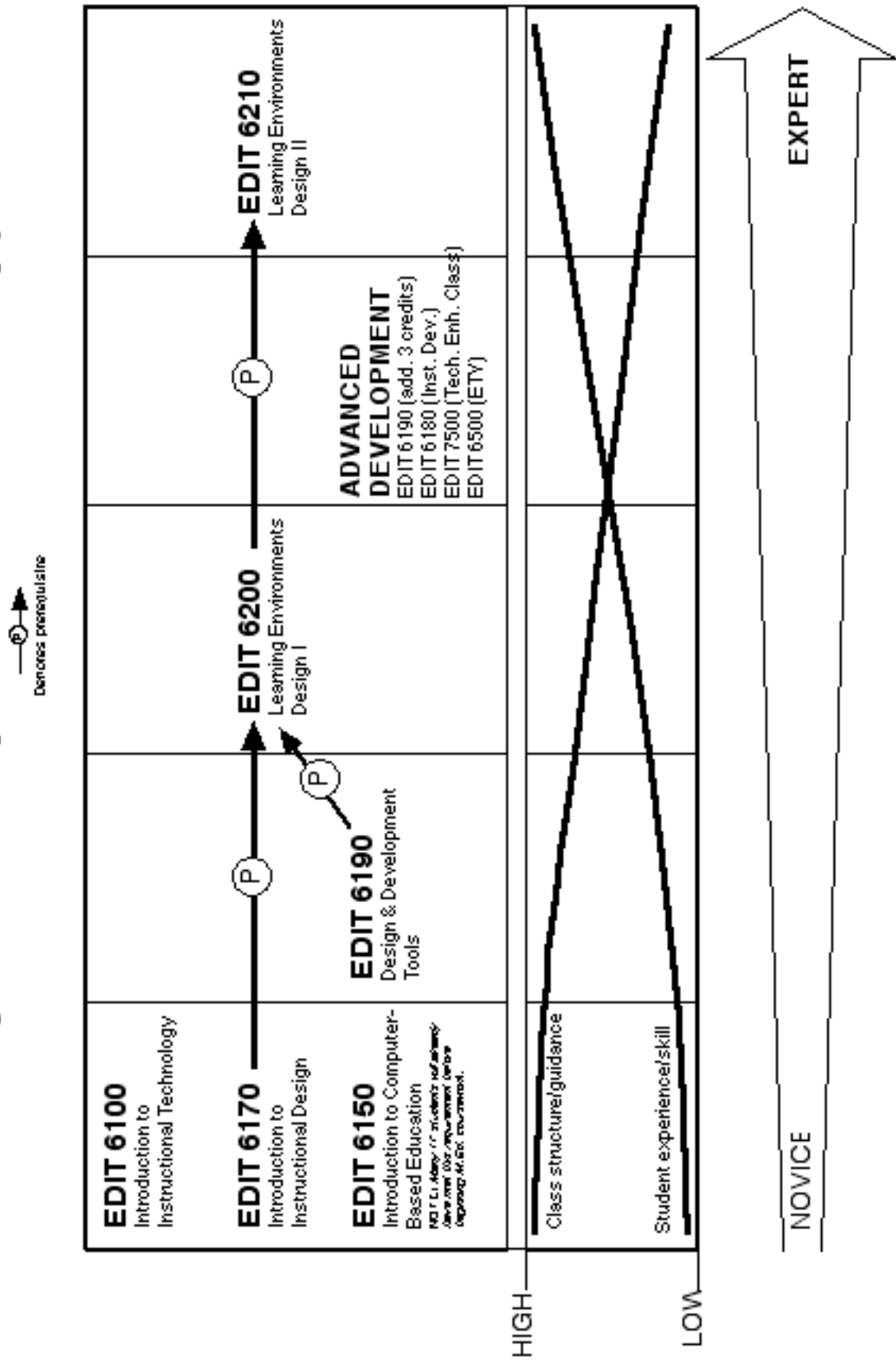8) Performance-based Assessment

9) Public Service

All of the studio information and procedures you will encounter in the rest of this handbook are related to these core principles. It is helpful to revisit these from time to time as you get into the "nitty gritty" of your particular studio course to remind yourself of what we are trying to achieve here.

In order to accomplish these goals, a significant part of the M.Ed. coursework takes place in a space where we can create and nurture a culture of learning. We call this space "The Studio" and it is both a physical and a virtual location with students working in the Aderhold computer lab as well as working at home, at the office or other locations, and accessing resources.

Getting Ready for the Studio Experience

The studio experience requires a very different role for students than is commonly expected in a traditional instructor-led model. Students are expected to take much more responsibility for managing their time and project involvement than in most graduate courses. The studio curriculum resembles the scaffolding approach to learning. Just as a construction worker uses a scaffold to support the building of a complex structure, such as a stone archway, and then removes the scaffold once the structure can stand on its own, so too would a teacher provide additional support to learning in its earlier stages only to gradually remove these supports as a student gains expertise. Several courses in our M.Ed. curriculum are intended to provide this structure and guidance before a student begins the studio experience. For example, all students are required to have completed EDIT 6170 (Instructional Design) before enrolling in either EDIT 6200 or EDIT 6210. It is also recommended that students new to either computing or educational applications of computers take EDIT 6150 (Introduction to Computer-Based Education) before enrolling in EDIT 6190. Both EDIT 6170 and EDIT 6150 provide much structure and guidance in acquiring introductory skills and experiences necessary in the studio experience. Figure 1 illustrates the studio experience course structure and the philosophy on which it rests.

Figure 1. The Studio Experience Course Structure & Philosophy

Figure 1. The Studio Experience Course Structure & Philosophy

EDIT 6100
Introduction to
Instructional Technology

EDIT 6170
Introduction to
Instructional Design

EDIT 6150
Introduction to Computer-
Based Education

EDIT 6190
Design & Development
Tools

EDIT 6200
Learning Environments
Design I

ADVANCED
DEVELOPMENT
EDIT 6190 (add. 3 credits)
EDIT 6180 (Inst. Dev.)
EDIT 7500 (Tech. Enh. Class)
EDIT 6500 (ETY)

EDIT 6210
Learning Environments
Design II

Denotes prerequisite

Class structure/guidance

Student experience/skill

HIGH

LOW

NOVICE

EXPERT

You should not feel that you are left on your own when you participate in the studio experience. However, the way in which instruction will be delivered and learning facilitated will be quite different than you have probably experienced up to this point. For example, the learning of many computer tools will largely be accomplished by going through tutorials and software manuals at your own pace and subsequently by consulting with other students and faculty already acquainted with the tools. It is likely that various "user groups" will be established during the semester comprised of individuals all learning a particular tool (e.g. Dreamweaver, Flash, Fireworks, iMovie, etc.). In addition, many workshops and seminars will be offered to provide help and guidance during the studio experience. Workshops focus on skill development with tools whereas seminars focus on ideas, techniques, and procedures related to instructional development. These workshops and seminars will be offered as part of the planned agendas for each scheduled class session. The workshops and seminars will help provide you the skills and networking connections necessary to facilitate your learning of computer tools.

An effective way to learn the skills and procedures necessary to produce high quality instructional materials is through meaningful collaboration with your peers on authentic problems. It is our hope that the studio experience will allow students of varying levels of expertise and experience to work together. We also expect the studio experience to promote a "mentorship" model where students and faculty with more experience and skills can share what they know with others just starting out. It is no secret that the way many of us have learned what we know has been through helping others. It is also no secret that the road to learning has no final destination: there is always something new to be learned and experienced, even with tools and ideas with which one has years of experience.

Part Two

General Procedures of the Studio Experience

This section is meant to act as your "roadmap" to a successful and satisfying studio experience. By now, it should be clear to you that much of your experience depends on you and your peers. Faculty will facilitate and manage the studio experience, but the value that you finally derive from it depends on a large part of what you choose to devote to it. We hope you see this studio experience as a special opportunity for professional development. Figure 2 illustrates the studio course requirements and the collaborations among students.

The faculty assigned to the Studio Experience this term are Lloyd Rieber, Ikseon Choi, and Greg Clinton. In addition, several graduate assistants have been assigned to work in the studio. These instructors and graduate assistants will be collaborating in various ways and you should expect to interact with each regardless of which course you are enrolled in. Each instructor has been assigned to manage a specific studio course and activity. If you have a particular question or problem, you should first contact the instructor or graduate assistant assigned to that area:

Course/Activity	*Studio Manager*
EDIT 6190	Rieber
EDIT 6200	Choi
EDIT 6210	Clinton
Studio Web Site	Rieber
Handbook	Rieber
Showcase	Choi/Clinton

General questions should be directed to Dr. Rieber.

General Studio Scheduling

It is recognized that everyone has a busy schedule and everyone will be juggling many other demands on their time, such as jobs, other courses, and family obligations. It is vital that students manage their time very well, starting on the first day of the term. For this reason, we have scheduled all three studio classes for the same night. You should not schedule any other course for this night and it is expected that you will be available anytime between 5:00 and 10:00 p.m. for any studio related events, meetings, or other responsibilities. For example, all workshop and seminars will be conducted on this night. Likewise, all teams are expected to meet on the studio night. Whenever possible, all formal events and activities will be scheduled to conclude by 8:00 p.m. leaving the remainder of the evening for lab work, user group meetings, team meetings, and other collaborations.

The following rooms have been assigned to the Studio courses on **Thursday** nights this term:

5:00 to 10:00 p.m.: Room 601 (classroom), Room 616 (Computer Lab), Room 618 (Computer Lab), Room 607 (classroom), and Room 603 (informal meeting space)

The weekly schedule will vary during the semester, but here is the general order for studio events (if a particular kind of event is not planned for a particular day, other events will be "bumped" to an earlier time accordingly):

1. Weekly briefing (August 21, 28, September 4, 11, 25, October 9, 23, November 13, December 4; everyone meets in room 601)
2. Group discussions (based on readings)
3. Tool workshops
4. Design seminars
5. Desk crits (starting around Class 6; see later section for requirements)
6. Lab work, team meetings, user groups meetings, etc.

Attendance by all participants is mandatory on August 21, 28, September 4, 11, 25, October 9, 23, November 13 (Showcase Dress Rehearsal) and December 4 (Showcase) with each class starting promptly at 5:00 p.m. Be sure to check the online calendar and read all weekly *Notes and Reminders* (emailed weekly) for more details. (Note: Attendance may be required on other dates to satisfy requirements specific to each studio course.)

Studio Orientation: A Very Important Meeting at the Start of Each Semester

The first studio activity at the start of every semester is the Studio Orientation. All students enrolled in any of the three studio courses **must** attend this important meeting (those that do not will be dropped from the course unless prior arrangements have been made). The meeting will largely be informational in nature covering topics such as the following: 1) introduction of faculty and students; 2) general studio procedures; 3) general computer lab procedures; 4) consideration of course projects and the kick-off of the "Studio Job Fair" (see next section); and 5) and general questions and answers. The Studio Orientation is also the initial means of meeting your fellow students. This is important because of the expectation that experienced studio participants will mentor or counsel less experienced participants throughout the semester. Also, the most valuable learning resource in the studio is each other.

After the Studio Orientation. As soon as the Studio Orientation concludes, you should do the following:

- Access the EDIT Studio web site (http://it.coe.uga.edu/studio) and submit your profile to the EDIT Studio People database;
- Arrange to have a digital picture taken (for use in your profile);
- Read this Studio Handbook thoroughly;
- Participate in the "Job Fair" activities; and
- Plan on participating in the other studio orientation activities planned for class 2.

Special activities are planned for class 2 as a follow-up and continuation of the Studio Orientation. For example, we will start class 2 with an informal Question and Answer session hosted by the Studio faculty (with free pizza!).

Using the e-mail address you submit as part of your profile, you will be subscribed to the ITSTUDIO listserv. This list will be one of the most important means for all studio instructors and students to communicate throughout the semester. You need to check your e-mail frequently, at least once daily. It is also recommended that you check your e-mail more frequently before major studio events, such as mandatory class sessions or the Showcase, for important up-to-the-minute information. You will be emailed confirmation of your subscription to the ITSTUDIO listserv within 48 hours of the end of the Studio Orientation. If you do not receive this confirmation be sure to notify the Studio instructors because this means something has gone wrong with your subscription (and you risk not receiving important information).

Studio Job Fair for Design Projects

One of the most important outcomes of the studio orientation is the procedure related to the management of design projects. At the end of the orientation, the specifications of design projects will be presented by clients and/or team leaders or posted on the EDIT Studio web site or the ITSTUDIO listserv. Which projects get staffed, how they get staffed, and how individual students become members of a project will be handled through a set of procedures resembling a "job fair." That is, possible projects will be presented and needed positions for each of these projects will be "advertised." Consequently, individuals are encouraged to apply to several projects. By the end of the second class, all team leaders and clients will select project team members on the basis of the qualifications described in each application. It is hoped that this will result in the best project ideas getting staffed with people best suited to fill the project positions. Faculty will rarely step in to "appoint" a person to a project or rearrange members of a project and will do so only in extenuating circumstances. By the end of the second class, all project teams must be staffed and work on the project begun. Any individual student in EDIT 6200 or EDIT 6210 not part of a team by the end of the second class must make an appointment with the studio instructors.

Figure 2. The Studio Experience Course Requirements

	EDIT 6190 Design & Development Tools	**EDIT 6200** Learning Environments Design I	**EDIT 6210** Learning Environments Design II
Participation (mandatory meetings, desk crits, showcase, course procedures)	✔ 25%	✔ 25%	✔ 25%
Service Requirement	✔ 10%	✔ 10%	✔ 10%
Individual Project	✔✔ 45% Negotiated with the studio manager; based on design principles aligned with constructionism, <u>not</u> those of instructional design.	✔✔ 40% Project evaluated based on <u>instructional</u> design principles with a strong focus on learner interaction.	Mentor students in EDIT 6190 and 6200.
EDIT 6210 Team Project	✔ (Waived during the summer) Attend at least 2 meetings of EDIT 6210 Project Teams and comment on these in your reflection paper.	✔ 15% Project Facilitator on one EDIT 6210 Team Project.	✔✔✔ 40% Project Team Leader on one EDIT 6210 Project.
Comprehensive Exam	Read and discuss course books & articles and find your own. Consider relationship between theory, research, and practice.		✔ *First Try:* 30 min. oral exam *Second Try:* 30 min. oral exam *Third Try:* 15 page paper
Writing Activities	✔ 20% Reflection Statements & Literature Critique	✔ 10% Individual Project Documentation & Formative Eval. Report	✔ 25% Team Project Documentation

Part Three

Requirements for all Participants of the Studio Experience

The purpose of this section is to explain the requirements of **all** participants, regardless of the particular Studio course in which a participant is enrolled. This section also describes the Comprehensive Exam. Although only EDIT 6210 participants take this exam, it is explained here because one prepares for this exam throughout the studio experience and other courses taken in the Masters curriculum. This section also describes three Studio awards — the Blue Sock Award, the Creative Interaction Award, and the Allen Bullock Service to the Studio Award.

Participation and Attendance

A variety of activities are graded under this heading, as listed and described below. Besides these specific activities, your attendance of all mandatory class meetings and timely and professional completion of all non-specified Studio procedures are evaluated here. For example, you are expected to read thoroughly all email as soon as it is received and complete specific course activities by the announced due dates. You are also expected to provide assistance and guidance to your classmates, as your skill and experience allow. As shown in Figure 2, these activities are collectively worth 25% of your grade in the Studio. Obviously, it is important that you take these activities seriously and complete them on time in an appropriate manner.

Due to their importance, missing a mandatory class should obviously be avoided. Occasionally, legitimate reasons exist for missing a class, including family emergencies and illness, and some professional obligations. The following are examples of reasons that are not appropriate: Attending a wedding; picking someone up at the airport; attending a friend or family member's sporting or music event; trips for leisure or pleasure, etc. If a participant still chooses to miss a class for a reason not considered legitimate, here are the consequences:

- Mandatory class: 3 point reduction off final grade
- Wrap-Up Desk Crit Session (aka "Showcase Dress Rehearsal"): 5 point reduction off final grade
- Showcase: 10 point reduction off final grade

Given the nature of the studio, there really is no effective way to "make up" for missing any of these important events. However, any participant who misses a required class (even for legitimate reasons) is responsible for any content, information, activity, etc. covered or discussed during that class.

Professional Web Site

Please note that you are expected to already have your own professional web site (however humble) at the start of this course (this is an outcome of EDIT 6150) and to keep it up-to-date. Be sure to include the URL of your web site when you submit your profile to the EDIT Studio People database. Your web site will be reviewed within 2 days after the start of the course.

Desk Crits

As individuals and teams begin to develop course projects, it is essential to both give and get feedback. The design process generally consists of the following four stages:

1) Brainstorming of possible project topics;
2) The development of project "thumbnails";
   (preliminary project ideas presented as crude prototypes or storyboards);
3) Development of project "roughs" (rough drafts of the project as it is being developed); and
4) Development of the final course project. All four stages are open to critical review and evaluation.

Beginning around class 7, time will generally be set aside for special critique sessions of the project roughs. We will refer to these as "desk crits" (short for desktop critiques) to get across the idea of a couple of people

giving a critique at someone's workstation. Every participant is free to solicit as much feedback as they wish from fellow students and faculty, however, each participant is **required** to make their work available in at least **two** desk crit sessions and also at a special "wrap-up desk crit" featuring next to last drafts of *everyone's* work three weeks prior to the Studio Showcase. (Note: This final desk crit session will be structured to resemble a "dress rehearsal" of the Studio Showcase.) It is also required that everyone provide critical feedback to other course participants (a sample "desk crit" feedback sheet is provided in Appendix B). Each participant is **required** to complete at least **four** desk crits of other students' work. Although we have scheduled specific opportunities for people to critique each other's work, desk crits can really take place anytime a few people are gathered together and working on Studio projects.

It is important to avoid waiting until the very end of the semester to give desk crits. Consequently, everyone must complete at least two desk crits by October 23, and complete the final two by November 13 (the date of the dress rehearsal). It is also important to remember that desk crits are meant to lead to conversations about design. Consequently, while the review of a project may be done online or without the designer present, the delivery of the information in the desk crit to the designer must be done face-to-face.

Studio Showcase

The culminating studio event at the end of each semester is the Studio Showcase. This is a public event at which all students enrolled in any of the studio courses present their projects and share their work. This event will be advertised throughout the university and the community. People who attend the showcase will have the opportunity to critique your work. Obviously, this showcase is meant to be taken very seriously. The intent is not to intimidate you, but rather to showcase your work and ability. The showcase will resemble a professional conference.

While this event is meant to give all students constructive feedback, it also begins the formal evaluation of each student's and each group's project. After the showcase takes place, the studio instructors will further review each project. Grades for each student will be based on the degree to which design specifications for each project have been met, depending on the course, and the student's participation in all studio experiences (such as the showcase).

Again, 25% of the grade for every student is based on satisfactorily meeting the requirements of participation and attendance, maintaining a professional Web site, providing desk crits, and displaying one's work in a professional manner at the Showcase.

Studio Project Accessibility Requirements

It is important to note that all Studio projects must comply with Section 508 of the 1998 Rehabilitation Act Amendments of the Americans with Disabilities Act (ADA). Refer to UGA's Web Accessibility and Persons with Disabilities web site (http://www.eits.uga.edu/webhelp/wai/) for specific information on how to comply. Examples of key design considerations required to be in compliance include, but are not limited to, text on pages that can be processed by screen readers, making text transcripts available for all audio narrations, appropriate alternative textual descriptions of all graphics and animations (using ALT tags or "D links"), and proper identification of row and column headers for data tables. Participants who submit projects not in compliance risk having up to 50% deducted from their respective project grade.

A web page listing accessibility resources has been created to help all studio participants understand and comply with accessibility standards:

http://projects.coe.uga.edu/itstudio/skillinventory/accessibility.htm

This web page will be updated as new resources become available. Most of these resources focus on removing the minimum barriers to physical disabilities, even though meeting the challenge of making educational materials accessible to all learners is a daunting task when one goes beyond physical disabilities to consider the realm of intellectual disabilities. Below are the current instructor guidelines for how everyone should meet the minimum accessibility requirements this semester:

1. All informational graphics, animations, and movies must have alternative text.

Of course, how you meet even this basic requirement depends on the tools you are using. For HTML pages, ALT tags can be used for graphics requiring a short description. These descriptions should be as informative as possible. For example, ALT text for a graphic of the UGA logo should not just say "logo", but something descriptive written as a sentence, such as "A picture of the UGA logo featuring the UGA Arches." Graphics on web pages that require longer descriptions not suitable for ALT tags should use "D Links" -- these are links represented by a "D" directly under the graphic that links to a separate page with a description of the graphic. See the following for a good example:

http://www.cast.org/teachingeverystudent/ideas/tes/chapter1_1.cfm

Graphics that are purely decorative in function do not need alternative text. However, if spacer or decorative images are used on an HTML page, use an ALT tag with a value of one or more spaces. Doing so will cause the screen reader to "skip" the graphic.

In Flash, you can use the "Accessibility" panel (from the program menu, choose "Window > Other Panels > Accessibility"). For objects that are informational, choose to "make object accessible" and include alternative text in the "Name" field; if a longer description is also necessary, include it in the "description" field. Flash users should read the paper "Best Practices for Accessible Flash Design" found on the following web page:

http://www.macromedia.com/resources/accessibility/.

2. All audio narrations must have accompanying text transcripts available.

3. All tables on HTML pages should include row and column headers for data tables.

4. All studio participants are encouraged (but not required) to write a short description (1-2 paragraphs, or about 150 words) explaining how the project meets accessibility standards and include this as part of the project documentation (or in the 6190 design journals).

This will give you an opportunity to explain how you met the accessibility standards in relation to the nuances of your project. As you know, reflection is a big part of the studio experience, so this is definitely in keeping with that philosophy.

The Studio instructors have adopted the following grading policy for participants this semester:

If you have made a good faith effort of meeting items 1-3 above **and** you choose to submit the short description called for in item 4 (and likewise make a good faith effort in writing this), then you will **not** lose any points on your projects. Any deficiencies will merely result in a warning about the problem and the recommendation that it be fixed before the project is actually shown outside the studio.

Note also that only Studio **projects** must meet the accessibility guidelines -- the requirement does not extend to project documentation (including 6190 journals). (Though there is a good chance this will change in future semesters.)

Finally, please know that the instructors are not looking to "catch" people not meeting accessibility in order to "take points away". So, if you have done your best to meet the accessibility requirement, as outlined above, you have nothing to worry about even if your project still has some technical deficiencies. The only people who should worry are those who choose to ignore the accessibility requirement.

Comprehensive Exam

There is a set of formal knowledge that any instructional technology professional is expected to have. Much of this formal knowledge is documented in the professional literature. This information will be discussed and applied in a variety of ways. Even though students are not evaluated in the studio experience with standardized tests, it is essential that each student be personally accountable for demonstrating competency with the

professional literature. Consequently, M.Ed. students enrolled in **EDIT 6210** will be required to complete a comprehensive exam in order to demonstrate their familiarity and understanding of core ideas and principles related to instructional design and development. (Note: Non-majors, Ed.S. and Ph.D. students are exempted from this requirement.)

This exam will take place approximately during weeks 10-12 of the semester (the actual date and time for each candidate's exam session will be announced by about class 6). The exam will take approximately 30 minutes. The format of the exam will be oral with one or more faculty or doctoral students serving as the evaluators. During the exam, the candidate will be asked a series of questions related to any aspect of instructional technology covered in any of the course experiences taken to date. Examples include knowledge about learning theory, instructional systems design, educational media and the relationship between theory, research, and practice. You should also come prepared to summarize and discuss at least one reading (article or book) of your choice that you have personally found to be worthwhile and compelling.

Candidates who do not perform satisfactorily will be given one opportunity to retake the oral exam. Candidates who do not perform satisfactorily during the second oral exam will be required to submit a written paper on these foundational topics (approximately 15 pages in length) according to specifications outlined by the supervising faculty. This paper would be required as part of the candidate's M.Ed. portfolio and therefore due at the time the portfolio is submitted to the department.

This exam is discussed in this section because the best way to prepare for it is by taking the professional literature seriously in each class you complete. This is not an exam to "cram for," but rather is a place to demonstrate your evolving understanding of this critical set of knowledge.

Service Requirement

One requirement of all students enrolled in any studio course relates to professional service. Service to one's community is one of the guiding principles of all public institutions and is part of the mission of land grant universities (of which UGA is an example). A total of 10 hours of service is required.

EDIT 6190 and 6200 students can fulfill this requirement in a variety of ways. However, a new approach to the service requirement for 6210 students is being implemented (see below). 6190 and 6200 students can offer their services to a school, public agency, a community group, or a UGA department. (The IT program, for example, normally runs several sections of classes for undergraduate students that often can benefit from some instructional assistance with technology tools. Contact Gretchen Thomas in 603C, gbthomas@uga.edu, for more information about this need.) Students can even fulfill their service hours by helping directly in the studio experience, such as by helping or organizing a workshop or seminar or assisting in organizing the Showcase. You can use the Service Log form in Appendix C to document your service activities but you will need to enter the hours into the service log that is available on the People page of the Studio website. In addition to the log, you will be expected to write a short reflection statement about the experience at the end of the semester. You will also need to provide a photograph that shows you providing this support. Coordinate with the Studio director for acceptable images. They should be emailed and not be any larger than 450X300 pixels in jpg format. To summarize:

- Fill in the online log;
- Write a short reflections statement at the end of the experience; and
- Provide a photograph of yourself doing the service.

It is important to note that this service requirement cannot be fulfilled by work done on an individual or team project (although such projects may lead to service opportunities if the client happens to be a school, public agency, or a community group), nor can you count time or work provided to for-profit groups, such as companies or corporations. Service requests from non-profit groups can also be found in the online service request database found on the Studio web site.

The experience of "giving something back" is a very satisfying feeling and is one of the reasons many of us continue to remain in public education. It also is an excellent way to extend your understanding of a computer

tool or to learn more about the application of instructional technology in a real setting — ideas well aligned with a constructivist perspective.

EDIT 6210 Service Hours

During weeks 3-13 of the semester, EDIT 6210 students will fulfill their ten-hour service requirement by delivering informal tutoring/mentoring sessions to 6190 and 6200 students who sign up. Tutoring assignments will be developed by the 6210 instructor with assistance from 6210 students and from others in the Studio.

The amount of time 6210 students meet with an individual student will be estimated each semester by the number of students enrolled in each course. Regardless of the enrollment numbers, EDIT 6210 students will be responsible for no more than ten hours of informal tutoring or mentoring.

The intended meaning of "informal" is that no special preparation for tutoring is required on the part of 6210 students. A good faith effort will be made to match the project development needs of 6190 and 6200 students with mentors who have the relevant skills. For each tutoring session, the tutor and tutee should normally meet in the 616 lab. The tutor should then be available to assist the tutee for as much or as little of that time as the tutee requests. During any time that the tutor's services are not needed, the tutor may attend to other work. However, the tutor's personal work can be interrupted at any time. Thus, for any tutoring session, at the outset the tutor should not plan to accomplish any personal work. The needs of the tutee are "top priority."

The reflection statement and photo for service hours are waived for 6210 students, but they will need to enter their service hours in a section of their website or in their member portion of their 6210 team website.

All tutoring sessions must be scheduled outside of regular Studio meeting times, with two important exceptions: two "Project Days" are now a part of the calendar. Between 5:00 and 7:00 on these two dates, EDIT 6210 students will be required to attend for the purpose of being available for tutoring. This helps to solve at least a portion of the service hours scheduling issue for 6210. EDIT 6190 students will be required to attend at least one of these sessions to receive tutoring; but 6210 students need to attend both and will receive service hours credit for both. 6200 students should also be participating in the Project Day events.

Although students are expected to help each other throughout the course, all "required" tutoring by 6210 students should be completed before the final three weeks of the semester. This constraint on the scheduling of tutoring sessions is intended to protect the 6210 students from having too many demands made of their time while they are attempting to wrap up their projects.

Blue Sock Award

This award was initiated in the spring of 2002 to recognize the outstanding EDIT 6190 and 6200 projects. It is called the "Blue Sock" award after a workshop that Lloyd Rieber conducted in the fall of 2001 in which he built an interactive blue sock (for reasons you'll have to pry out of him). The procedure for the awards will be as follows:

1. A committee will be formed with one Studio faculty member and all EDIT 6210 students (This is a requirement of 6210 students and does not count as service hours.) In the summer, the committee will be composed of 6210 student volunteers from the preceding spring or the subsequent fall.
2. The night of the Showcase, 6210 students will be required to make sure that all 6190 and 6200 projects have been seen by at least two committee members. Committee members can nominate any project for a Blue Sock award.
3. The committee will meet the day after the Showcase and examine the work of all nominations (Attendance is required for all EDIT 6210 students.) Those nominations that receive a majority vote of the 6210 students (faculty votes do not count) will receive the Blue Sock Award. Those nominations that fail to garner a majority vote will be recognized for having been nominated.
4. The only criteria to be applied is whether the work is exemplary and of sufficient completeness.
5. Those nominations that can be distributed via the web will also be passed on to the WWILD team (http://it.coe.uga.edu/wwild) for consideration.

6. There will not be any upper or lower limit to the number of Blue Sock awards each semester.
7. All winners, nominees, and committee members will be recorded on the Blue Sock Award page. All winners and nominees will be provided with an award graphic that they can include on their own pages to recognize their achievement.

Allen Bullock Service to the Studio Award

This award recognizes those individuals who give selfless service to their classmates in the Studio in the way of extraordinary help and support. It is named in honor of Allen Bullock, a graduate of the IT Department. Besides doing exemplary work in the Studio, Allen's classmates would constantly tell the faculty, without prompting, how much they appreciated his help and support. Allen always seemed to be there when someone needed help, critical feedback, a word of encouragement, or just someone to listen. Interestingly, Allen never felt he was doing anything out of the ordinary. Awardees, like Allen, should not think their help and support are unusual by their own standards. (Although we hope all Studio participants will aspire to win this award, it is wise to remember: "If you think you deserve it, you probably don't.") This is a noncompetitive award — it can be given out to as many people who deserve it via a peer-selection process that will be described during the term. This is a one-time award (i.e. it cannot be received multiple times).

Creative Interaction Award

This award has been created by Studio instructors to recognize those projects that have "gone the extra mile" in terms of innovate or unusually engaging learner interactions. Unlike the Blue Sock award, which is peer-driven, the Creative Interaction award is given by consensus among the Studio managers. Project created for any Studio class (EDIT 6210, 6200, or 6190) may potentially be presented with this award. Studio managers reserve the right to further develop or modify the criteria for this award. Any additional details will be presented to the Studio community.

Grading Scale

Unless noted otherwise by your respective Studio instructor, the following scale will be used to assign grades:

A	95-100%
A-	91-94%
B+	87-90%
B	84-86%
B-	81-83%
C+	77-80%
C	74-76%
C-	71-73%
D	61-70%
F	Below 61%

Part Four

Computer Resources

It is difficult to imagine any professional working today without ready access to adequate computer resources. This is especially true among those working in the Instructional Technology profession given our increasing reliance on computer technology. While the department stops short of making it a requirement, it is highly recommended that students purchase their own computer along with core software applications. This is a good investment, not only for completion of your graduate studies, but also for your future as an IT professional. Faculty will be happy to discuss recommended configurations with you.

If you do not purchase your own computer and software applications, then you will necessarily be tied to the computer hardware and software resources available in the College of Education computer labs. These resources are limited both in scope and access, plus they are shared by many other groups in the college. Therefore, you will need to manage your time wisely throughout this course and will need to arrange your schedule to conform to times that the labs are open. Everyone needs to comply with the computer lab procedures and policies established and maintained by the Office of Information Technology (e.g. limited labs schedules, costs for all printing, etc.), under whose authority falls most of the hardware and software resources. Expect and plan for the following: (a) peak hours when many people will be competing for available hardware and software; and (b) the inevitable technical problems that computer hardware and software present. You need to recognize that there will be inevitable competition for available resources necessary to complete the studio requirements.

The Studio lab is located in Room 616 Aderhold. This is a state-of-the-art facility featuring both Windows and Macintosh computers with an assortment of multimedia hardware and software. Please note that all computers in the Aderhold labs have special management software installed which erase all files added to the machine since it was last rebooted plus the machines are programmed to erase all files added during the day (this once-a-day "cleaning" supposedly occurs in the middle of the night). Therefore, do not leave important files on any machine. You are responsible to keep the original files (and other back-ups as needed) in your possession. An access code for the 616 lab is available to EDIT Studio students. However, security issues are an ever-present concern, so if security appears to have become lax, the access code may be changed at any time. EDIT Studio students will be notified of any change via email. The inconvenience that may be caused by an access code change may be avoided by all EDIT Studio students using the existing access code in a responsible manner. More information about this will be discussed at the Studio Orientation on the first night of class.

A core of software, such as Microsoft Office and typical Web browsers, has been placed on all computers in the Studio Lab. In addition, some specialized software has been installed on all the computers, including Dreamweaver, Flash, and Fireworks. iMovie has been installed on all the Macintoshes. Other specialized software is available in other labs in the college.

We also have seven other high-end Macintosh workstations dedicated to digital video applications. Two of these are located in Room 616 and five are in Room 602. More information about these specialized workstations will be shared during the term.

Everyone is encouraged to purchase a USB Mini-drive — these "key chain-like" mini-hard drives are a very convenient way to store and move data from one computer to another. This is a particularly easy way transfer files between home and school. It is recommended that you consult with a variety of faculty members and experienced students before you make a purchase (note that USB mini-drives can also be purchased from the OIT on the second floor of Aderhold). For large projects, especially those containing video, you are encouraged to consider purchasing a large capacity portable hard drive that is Firewire compatible.

Part Five

Requirements and Procedures for EDIT 6190 Design and Development Tools

Prerequisite: EDIT 6150 or the equivalent

This course has two main goals: 1) to master a collection of tools, most of which are computer-based, to be used throughout your participation in the Studio experience in the design and development of learning environments; and 2) to reflect and write on the nature of design. Here is a brief summary of the *unique* requirements for this course:

- Completion of an Independent Project that demonstrates mastery of authoring and multimedia tools in an original design;
- Submission of a Web-based design journal consisting of a group of reflection statements to accompany the completion of the Independent Project;
- Submission of a Web-based review and critique of the design literature (note: this can be integrated into the design journal);
- Attendance and written summary of two EDIT 6210 team project meetings.

In EDIT 6190, students learn a set of tools and deliver one or more projects that demonstrate their competency with these tools by the end of semester. This semester, the following tools will be taught by the instructors: Dreamweaver, Flash, Fireworks, and iMovie. However, any participant who wishes to learn one or more other tools is welcome to submit a proposal (due by class 2) listing the tools s/he wishes to learn, learning resources (such as textbooks), a time line for learning the tools, and a short rationale for each tool. The proposal will be reviewed by the instructors and, when approved, becomes a "tool learning contract" which must be completed by mid-semester. The projects completed by each EDIT 6190 participant will be presented and shared during the Studio Showcase.

All EDIT 6190 participants will schedule an appointment with a studio instructor for a **performance review** of their tool learning to be held no later than October 16. The purpose of this 30-45 minute appointment is for the instructor to review and evaluate the participant's understanding and proficiency of the tools. Learning the tools adequately by this time is critical to being successfully able to complete a studio project by the end of the term. There are no points or credit associated with this review. Instead, the purpose is to gauge the level of tool proficiency in each participant based on the time they have spent over the preceding weeks. Participants who have not made sufficient progress will be advised to withdraw from the course.

This course will follow the project-based approach to learning tools. That is, the goal is to master a variety of tools in the context of completing a project. However, this course is somewhat unique in that students are not expected necessarily to develop *instructional* projects. Students may design one or more projects that satisfy their own needs and values and they will not be held accountable to instructional design criteria. The purpose of this perspective is to free the student from worrying about designing something the "right way" according to principles that they may not have had a chance to fully understand. This perspective also gives students the opportunity to design projects that they find personally engaging or valuable. Examples might include family music videos, interactive stories, multimedia biographies, and even games for entertainment.

Another goal of this course is to begin to grasp the broad nature of design, instructional and otherwise. Students are expected to complete several readings related to design. Among the most important set of readings relate to "learning by designing", a point of view known as *constructionism*. As the name implies, this perspective holds that learning is best achieved through the construction or building of an artifact that can be shared and critiqued publicly. Participants are expected to keep and maintain a design journal according to the schedule identified by the instructor as they complete their Independent Project. Participants are also expected to write a short review and critique of the design literature they read during the semester. It is recommended that this literature review and critique be integrated into the design journal, but this can also be written as a stand-alone paper.

Students enrolled in this course are also required to attend at least two team meetings of projects being completed by students in EDIT 6210. You have no responsibilities on these projects. The goal is merely to get a sense of the dynamics of team projects and to get acquainted with the expectations of these other two studio courses. Your only task is to comment on these meetings in your design journal. All team meetings will be advertised on their respective project web pages linked to the EDIT Studio web site.

This course may be taken a second time to fulfill the development requirement of the Instructional Design & Development track of the M.Ed. degree. Students who choose to enroll in a second EDIT 6190 experience have the additional responsibility to mentor those taking it for the first time. Among the most important responsibilities is to help first timers learn multimedia tools and help them with their individual projects through reflective conversations. Those taking EDIT 6190 for the second time should consider themselves as "counselors." Up to 5 hours of service credit may be earned for this requirement in *partial* recognition of the time that will be needed to perform this very important service. All "claims" for these service hours must be based on active and sustained counseling over the semester and must be confirmed by one or more participants enrolled in the studio for the first time.

Textbooks

Graphic Design Text (all participants)

> Krause, J. (2004). *Design basics index: A designer's guide to designing effective compositions, selecting dynamic components and developing creative concepts*. Cincinnati, OH: How Design Books.

If your tool contract includes Fireworks, it is strongly recommended you purchase one of following the two textbook:

> Schulze, P. (2005*). Macromedia Fireworks 8: Training from the Source*. Berkeley, CA: Macromedia Press.

> Evans, J., & Brown, C. (2004). *Macromedia Fireworks MX 2004 Zero to Hero*. Berkeley, CA: Friends of ED.

> (The "zero to hero" book is excellent and would be the only choice listed here if it were updated for Fireworks CS3.)

If your tool contract includes Dreamweaver, it is strongly recommended you purchase the following book (unfortunately, it has not yet been updated for CS3):

> Page, Khristine Annwn (2006). *Macromedia Dreamweaver 8: Training from the Source*. Berkeley, CA: Macromedia Press.

> The following is also a good choice for a basic introduction to Dreamweaver, however this text is weak on cascading style sheets (CSS), and CSS will emphasized in the course:

> Bruce, B. (2007). *Sams Teach Yourself Adobe Dreamweaver CS3 in 24 hours*. Indianapolis, IN: Sams Publishing.

If your tool contract includes Flash, it is strongly recommended you purchase the following book:

> Kerman, Phillip. (2007). *Sams Teach Yourself Adobe Flash CS3 Professional in 24 Hours*. Indianapolis, IN: Sams Publishing.

The following texts are recommended for those participants who already have a good introductory understanding of either Dreamweaver or Flash and want to go further with the tool:

> Lowery, J. W. (2007). *Dreamweaver CS3 Bible*. Indianapolis, IN: Wiley Publishing.

> Reinhardt, R., & Dowd, S. (2007). *Adobe Flash CS3 Professional Bible*. Indianapolis, IN: Wiley

Publishing.

Lott, J., & Reinhardt, R. (2006). *Flash 8 ActionScript Bible*. Indianapolis, IN: Wiley Publishing.

The following resource will be provided to all participants at no charge:

Rieber, Lloyd (2005). *Getting Up and Running with Dreamweaver MX 2004*. [Online] Available: http://www.nowhereroad.com/dreamweaver

(Although not updated for Dreamweaver CS3, it provides a good, quick, introduction to Dreamweaver.)

Prerequisite Tools

All participants are expected to have already mastered the following computer-based tools:

> Word processing
> Spreadsheets
> Databases
> Desktop presentation applications
> Web browsers & HTML editors
> File Transfer Protocol (FTP)

You are also expected to have an introductory proficiency with one or more hypermedia authoring tools (such as PowerPoint).

Types of Tools that Students Will Learn

Participants taking EDIT 6190 for the first time will learn tools in two categories: authoring and multimedia. It is expected that most participants will choose to learn the tools identified and taught by the studio instructors. Suggestions are made in the next few paragraphs about alternative tools that a student might contract to learn. You are also free to propose your own ideas for tools not specifically mentioned so long as you can make the case that these tools allow for authoring or multimedia development. Here we will discuss "what's out there." K-12 educators are encouraged to review software resources available and in use at their respective schools in making choices.

Authoring tools include programming, scripting, modeling, and project development applications. Examples include tools typically used by commercial developers (such as Flash, Captivate, and Director), design/programming/modeling applications typically found in K-12 schools (such as Inspiration, PowerPoint, Microworlds Pro, StarLogo, StageCast, and Scratch), and even simulation and modeling tools (such as Geometer's Sketchpad, ThinkerTools, Interactive Physics, and SimCalc). Many web development applications (such as HTML editors like Dreamweaver and FrontPage) can also be considered as authoring tools. The specific authoring tools you choose to learn should be a function of the type of user interactions you want to design and the educational environment you want to serve. Students interested in business/industry will have different needs than students interested in working in K-12 school environments. For this reason, it is useful to "declare" a focus area for your entire Studio experience. Examples of different focus areas include media developer, instructionist technology-using teacher, or constructionist technology-using teacher. A participant interested in media development will likely choose a tool such as Flash or Dreamweaver combined with Hot Potatoes (an easy to learn tool that generates JavaScript-based activities), the first time they take EDIT 6190. Teachers who focus on using technology to improve their teaching will likely choose tools such as PowerPoint or Dreamweaver. Teachers who focus on constructionist uses of technology look to have their students learn and use these tools. PowerPoint is again a good choice. The difference is that the focus on facilitating the students use of the tool as they build – construct – projects. There are also other tools available designed deliberately with constructionist goals and philosophies, such as StageCast, Microworlds Pro, and Scratch. The final choice is made in consultation and negotiation with the Studio manager for EDIT 6190. Identifying a focus area will help guide your project development throughout your studio experience, not just in EDIT 6190. Regardless of whether you learn the default selection of tools or choose an alternative, it is important to keep in mind the core studio principle of learning about the design of user interaction, consistent with the focus you

intend to take with your studio experience. Sufficient expertise with the authoring tool must be acquired in EDIT 6190 in order to appropriately meet the design requirements in EDIT 6200. For example, participants who focus on media development will need to be able to author judged question & answer interactions or interactions commonly found in simulations and games when they take EDIT 6200. Therefore, you need to make this one of your learning goals in EDIT 6190. Certain authoring tools afford different opportunities for interactive designs. The learning curve also varies widely from one tool to another.

Multimedia tools include graphics applications (e.g. Fireworks, Photoshop, Illustrator) 3-D and animation applications (e.g. 3D Studio Max, Flash), and video/audio production and editing (e.g. iMovie, Movie Maker, QuickTime Pro, Final Cut Pro, Premiere). Teachers are reminded to consider multimedia tools commonly found in the schools for their contracts, such as KidPix. It's important to note that some tools can be categorized as authoring or multimedia, depending on the skill level a person chooses to acquire with it. For example, one could choose to Flash as a multimedia tool and limit learning to its animation features.

Required Reading

A collection of readings from a variety of sources will be used as the required reading for EDIT 6190. Some of these are articles from books or journals and others are web-based. Some readings will be required by all participants in EDIT 6190, but you will also have the flexibility to choose some readings that best match your needs and interests. The list of readings can be found in Appendix C.

EDIT 6190 Requirements

Independent Project (40%)

No later than mid-semester, each participant begins work on her or his independent project. This is completed using a contract that is web-based and is updated continuously over the remainder of the term. Your project is always subject to review and evaluation as it is being developed. You should seek "desk crits" of your project throughout the term. A working draft or prototype of your independent project must be completed in time for the "showcase dress rehearsal" with final modifications made in time to display the project in its final form at the Studio Showcase at the end of the term.

It is important to remember that all Studio projects must comply with Section 508 of the 1998 Rehabilitation Act Amendments of the Americans with Disabilities Act (ADA). Refer to the section titled "Studio Project Accessibility Requirements" discussed earlier in this handbook. Remember, participants who submit projects not in compliance risk having up to 50% deducted from their respective project grade.

Project Options. A participant can choose several options for selecting the topics and formats for their independent projects. **First**, you can produce something that is personally relevant and meaningful — it does *not* have to be instructional, nor must it follow instructional design procedures. This is the constructionist approach. **Second**, you can produce something for someone else who is not in the Studio. If your work requires you to develop multimedia, you can build it using the tools you are learning in 6190. Of course, you will have to satisfy the expectation of this person or group. **Third**, if you are a teacher following a constructionist focus, you can work your own students and facilitate their learning and building of a project. **Finally**, you can negotiate something else with the Studio faculty if you have a different idea. There are only two project topics that are not allowed: 1) personal web site; and 2) masters or specialist portfolio web site.

It is important to note that completion of your Independent Project requires you to create something original, that is, something that goes beyond the step-by-step development covered in the books or resources you used when learning the tools. This original work would then be shown during the Studio Showcase at the end of the semester.

Design Journal and Literature Summary and Critique

You are required to create, maintain, and make regular entries in a web-based design journal that documents your 6190 design experience and includes a summary and critique of the design literature, hopefully in such a way that integrates the literature into your own reflections about your project's design. Although you are expected to have the skills necessary to create your own online design journal we have provided templates to assist you with this task. Creating a blog to meet this requirement is also acceptable as long as the format and navigation are consistent with the content requirements. Identifying what is an acceptable independent project is accomplished through negotiation with the Studio manager through the use of the online journal. That is, what you are going to do in your project should be stated clearly in the first few journal entries then explained more fully as the project evolves.

The rest of this section explains the basic steps and requirements.

Design Journal (12.5%)

- Your design journal home page must be accessible online no later than September 25. This should include a brief, general description of your project design. This description will eventually be copied and pasted into the Showcase program. Remember that this is the first thing people will see when they come to your web-based contract. Keep this project description brief — no more than 3-5 sentences. The idea is to write a brief description or summary of your 6190 project, suitable for quick and easy reading by any visitor who comes to your web site. (If you have trouble writing this, pretend your project is finished and you are marketing it. If I were a customer looking at it on a shelf in a computer store, what would you write on the box to describe what the project is all about?) You can update this project description as often as you want during the semester.
- Be sure to update your studio profile with the URL of your design journal.
- Your first online journal entry must be completed no later than by the start of class on October 2, though it is perfectly acceptable to start sooner if you have begun work on your project before this date.
- A total of 9 journal entries need to be completed, each by the start of each respective class. (Exceptions: no journal entry is expected on November 27 due to Thanksgiving Break; and the final journal entry is due the Monday following the Showcase.) All journal entries are "submitted" by updating your journal's web site.
- Each journal entry must be at least 400 words (the average length of a 1-page double-spaced manuscript) and written well.
- Each journal entry should appropriately document your 6190 design experience. Write your final reflection after you have finished developing your project and after the showcase takes place in order to put closure on your design experience.

To receive credit for a design journal entry (1.4 points), it must be: 1) submitted on time; 2) at least 400 words; and 3) written well and relevant to the design of your studio project. Here is a schedule for when each design entry is due (by 5 pm on the respective date):

1 entry: October 2	6 entries: November 6
2 entries: October 9	7 entries: November 13
3 entries: October 16	8 entries: November 20
4 entries: October 23	9 entries: December 8
5 entries: October 30	

Design Literature Summary and Critique (12.5%)

You can meet this requirement in one of two ways: 1) Integrate the design literature into each and every design journal entry; or 2) write and submit a separate paper (with a narrative of no less than 2000 words), due at the end of the semester, that effectively summarizes and critiques the design literature you've read this semester.

It is preferred and recommended that you choose to integrate the design literature into your design journal. Although making substantive and effective connections between your design efforts and the design literature is a challenging task, it is consistent with the goals of this course. If you prefer not to do this, indicate your decision to write a separate paper in your first design journal entry.

Use APA style and formatting as you cite and reference the literature. At the bottom of each design journal entry, provide the complete reference for all literature cited in that journal entry. It is only required that you integrate effectively and substantially one example of the design literature into each and every journal entry, though it needs to be a different literature example for each journal entry. (It is fine to repeatedly cite literature, but only in addition to a unique literature example.) Most people will integrate the required studio readings, but any relevant scholarly literature is acceptable. For the purpose of this requirement, the following are <u>not</u> examples of scholarly literature: the Studio handbook; books and articles with a tool focus; newspapers; and popular magazines and books (Time, Newsweek, etc.).

Remember that as an online design journal, this is a <u>public</u> document, so it is important to proofread all journal entries carefully for spelling, grammar, organization, and clarity. Your reflections must focus on the design of your project (not your general studio experience) and you are expected to write these in a professional manner.

Other comments

The evolution of your online design journal must provide a consistent and coherent account of your design efforts. A result of this writing process is that you will better understand your own opinions about education, training, instruction and learning, as situated in your own design efforts and substantiated by published design literature. Of course, this process also leads others to understand your point of view as well. Our hope is that you will learn a little about yourself as the result of writing and reflecting on your design process.

EDIT 6190 Checklist of Requirements

Required Attendance
- ❑ Studio Orientation (August 21)
- ❑ August 28
- ❑ September 4
- ❑ September 11
- ❑ September 25
- ❑ October 9
- ❑ Either October 16 or October 30 (Project Time with 6210)
- ❑ October 23
- ❑ Wrap-Up Desk Crit Session (aka "Showcase Dress Rehearsal"; November 13)
- ❑ Studio Showcase (December 4)

Performance Review
- ❑ Schedule this one-on-one meeting with your instructor so that it takes place no later than October 16.

Independent Project

Online design journal schedule:
- ❑ 1 entry: October 2 (include reflection of 6210 team meeting on Sept. 25)
- ❑ 2 entries: October 9
- ❑ 3 entries: October 16
- ❑ 4 entries: October 23
- ❑ 5 entries: October 30 (include reflection of 6210 team meeting on Oct. 23)
- ❑ 6 entries: November 6
- ❑ 7 entries: November 13
- ❑ 8 entries: November 20
- ❑ 9 entries: December 8 (Monday following Showcase)
- ❑ Design literature: Either integrate the literature in some meaningful way into *each and every* journal entry, or write a separate 5-page paper.

Project:
- ❑ Complete project by the end of the term according to your negotiations with the instructor.
- ❑ Be sure that the project meets accessibility requirements.

Other
- ❑ Have a professional web site (however humble) posted by class 2; enter URL in your Studio class profile (these skills are prerequisite to EDIT 6190).
- ❑ Attend at least 2 meetings of EDIT 6210 Team Meetings and provide a brief reaction to these meetings somewhere in your independent project's web-based design journal. The first must be done before class on February 14 and the other must be done before class on March 20.
- ❑ Digitizing Requirement: Create a short (15 seconds) digital movie with sound (only due at the end of the term).
- ❑ Provide at least 4 desktop critiques ("desk crits") of other people's projects (use form on p. * of the handbook as a guide; keep a copy of all desk crits you provide: these can either be turned in separately to the instructor at the end of the course or posted on your web site).
- ❑ Service: Provide at least 10 hours of service to non-profit group/s. To get credit, you must enter these into the studio service database (links are in your Studio class profile edit page).

Part Six-A

Requirements and Procedures for EDIT 6200 Learning Environments Design I: Learning Software Design & Development Project

Prerequisite: EDIT 6170; 3 credits of EDIT 6190
(See Appendix D for further discussion of the two 6200 projects)

Overview

Besides the requirements listed in this section, take note that you are also responsible to meet the general requirements of all Studio participants, as listed in Part Three of this handbook.

The goal of this course is to apply the tools mastered thus far in the Studio by designing an individual project that leads to a motivational learning experience for an intended audience. In the individual project, participants apply what they know about instructional design and what they know about computer-based tools in order to develop interactive learning environments that facilitate intended learning outcomes for the target audience. Each participant should find a subject-matter expert (SME) as his or her client and an appropriate topic for the project. The process leading to the selection, analysis, design, development, implementation, and evaluation of this independent project generally consists of the following four stages:

1. Brainstorming for possible project topics (identifying SMEs) and preparation of design documents (analysis of goals, content, audience, and context)
2. Development of learning environment prototypes (preliminary idea for the learning environment that you are going to develop);
3. Development of the final learning environment; and
4. Implementation of the learning environment and formative evaluation.

All four stages are open to constructive critical review and evaluation. All students will present their independent projects for review during the Studio Showcase at the end of the semester.

Enabling your growth in team environments is another goal of this course. To facilitate this growth, you are expected to participate in one of EDIT 6210 team project with some responsibility on the project. Your participation is meant to serve only a supportive role, giving assistance where appropriate (titled "project consultant"). While you are expected to attend some team meetings during weeks 3-13, you are not responsible for managing the project or ensuring that major milestones of the project are completed. Your objective should be to learn about the design process from a group of experienced students. However, it is expected that you will "lend a hand" in appropriate ways, such as by contributing ideas and completing several specific and well-defined development tasks on time and as needed by the team (such as helping to develop graphics, creating audio files or QuickTime movies, prototyping a new web page, informal field testing of materials, etc.). The total time commitment expected of you on a 6210 team consists of 20 hours. This includes time spent attending 6210 meetings requested by the 6210 team manager.   It is the responsibility of the EDIT 6210 team leaders to clearly define your tasks and to give you specific deadlines for their completion. However, it is your responsibility to complete these tasks on time. Tasks assigned to you by a 6210 team need to be clearly defined in writing and accompanied by a specific time expectation. If the time expectation does not seem reasonable to you, then you need to immediately renegotiate either the time expectation or the description of the task. If the task takes more or less time than that assigned, you should report this to the 6210 team, but the original time expectation is what is entered in the log. Your obligation to provide 20 hours consultation on a 6210 team ends by week 13. Other departmental projects besides those evolving out of EDIT 6210 may also be used to meet this requirement, such as departmental faculty research and development projects. However, permission by the Studio instructors must be given before participation in non-EDIT 6210 projects will be accepted.

Facilitation of your growth as a designer and developer are a key component of the 6200 experience. There are several activities designed to help you reach this goal. First, you are required to read the Alessi and Trollip book (see the calendar for due dates for chapters). To enable reflection, you will be required to submit brief

chapter summaries. Each summary should address the following points:

- What are the key ideas?
- How do they relate to your project?
- What questions do you have after reading?

Contributions to the larger community are also an important aspect of your professional growth. To that end, EDIT 6200 participants have the responsibility to mentor participants who are new to the Studio. EDIT 6200 participants should consider themselves as "mentors" to those new to the Studio.

Finally, there are five activities to assist with the management of your project. First, 6200 participants are required to participate in "On the Boards" meetings (refer to the calendar for dates/times). "On the Boards" are meetings designed to enable 6200 participants to share work at different points in the design and development process and to receive assistance and feedback from colleagues, peers, and the Studio manager for 6200. Second, 6200 participants are required to attend EDIT 6200 Design Workshops (e.g., Instructional Models/Learning Theories, Prototyping, and Formative Evaluation). These workshops are designed to provide necessary information for the design and development process of 6200 participant's individual project. Third, 6200 participants are also required to have two 30-minute individual meetings with the 6200 Studio manager. In these meetings, you are expected to introduce their initial ideas (Week 3) and prototypes (Week 7) of your projects in order to receive assistance and feedback from the Studio manager. Fourth, you should upload weekly project reports (15/5s) to your Project Management Site. The 15/5s (15 minutes to write, 5 minutes to read) should address the following:

- What progress did you make this week?
- What do you need to do in the coming week?
- What assistance/resources would be helpful to reach your goals?
- And other additional information that you think important.

Fifth, all 6200 students must maintain a Project Management Site. The site should contain links to all 6200 deliverables including Project Documentation (see list under Project Specifications) and the project itself.

Course Objectives and Independent Project Specifications

EDIT 6200 participants who choose Learning Software Development projects are expected to do the following:

1) conduct a needs assessment, task analysis, learner analysis, and cultural and environmental analysis to determine the specifications for an interactive learning environment;
2) define treatment, learning strategies, user interface, and assessment strategies for an interactive learning environment;
3) conduct formative evaluations (including rigorous usability testing) of an interactive learning environment;
4) manage the personnel, temporal, and financial resources involved in the development of an interactive learning environment;
5) document the design and development processes for an interactive learning environment.
6) demonstrate expertise in a range of technical skills including graphical design, authoring, digital media production, etc.

Required Reading

The following text is required by all 6200 participants:

Alessi, S., & Trollip, S. (2001). *Multimedia for learning: Methods and development* (3rd ed.). New York: Allyn & Bacon.

You will be held responsible for the required readings and a regular schedule will be established to enable discussion of and questions related to the reading. Be sure to check the Studio calendar for more information.

Recommended Reading

The following readings are recommended for all participants in EDIT 6200:

Fiedler, S. (1999). *The Studio experience: Challenges and opportunities for self-organized learning*. Available (online): http://it.coe.uga.edu/studio/fiedler.html

Reigeluth, C. M. (Ed.). (1999). *Instructional-design theories and models: A new paradigm of instructional theory (Vol. 2)*. Mahwah, NJ: Lawrence Erlbaum Associates.

Gustafson, K., & Branch, R. (2002). *Survey of instructional development models (4th ed.)*. Syracuse, NY: ERIC Clearinghouse on Information & Technology.

Learning Software Development Project Specifications

Participants must submit an original interactive, web-based lesson. This project should reflect your design and authoring skills using web-based delivery methods. Each lesson should consist of appropriate web-based files (e.g. HTML-authored files with graphics and audio as appropriate) linked to an interactive module. An interactive module is a very short and very interactive lesson component; typical modules include games, simulations, and Q&A activities. Any authoring tool can be used so long as the resulting interactive module can be shared over the web (possible development tools include, Director, Flash, Dreamweaver with CourseBuilder, and JavaScript programming). You are expected to find and work with a client (a subject-matter expert) to produce an interactive web-based lesson that addresses an instructional need..

The following materials must be submitted:

1) All appropriate software — HTML files, GIF or JPEG graphics, audio files, etc., and all other multimedia files (such as those developed with Flash, StageCast, Scratch, etc). Besides having all of these materials submitted for review, those who develop instructional projects are also expected to upload these files to a web server, such as MyWeb. (If you do not have an MyWeb account, go to http://www.eits.uga.edu/myweb/ and follow the instructions to get one.)

2) Instructional Project Documentation:
   1. Project Abstract (25-50 words, including the URL of the web lesson).
   2. Instructional goals and objectives
   3. Instructional content/task analysis
   4. Learner profile
   5. Summary of the lesson (250-500 words)
   6. Instructional/learning strategy or instructional model (this section is required only for those who have taken or are taking EDIT 6400)
   7. Rationale of computer- and web-based formats as an appropriate instructional medium (100-200 words)
   8. A prototype of the learning environment (with special emphasis on the interactive module).
   9. Detailed flowchart of the lesson design and sample screen designs
   10. Cost estimation of personnel, temporal and other resources used to produce your interactive module.

   Note: Elements of the project documentation will be submitted throughout the semester. Be sure to see the class schedule below (*Specific Deliverables During Semester*)

3) Weekly "15/5" project reports — The weekly "15/5" project report is meant to summarize where your client-based project stands to date. It should take no longer than 15 minutes to write and no longer than 5 minutes to read (hence the name). A new report needs to be posted to your Project Management Site no later than **8 pm on each Wednesday** throughout the semester.

Any educational content may be selected for your project. Evaluation of the project is based on the following: (a) all established design components for a tutorial format, as presented and discussed in the text and class, must be included (though you are encouraged to go beyond these if you desire); and (b) the project fulfills instructional, programming, cosmetic and curriculum adequacies (these will also be discussed in class).

Be warned that one mistake that well-intentioned participants often make is selecting too broad a topic and/or too much content to be taught (in fact, focus less on the lesson content and more on the learning process). It is highly recommended that you limit your *entire* lesson to approximately 30 minutes of *learner* time (i.e. the time it takes a typical learner in the target audience to complete the lesson). The interactive module you program should take the user approximately 10 minutes to complete.

It is important to remember that all Studio projects must comply with Section 508 of the 1998 Rehabilitation Act Amendments of the Americans with Disabilities Act (ADA). Refer to the section titled "Studio Project Accessibility Requirements" discussed earlier in this handbook. Remember, participants who submit projects not in compliance risk having up to 50% deducted from their respective project grade.

Formative Evaluation Report

A central theme of this course is that computer-based or web-based instruction (CBI/WBI) cannot be designed and developed without careful attention to the user. Therefore, you are required to conduct a preliminary formative evaluation of your CBI/WBI project with at least a small group of actual users (3-5 people). (While you certainly should seek feedback from your peers, these "actual users" may *not* include people enrolled in this course.) You are required to write a brief formative evaluation report (about 1000 words) that describes the following:

     (a) a profile of the learners;
     (b) assessment criteria;
     (c) procedures that were followed;
     (d) results; and
     (e) recommendations for revisions.

Assessment criteria should relate to usability issues and the degree to which predetermined learning outcomes have been met (i.e. has any learning occurred and how do you know?). This report is also due at the end of the semester, by the date announced by your studio manager.

Specific Deliverables During Semester

1. "15/5" project reports (each week, beginning in class 3)
2. Abstract, client identified, intended learner audience identified (by class 3)
3. Goals, objectives, content/task, and learner analysis (by class 5)
4. Sample Screen Designs and Flow Chart (by class 7)
5. Prototype meeting with the instructor (by class 8)
6. Complete Design (by class 9)
7. Showcase "Dress Rehearsal" (near End of Semester)
8. Formative Evaluation Report (End of Semester)
9. Showcase (End of Semester)

For all 6200 projects: All projects are due at the start of the EDIT Studio Showcase and web-based projects must be functional on your MYWEB account by this time**.** Please note that all materials should be accessible online as well as submitted via CD-ROM. The computer software you submit will not be returned, but will instead be made available to future classes to review. (Examples of previous projects can be found on the EDIT Studio web site.)

(**Note**: 3 credits of EDIT 6190 are prerequisite to this course. However, if you choose to take an additional 3 credits of EDIT 6190 and happen to be taking them concurrently with EDIT 6200, then the two independent projects for each course must be **clearly** separate; no part of one project may be used for credit in the other course. Be sure to clearly distinguish these projects when they are submitted for evaluation.)

Part Six-B
Requirements and Procedures for EDIT 6200 Learning Environments Design I - Educational Design and Implementation Project

Prerequisites:
IDD Majors: EDIT 6170 and EDIT 6190
Non-IDD Majors: EDIT 6150 or equivalent (i.e. InTech or InTech equivalency course). May be waived if student can demonstrate basic technology skills and has some web-development experience)
Note: While not technically required, it is strongly suggested that majors and non-majors alike take EDIT 7500 (offered each fall) prior to taking this section of EDIT 6200. If you need technical skills for your project that you do not have, you should consider taking EDIT 6190 prior to EDIT 6200 to build those skills.
(See Appendix D for further discussion of the two 6200 sections)

Overview

Besides the requirements listed in this section, take note that you are also responsible to meet the general requirements of all Studio participants, as listed in Part Three of this handbook.

The goal of the *Educational Design and Implementation* project is work with a teacher or client to collaboratively plan a technology-enhanced lesson/unit in their environment/classroom. The unit should utilize technology tools to address specific content standards for your chosen group of learners. The *Educational Design and Implementation* projects will focus on integrating, modifying, and implementing existing technologies as opposed to technical development of educational software. While some technical development may be needed (i.e., developing a webquest for a middle school class), focus will be on developing an entire learning experience, providing support for the client who integrates the project, and actual implementation of the project by the client in an authentic setting.

The process leading to the selection, design, development, and evaluation of this independent project generally consists of the following four stages:

1. Brainstorming for possible project topics (identifying clients) and preparation of design documents (analysis of goals, content, audience, and context);
2. Development of an initial implementation plan prototypes (preliminary idea for the learning activity/unit that you are going to develop);
3. Development of the final learning unit/lesson; and
4. Full implementation of the learning unit/lesson by client and formative evaluation.

All four stages are open to constructive critical review and evaluation. All students will present their independent projects for review during the Studio Showcase at the end of the semester.

Enabling your growth in team environments is another goal of this course. To facilitate this growth, you are expected to participate in one of EDIT 6210 team project with some responsibility on the project. Your participation is meant to serve only a supportive role, giving assistance where appropriate (titled "project consultant"). While you are expected to attend some team meetings during weeks 3-13, you are not responsible for managing the project or ensuring that major milestones of the project are completed. Your objective should be to learn about the design process from a group of experienced students. However, it is expected that you will "lend a hand" in appropriate ways, such as by contributing ideas and completing several specific and well-defined development tasks on time and as needed by the team (such as helping to develop graphics, creating audio files or QuickTime movies, prototyping a new web page, informal field testing of materials, etc.). The total time commitment expected of you on a 6210 team consists of 20 hours. This includes time spent attending 6210 meetings requested by the 6210 team manager. It is the responsibility of the EDIT 6210 team leaders to clearly define your tasks and to give you specific deadlines for their completion. However, it is your responsibility to complete these tasks on time. Tasks assigned to you by a 6210 team need to be clearly defined in writing and accompanied by a specific time expectation. If the time expectation does not seem reasonable to

you, then you need to immediately renegotiate either the time expectation or the description of the task. If the task takes more or less time than that assigned, you should report this to the 6210 team, but the original time expectation is what is entered in the log. Your obligation to provide 20 hours consultation on a 6210 team ends by week 13. Other departmental projects besides those evolving out of EDIT 6210 may also be used to meet this requirement, such as departmental faculty research and development projects. However, permission by the Studio instructors must be given before participation in non-EDIT 6210 projects will be accepted.

Facilitation of your growth as a designer and developer are a key component of the 6200 experience. There are several activities designed to help you reach this goal. First, you will have assigned readings each week (see the calendar for due dates). To enable reflection, you will be required to submit brief chapter summaries. Each summary should address the following points:

- What are the key ideas?
- How do they relate to your project?
- What questions do you have after reading?

Contributions to the larger community are also an important aspect of your professional growth. To that end, EDIT 6200 participants have the responsibility to mentor participants who are new to the Studio. EDIT 6200 participants should consider themselves as "mentors" to those new to the Studio.

Finally, there are five activities to assist with the management of your project. First, 6200 participants are required to participate in "On the Boards" meetings (refer to the calendar for dates/times). "On the Boards" are meetings designed to enable 6200 participants to share work at different points in the design and development process and to receive assistance and feedback from colleagues, peers, and the Studio manager for 6200. Second, 6200 participants are required to attend EDIT 6200 Design Workshops (e.g., Instructional Models/Learning Theories, Prototyping, and Formative Evaluation). These workshops are designed to provide necessary information for the design and development process of 6200 participant's individual project. Third, 6200 participants are also required to have two 30-minute individual meetings with the 6200 Studio manager. In these meetings, you are expected to introduce their initial ideas (Week 4) and prototypes (Week 8) of your projects in order to receive assistance and feedback from the Studio manager. Fourth, you should upload weekly project reports (15/5s) to your Project Management Site. The 15/5s (15 minutes to write, 5 minutes to read) should address the following:

- What progress did you make this week?
- What do you need to do in the coming week?
- What assistance/resources would be helpful to reach your goals?
- And other additional information that you think important.

Fifth, all 6200 students must maintain a Project Management Site. The site should contain links to all 6200 deliverables including Project Documentation (see list under Project Specifications) and the project itself.

Course Objectives and Independent Project Specifications

EDIT 6200 participants who choose *Educational Design and Implementation* projects are expected to:

1) facilitate the use of technology in a lesson or unit of learning.

2) conduct a needs assessment, task analysis, learner analysis, and cultural and environmental analysis to determine the specifications for the lesson/unit.

3) document your design and development processes.

4) develop implementation support materials for project client(s).

5) support client in implementing project in authentic setting.

6) conduct an evaluation of the learning and motivation of the learners associated with the project.

Required Reading

Readings will be provided by the instructor each week.

You will be held responsible for the required readings and a regular schedule will be established to enable discussion of and questions related to the reading. Be sure to check the Studio calendar for more information.

Recommended Reading

The following readings are recommended for all participants in EDIT 6200:

Fiedler, S. (1999). *The Studio experience: Challenges and opportunities for self-organized learning*. Available (online): http://it.coe.uga.edu/studio/fiedler.html

Reigeluth, C. M. (Ed.). (1999). *Instructional-design theories and models: A new paradigm of instructional theory (Vol. 2)*. Mahwah, NJ: Lawrence Erlbaum Associates.

Gustafson, K., & Branch, R. (2002). *Survey of instructional development models (4th ed.)*. Syracuse, NY: ERIC Clearinghouse on Information & Technology.

Educational Design and Implementation Project Specifics

The central idea for this project is that you help enable someone else to integrate technology meaningfully and effectively in *their* teaching. To this end, you are not only a designer, but a consultant and a collaborator as well. You should aim to not only design a valuable learning experience for the learners, but to also help your client grow to the point that they can implement this same lesson/unit in the future, and, hopefully, feel confident to try other technology-enhanced lessons on their own.

The following materials must be submitted via your Project Management Website :

1. Project Abstract (25-50 words, including the URL or links to any pertinent web/multimedia content).
2. Analysis
    a. Learner profile
    b. Context profile
    c. Client profile
3. Summary of the unit/lesson (250-500 words)
4. Detailed implementation plan
    a. Instructional goals and objectives
    b. Rationale of selection of technological components to support stated instructional goals- and/or medium (100-200 words)
    c. Overview of lesson/unit
    d. Detailed timeline
    e. Documents/handouts, etc.
5. Client support documentation (outline of support activities and any document creation)
6. Evaluation plan
    a. How will you assess student learning against the learning goals?
    b. How will you assess client's/implementer's growth in this process?
    c. How will you assess the quality of your support materials?
7. Evaluation results with student examples
8. 15/5s (weekly project reflections) — The weekly "15/5" project report is meant to summarize where your client-based project stands to date. It should take no longer than 15 minutes to write and no longer than 5 minutes to read (hence the name). A new report needs to be posted to your Project Management Site no later than **8 pm each Wednesday** throughout the semester.
9. Final reflection – How did actual implementation differ from what you planned? What did you learn from that? What would you do differently if you were to do this again with a different client?
10. Reading summaries

11. Desk crits
12. EDIT 6210 Consultation Log

Specific Deliverables During Semester

1. "15/5" project reports (each week, beginning in class 3)
2. Abstract and client identified (by class 3)
3. Summary of the project, including sample goals and objectives and intended learner audience identified (by class 5)
4. Initial implementation plan (by class 7)
5. Complete implementation plan (by class 9)
6. Implementation meeting with the instructor (by class 9)
7. Showcase "Dress Rehearsal" (near End of Semester)
8. Final Reflection (End of Semester)
9. Showcase (End of Semester)

Any educational content may be selected for your project. Evaluation of the project is based on the following: (a) all established design components as presented and discussed in readings and class, must be included (though you are encouraged to go beyond these if you desire); and (b) the project fulfills instructional, programming, cosmetic and curriculum adequacies (these will also be discussed in class).

Be warned that one mistake that well-intentioned participants often make is selecting too broad a topic and/or too much content to be taught (in fact, focus less on the lesson content and more on the learning process).

It is important to remember that all Studio projects must comply with Section 508 of the 1998 Rehabilitation Act Amendments of the Americans with Disabilities Act (ADA). Refer to the section titled "Studio Project Accessibility Requirements" discussed earlier in this handbook. Remember, participants who submit projects not in compliance risk having up to 50% deducted from their respective project grade.

For all 6200 projects: All projects are due at the start of the EDIT Studio Showcase and web-based projects must be functional on your MYWEB account by this time. Please note that all materials should be accessible online as well as submitted via CD-ROM. The computer software you submit will not be returned, but will instead be made available to future classes to review. (Examples of previous projects can be found on the EDIT Studio web site.)

(**Note**: If you choose to take EDIT 6190 a second time and take it concurrently with EDIT 6200, then the two independent projects for each course must be **clearly** separate; no part of one project may be used for credit in the other course. Be sure to clearly distinguish these projects when they are submitted for evaluation.)

Part Seven

Requirements and Procedures for EDIT 6210 Learning Environments Design II

Prerequisite: EDIT 6200

Overview

Students in 6210 are expected to satisfy the requirements in Part Three as well as the requirements described in this section.

The overall goal of this course is to refine your instructional design, development, management, and evaluation skills to as close to the professional level as possible. This goal is primarily accomplished through the process of designing a substantive interactive learning environment through a team-based approach and by mentoring students enrolled in EDIT 6200 who serve as consultants for the team project. EDIT 6210 gives students the opportunity to use their skills and experiences developed during previous course work to design a high-quality educational multimedia product for a client with an authentic need. Therefore, such products require a team of different types of professionals to collaborate. Learning to be a productive team member is a big part of EDIT 6210.

Also, in the world of business, instructional design professionals with Masters degrees will often find themselves having to supervise the work of others. Mentoring the EDIT 6200 students as they learn the processes of design, development, management, implementation, and evaluation of multimedia-based instruction should help prepare you for this supervisory role. (Mentoring of 6200 students who serve as project consultants should not be confused with the service hours of 6210 students, in which mentoring and/or tutoring is rendered to junior students to assist them with their projects.) The mentoring of EDIT 6200 students in their consulting role should be taken seriously, but it is important to note that EDIT 6200 students are not to assume any major role or responsibility with the 6210 project. Tasks or jobs given to EDIT 6200 team members should be carefully specified and due dates clearly indicated. The overriding principle or attitude is that EDIT 6210 team members should be able to complete the project without assistance and that the participation of the EDIT 6200 participants is perceived as a "value-added" aspect of the Studio Experience.

The outcome of this course is a functional multimedia prototype created by your team.

Note that EDIT 6210 is the culminating course of the IDD master's program. Though sometimes students choose to take this course prior to their final semester, it remains the "putting it all together" course for the curriculum. Therefore, the EDIT 6210 experience includes an **oral comprehensive exam session**. Students in the course need to plan for this 30-minute session to be scheduled sometime around weeks 10-12 of the semester.

EDIT 6210 Course Objectives

During this course, each student is expected to:

1) Make a significant contribution in one or more of the following roles
   - project manager
   - instructional designer
   - programmer
   - graphic artist
   - videographer
   - evaluator

2) Prepare clear, useful documentation for an interactive learning environment development project

3) Create storyboards, flowcharts and carry out rapid prototyping

4) Identify the pros and cons of various delivery and authoring systems for interactive learning environments

5) Identify pedagogical dimensions appropriate for interactive learning environments for education and training

6) Conduct formative evaluations of an interactive learning environment product under development

7) Design effective, aesthetically pleasing user interfaces for an interactive learning environment incorporating creative treatments

8) Apply advanced design perspectives such as:
   - scaffolding within a learning environment
   - interactive learning environments encouraging exploration and "play"
   - open-ended learning environments that allow discovery learning
   - authentic tasks and activities
   - learning by designing and building
   - model-based reasoning
   - microworlds, simulations, and games
   - virtual learning environments
   - flow theory
   - visualization as problem-solving

Resources

Participants are expected to consult the instructional design, development, evaluation and project management literature as needed. The Studio website includes links to relevant readings and other resources to support the development of a sophisticated and effective interactive learning environment.

Teams are also required to choose and follow a particular instructional design model at the start of the semester, such as those described in the following text:

Gustafson, K. L., & Branch, R. M. (2002). *Survey of instructional development models* (4th ed.). Syracuse, NY: ERIC Clearinghouse on Information & Technology.

Finally, 6210 students are required to read and discuss the following article in class. A pdf file of this article is available in the 6210 section of the Studio WebCT course.

Rowland, G. (1993). Designing and instructional design. *Educational Technology Research and Development, 41*, 79-91.

Content

This course is intended to integrate practical experience with opportunities to learn technical and conceptual design knowledge and skills. The course provides students opportunities to collaborate in the design and production of an interactive learning environment prototype for a real client. Course assessment will focus on the creativity, effectiveness, and overall quality of the prototype product as well as the quality, utility, and comprehensiveness of the project documentation. Client satisfaction is an essential aspect of how you will be assessed. Document format is also an essential part of assessment. This course focuses on managing the analysis, design, production, and evaluation processes for the development of an interactive learning

environment. The primary course content includes:

- content analysis
- learner analysis
- instructional design
- project management
- rapid prototyping strategies
- creative treatment design
- project documentation
- teamwork and work ethic
- formative evaluation of interactive learning environments
- copyright and matters related to Fair Use

Team and Individual Responsibilities

The task of constructing a functioning multimedia prototype amounts to the application of project management, instructional design, programming, graphics design, video production, and evaluation. The multimedia prototype should accomplish a degree of completeness sufficient for meaningful user testing. A high level of team cooperation and individual effort towards achieving team goals is expected. Team members will need to agree on the sub-tasks for which each member is responsible early in the process. A team is only as strong as its weakest link, so everyone must do their share of the work.

Each team member must keep a log of his or her activities related to the project throughout the semester. Your team should create a logging system during the first week of the course. An example of a Project Activities Log form can be found in the *Multimedia Development Tools* EPSS (available for downloading from Professor Reeves' web site — http://it.coe.uga.edu/~treeves/). Each activity should be classified according to one of the major functions and activities involved in the multimedia development process so that an overall tabulation of team effort can be computed using a spreadsheet program such as *Microsoft Excel*. One of the most frequent tasks you will confront in the reality of interactive learning environments design is calculating the amount of time and funding needed to develop a product. This is a major challenge when responding to a request for proposals (RFP) or bidding on a contract. You and your teammates will have a much better handle on this in the future if you keep accurate records of the time and effort expended to develop a prototype product for EDIT 6210.

Formative evaluation is the "fuel" that keeps the instructional design process going, especially in a rapid prototyping context such as the one you will experience in this course. The course instructors, clients, and other students in the course are expected to provide honest feedback to each team. This feedback will be valuable information that can guide the development of your multimedia program. Other useful formative data will be gathered from typical users of your interactive learning environment using informal data collection strategies, heuristic evaluation, and usability testing.

(Note that each 6210 student is also responsible for providing ten hours of mentoring/tutoring to 6190 and 6200 students, in fulfillment of the required Studio service hours. Please see Part Three for details.)

Prototype and Project Documentation Requirements

All computer files that constitute the final prototype must be submitted in functional form on a CD-ROM or DVD and accessible via the World Wide Web. The program should be accompanied by a brief user manual describing installation procedures (if relevant) and guidelines for implementation.

Project documentation will include the following:

1. Needs Assessment Report
2. Objectives List and/or Content/Task Analysis

3.	Project Time Line
4.	User Profile
5.	Treatment Rationale and Description
6.	Hardware/Software Specifications
7.	Screen Design Specifications or Style Manual
8.	Formative Evaluation Plan
9.	Flowchart and/or Storyboards
10.	Client Sign-Off Forms
11.	Formative Evaluation Report
12.	Project Activity Logs Analysis
13.	Installation and User Documentation
14.	Project Extension Proposal

Specific Deliverables During Semester

Elements of the project documentation will be submitted throughout the semester, according to the following schedule:

1.	Needs Assessment Report **(by class 4)**
2.	Objectives List and/or Content/Task Analysis **(by class 5)**
3.	Project Time Line **(by class 6)**
4.	User Profile **(by class 8)**
5.	Treatment Rationale and Description **(by class 8)**
6.	Hardware/Software Specifications **(by class 8)**
7.	Screen Design Specifications **(by class 8)**
8.	Formative Evaluation Plan **(by class 8)**
9.	Flowchart, Format Sheets, and/or Storyboards **(by class 10)**
10.	Client Sign-Off Forms **(class 4, 5, 6, 8, 11, End of Semester)**
11.	Formative Evaluation Report **(End of Semester)**
12.	Project Activity Logs Analysis **(End of Semester)**
13.	Installation and User Documentation **(End of Semester)**
14.	Project Extension Proposal **(End of Semester)**
15.	**15/5s Each Week**

Assessment Criteria

Your individual grade is based on:

 1) Your team project and its documentation (75%)
 2) Your individual posting of content for the course, including 15/5s, desk crits, and service hours (15%)
 3) Feedback from your teammates about your contribution to the overall effort (10%)

An online exit interview will be used at the end of the semester to allow you to comment confidentially on the contribution of your teammates to the project.

Your project and its documentation will be assessed according to the following:

Product Documentation (30%)
- Completeness
- Clarity and utility
- Grammar
- Spelling
- Flowcharts
- Style Manual/Format Sheets
- Storyboards
- Team Web Site
- Commensurate with Industry Standards

Final Multimedia Product (45%)
- User Interface
- Creativity
- Effectiveness
- Team Design Process
- Aesthetics
- Potential for Extension
- Client Satisfaction

All Studio projects must comply with Section 508 of the 1998 Rehabilitation Act Amendments of the Americans with Disabilities Act (ADA). Refer to the section titled "Studio Project Accessibility Requirements" discussed earlier in this handbook. Remember, participants who submit projects not in compliance risk having up to 50% deducted from their respective project grade.

Selection of Project Topics

The Studio experience is based on people working on authentic projects. The selection of projects for EDIT 6210 is therefore an important first step. Each project for this course must involve a client and a team of students with varying degrees of expertise. All EDIT 6210 students are considered "team leaders" who will take on one or more of the most significant team roles, such as project manager, lead instructional designer, programmer, graphic artist, project evaluator, etc.

The responsibility of identifying clients and project topics rests with the students. However, faculty members continually seek external clients for potential projects. Studio instructors encourage faculty members and researchers from throughout UGA as well as external clients to submit possible projects to the Studio website. Students are also free to make contact with a client and to suggest a project topic based on the client's needs. It is possible that some projects will continue over a period of two or more semesters as interest and further development warrant. In a few rare cases, projects that began as an EDIT 6200 individual project have "morphed" into a full blown EDIT 6210 team project. Final approval of project clients and project topics is a faculty responsibility.

Whether or not a certain topic gets chosen as an EDIT 6210 project simply depends on the project attracting sufficient participation by other EDIT 6210 students. The organization of viable project teams is a function of the number of participants enrolled EDIT 6210. Generally, EDIT 6210 teams will have a minimum of 3 members and a maximum of 5. The EDIT 6210 instructor will oversee this process and help the teams, if necessary, to make fair assignments.

Using the "Studio Job Fair", as described earlier in this handbook, the leader of each EDIT 6210 team (in consultation with the client) should prepare a project description to be distributed during or shortly after the first class. The purpose of this description is to solicit participation from other students in the Studio (especially 6200 consultants). The description can be brief or long, formal or informal. For example, it could resemble a job advertisement posted in a newspaper's classified section. Poorly written descriptions risk not attracting participants. These "job ads" can be posted on the EDIT Studio Home Page and on the bulletin board in Room 616.

Team Web Sites

Each project team needs to have its own web site with at least the following elements:
1. Project description (50-100 words)
2. Intended audience
3. Instructional objectives
4. Description of team with team members
5. Links to team members' sections or sites (leadership roles of team members must be specified)
6. Time and place of next scheduled team meeting
7. Weekly "15/5" project reports
8. Project documentation

The project description and instructional objectives will undoubtedly evolve and be refined over the term, so be

sure to update these as needed. The website should include an indication of when it was last updated.

A weekly '15/5' project report for the team should be posted by the project manager on the team website and should summarize where the project stands to date. **Each of the other team members must also post a personal 15/5 report each week to summarize their own work on the team.** These reports should take no longer than 15 minutes to write and no longer than 5 minutes to read (hence the name). Team members, other than the project manager, should post these on their individual web sites. New reports must be posted no later than **8:00 PM each Wednesday** throughout the semester.

The Project Documentation portion of the site will grow over time. As new sections are added, be sure to send an e-mail message to your Studio Manager so she or he will know they need to review your documentation.

The project web site can consist of any additional materials that the team wishes to include, e.g., bios and resumes of the project team members.

Again, **each** 6210 participant is required to maintain an individual web site to document the completion of other Studio requirements (e.g., service, desk crits, 15/5 reports) in addition to the project web site. These individual web pages should be linked from the Team Members page of the group project management site. **Your instructor needs to know clearly how to find your individual documentation of service hours, etc., from the team website or you risk not receiving credit for these activities.**

Project Management

The ability to manage the complex set of variables inherent in completing an interactive learning environment project on time and with high standards is one of the most difficult aspects of this Studio course. For example, successful projects require team members to:

- Address the needs of the client and intended audience;
- Respond to the demands of the media and allow enough time to do adequate development;
- Evaluate and revise the project to work as intended when implemented; and
- Work with the personal goals, needs, schedules, and personalities of all the team members involved.

Project management requires the cooperation and trust of all members of the team, and compromises must continually be made. It is the responsibility of each team member to set aside individual differences, when they arise, in order to ensure that the project's goals are met. Above all else, each member needs to remember that "with responsibility comes authority, and with authority comes responsibility." In other words, one's role on a team denotes certain responsibilities, and with that responsibility comes the authority to make decisions. In cases of dispute, the project manager should be considered as having the final authority on project matters. Each project must have one and only one project manager. The selection of the project manager is one of the most important decisions your team will make.

In the event that a team is experiencing problems that they themselves are not able to resolve or reconcile, it is the responsibility of the project manager to notify the Studio instructors of the problem. The faculty will take whatever steps are necessary to ensure that the team overcomes the difficulty.

Process Assessment

Teams will be given feedback in regard to their progress as observed by the studio manager. This formative feedback will be given from time to time throughout the semester.

Team Meetings

Attendance is mandatory in the Studio throughout the semester for EDIT 6210 students. Team meetings should take place from 7-8 pm during the regular Thursday evening sessions of the Studio. Longer team meetings can be scheduled as needed, but this one-hour time slot should be maintained to enable other Studio participants to attend meetings and to allow the course managers to observe the teams in action on a regular basis.

Up to two weekly 7:00 team meetings during the semester may be cancelled, but notice must be given of the cancellation on the Studio listserv at least two days in advance.

Also, during certain weeks when SIG events are taking place, teams may need to delay their regular meeting time somewhat. These circumstances will be discussed with the teams in advance by the 6210 instructor.

Appendix A

"Desk Crit" Form

Desk Crit Form

Background and Procedures

Displaying your work and getting feedback: Everyone is required to display their work, at whatever stage of development, at least three times during the semester, including at the special "wrap-up desk crit" (aka "dress rehearsal") near the end of the term. Of course, you are free to solicit as much feedback as you wish from fellow students and faculty.

Critiquing other people's work: Everyone is also required to provide others with critical feedback. This is a formal requirement that must be documented in writing. You are required to give written feedback on weak areas of a project and, hopefully, some suggestions on how to improve it. Compliments or comments such as "That's great!" or "Nice work!" do not count. (Everyone is expected to provide a minimum of 4 desk crits of other people's work.) It is important to avoid waiting until the very end of the semester to give desk crits. Consequently, everyone must complete at least two desk crits by October 23, and complete the final two by November 13 (the date of the dress rehearsal). It is also important to remember that desk crits are meant to lead to conversations about design. Consequently, while the review of a project may be done online or without the designer present, the delivery of the information in the desk crit to the designer must be done face-to-face.

Suggestions on what to critique: The project's overall design; instructional design; consistency between instructional objectives and instructional activities; consistency with design models (i.e. events of instruction, ARCS model); project organization, appropriate use of media; aesthetics; user interface; graphic design; to name a few. (Note: EDIT 6190 projects are not necessarily instructional design projects, so consult with the designer as to the appropriate criteria.)

Your Name (person providing critique) _____

Designer's Name _____

Project Title _____

Critique

_____

_____

_____

_____

_____

_____

_____

_____

_____

Remember to make yourself a copy of your critique (for your own records) before giving your comments to the designer. These copies will serve as the documentation at the end of the semester showing that you fulfilled this requirement. Alternatively, you could send your comments to the designer via email, but be sure again to keep a copy for your records.

Appendix B

EDIT Studio Service Log Worksheet

EDIT Studio
Service Log Worksheet
Fall 2008

To receive credit for your service, you must submit each entry of your service log to the EDIT Studio Service Database on the Studio web site by the end of the semester. In addition, we expect a short reflections statement about what you learned from your service experience and you must send the Studio leader a photograph of you in "action" as you are carrying out your service.

Service activity	Service provided to…	Date	Time Spent

Notes:　• A minimum of 10 hours of service is required to satisfy service requirement.
　　　　• Presenting a 1-hour studio workshop or seminar is equivalent to 5 hours of service.
　　　　• Phone number or email address of the student proving the service may be requested by Studio faculty to verify service activity.

Appendix C

EDIT 6190 Reading List

EDIT 6190 Reading/Podcast List
Fall 2008

Design text (to be purchased)

Krause, J. (2004). *Design basics index: A designer's guide to designing effective compositions, selecting dynamic components and developing creative concepts*. Cincinnati, OH: How Design Books.

The readings/podcasts in this first section are available online or in PDF form on the Studio's WebCT website. (These are listed in the suggested order of reading/listening.)

Clinton, G., & Rieber, L.P. (2006). *The Studio Experience at the University of Georgia: An example of constructionist learning for adults*. Unpublished manuscript.

Kapor, M. (1996). A software design manifesto. In Winograd, T. (Ed.), *Bringing Design to Software* (pp. 1-9). New York: Addison-Wesley.

Papert, S. (1991). Situating constructionism. In I. Harel & S. Papert (Eds.), *Constructionism*, (pp. 1-11). Norwood, NJ: Ablex. (This book chapter is available online: http://www.papert.com/articles/SituatingConstructionism.html

Papert, S., (1996). A word for learning. In Y. Kafai & M. Resnick (Eds.), *Constructionism in practice: Designing, thinking, and learning in a digital world* (pp. 9-24). Mahwah, NJ: Lawrence Erlbaum Associates

Gal, S. (1996). Footholds for design. In Winograd, T. (Ed.), *Bringing Design to Software* (pp. 215-227). New York: Addison-Wesley.

Norman, D. (1996). Design as practiced. In Winograd, T. (Ed.), *Bringing Design to Software* (pp. 233-247). New York: Addison-Wesley.

Norman, D. 2004. *Emotional design*. Presentation made at the 2004 O'Reilly Emerging Technology conference. [podcast] Available: http://www.itconversations.com/shows/detail69.html

Jenkins, H. 2004. *Videogames and education*. Tech Nation interview. [podcast] Available: http://www.itconversations.com/shows/detail435.html

Aldrich, C. 2004. *Simulations and the future of learning*. Presentation made at the 2004 Accelerating Change conference. [podcast] Available: http://www.itconversations.com/shows/detail372.html

Chapter 4 of Rose, D.H. & Meyer, A. (2002). *Teaching Every Student in the Digital Age: Universal Design for Learning*. Alexandria, VA: Association for Supervision and Curriculum Development.[On-line]. Available: http://www.cast.org/teachingeverystudent/ideas/tes/

Weigert, K. M. (1998). Academic service learning: Its meaning and relevance. *New Directions for Teaching and Learning, 1998*(73), 3-10.

At least 5 more articles/chapters of your choice. Below are some recommendations and resources.

Lawson, B. (1980). How designers think. London: The Architectural Press, Ltd. (Chapter 3: Descriptions of the design process)

Nelson, H. & Stolterman, E. (2003). The design way. Englewood Cliffs, NJ: Educational Technology Publications. (Chapter 9: Composition)

Rowland, G. (1993). Designing and instructional design. Educational Technology Research and Development, 41, 79-91.

Fiedler, S. (1999). *The Studio Experience: Challenges and Opportunities for Self-Organized Learning*. Athens, GA: The University of Georgia, Department of Educational Psychology & Instructional Technology [On-line]. Available: http://it.coe.uga.edu/studio/fiedler.html

Sims, R. (1995). Interactivity: A Forgotten Art? ITFORUM [electronic listserv]. Athens, GA: The University of Georgia. Available: http://it.coe.uga.edu/itforum/paper10/paper10.html

Dickey, M. D. (2005). Engaging by design: How engagement strategies in popular computer and video games can inform instructional design. *Educational Technology Research & Development, 53*(2), 67-83. [PDF]

Kafai, Y. & Resnick, M., (1996). Introduction. In Y. Kafai & M. Resnick (Eds.), *Constructionism in practice: Designing, thinking, and learning in a digital world* (pp. 1-8). Mahwah, NJ: Lawrence Erlbaum Associates.

Individual chapters from: Winograd, T. (Ed.). (1996). *Bringing design to software*. Reading, MA: Addison-Wesley.

Individual chapters from:Kafai, Y., & Resnick, M. (Eds.). (1996). *Constructionism in practice: Designing, thinking, and learning in a digital world*. Mahwah, NJ: Lawrence Erlbaum Associates.

Individual chapters from: M. Orey (Ed.), *Emerging Perspectives on Learning, Teaching and Technology*. Athens, GA: The University of Georgia, Department of Educational Psychology & Instructional Technology [On-line]. Available: http://itstudio.coe.uga.edu/epltt/

Rieber, L. P., Luke, N., & Smith, J. (1998). *Project KID DESIGNER: Constructivism at work through play. Meridian: Middle School Computer Technology* [On-line], 1(1). Available http://www.ncsu.edu/meridian/index.html

Essays and articles from Dr. Steven Draper's (Department of Psychology, University of Glasgow, UK) web site: http://staff.psy.gla.ac.uk/~steve/

Other articles/essays from ITFORUM: http://it.coe.uga.edu/itforum/

The following is a sample of articles chosen by EDIT 6210 participants for use during their comprehensive exam. You will need to locate these articles on your own.

Brown, J.S. and Duguid, P. (1996). Keeping it simple. In T. Winograd (Ed.), *Bringing Design to Software* (pp. 129-145). New York: ACM Press.

The Cognition and Technology Group at Vanderbilt. (1993). Toward integrating curricula: Possibilities from anchored instruction. In M. Rabinowitz (Ed.), *Cognitive science: Foundations of instruction* (pp. 33-55). Hillsdale, NJ: Erlbaum.

Miller, L., Chaika, M., & Groppe, L. (1996). Girl's preferences in software design: Insights from a focus group. *Interpersonal Computing and Technology: An electronic Journal for the 21st century*, *4*(2), 27-36.

Silber, K.H. (1998). The cognitive approach to training development: A practitioner's assessment. *Educational Technology Research and Development*, *46*(4), 58-72.

Vannatta, R. A., & Beyerbach, B. (2000). Facilitating a Constructivist Vision of Technology Integration Among Education Faculty and Preservice Teachers. *Journal of Research on Computing in Education*, *33* (2), 132-148.

Appendix D

Which 6200 Project Should I Choose?

Which 6200 Project Should I Choose?

Comparing the two different 6200 Projects:

	Learning Software Design & Development Project	**Educational Design & Implementation Project**
Prerequisites	IDD Majors: 　EDIT 6170, EDIT 6190 Non-IDD Majors: 　EDIT 6170, EDIT 6190	IDD Majors: 　EDIT 6170, EDIT 6190 Non-IDD Majors: 　EDIT 6150 or equiv (InTech) *Note: While not technically required, it is strongly suggested that majors and non-majors alike take EDIT 7500 (offered each fall) prior to taking EDIT 6200. If you need technical skills for your project that you do not have, you should consider taking EDIT 6190 prior to EDIT 6200 to build those skills.*
Your Interest	• Using mid to high end technical development skills • Developing web-based learning environments (e.g. tutorials, simulations, games, case-based learning, etc.)	• Using existing or modifying existing technologies for learning • Creating learning units that use technology as a major (but perhaps not only) component • Supporting other professionals' growth around use of technology for learning
Your Long Term Goals	• E-learning developer • Instructional designer • Project manager in business and industry settings	• Better integrator of technology as instructor/teacher • Technology Specialist in K-12 settings • Learning support specialist in higher education
Project Client	Anyone	Instructor or teacher

Project Audience	Anyone	Anyone

Types of Projects	• Tutorials
	• Simulations
	• Games
	• Constructivist learning environments (e.g. problem-based, project-based, case-based)
	• Electronic Performance Support Systems (EPSSs)
		• Activity-based with emphasis on learner engagement. For example:
		  o Webquests
		  o Global K-12 projects
		  o Integration of cognitive tools (Excel, probeware, concept mapping, etc.)
		  o Student construction using technology (video, PowerPoint games, etc.)

Project Specifics	• 30 minutes of instruction
	• Development of prototypes, flowcharts, and storyboards
	• Design documentation
	• Formative Evaluation Report
	  o Alpha testing with target audience representatives
	  o Beta testing with target audience representatives
		• Development of full lesson or unit
		• Design documentation
		• Development of support system for client/implementer(s)
		• Actual implementation in setting
		• Evaluation of lesson/unit
		• May require some development skills (i.e. building a webquest, etc.)

Other 6200 Requirements	• Participate in "On the Boards" meetings
	• Attend 6200 Design Workshops
	• Attend two 30-minute meetings with 6200 Studio Manager
	• Create and maintain a project management website that contains
	  o Weekly reading summaries
	  o Weekly 15/5s (journal documenting progress)
	  o All project deliverables
	  o Developed in Dreamweaver or other professional web-development tool
		• Participate in "On the Boards" meetings
		• Attend 6200 Design Workshops
		• Attend two 30-minute meetings with 6200 Studio Manager
		• Create and maintain a project management website that contains
		  o Weekly reading summaries
		  o Weekly 15/5s (journal documenting progress)
		  o All project deliverables
		  o Developed in Dreamweaver (suggested) or template driven hosting site (i.e. Google Pages)

Other Studio Requirements	Full participation and completion of Studio requirements	Full participation and completion of Studio requirements

Acknowledgements