Media Scholarship
in the Liberal Arts

Final Report

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Hamilton   COLGATE UNIVERSITY   ST. LAWRENCE UNIVERSITY   NITLE

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Media Scholarship in the Liberal Arts, Final Report

Executive Summary

In 2007, Hamilton College, Colgate University, Juniata College[1] and St. Lawrence University received an Instructional Innovation Fund grant from NITLE to explore the potential of moving images to form interdisciplinary connections on liberal arts campuses. This report contains a summary of grant-related activities, case studies of a variety of multimodal assignments, reflections and recommendations from faculty, and a wealth of online resources developed to support media scholarship across the liberal arts curriculum. The collective experiences of faculty, students, instructional technologists, and librarians are synthesized to develop a framework used to analyze critically the value of media-intensive assignments to pedagogy. We explored the impacts on faculty time, student engagement, and institutional resources (personnel and equipment). The relevance of these issues to our peers at other liberal arts colleges, and across higher education in general, is discussed.

Project Goals
The goals of our project as stated in the grant proposal were to:
1. Explore methods of connecting disciplines through pedagogical approaches that enhance or sustain instruction through multimodal assignments.
2. Research and share current expertise in teaching and learning with multimodal assignments
3. Develop models that connect critical and creative learning through interdisciplinary multimodal assignments
4. Develop methods to evaluate a variety of multimodal assignments with standards similar to those for written and oral communication
5. Identify resources to sustain diversity of multimodal assignment models on liberal arts campuses. Based on the needs identified from interactions during this collaborative project, this may take the form of digital asset management strategies for assignment files; a feasibility study for (not actual development of) a consortially shared film clip database, programming database, or student project showcase

Case Studies: Findings, Reflections and Recommendations
The ubiquity of media in society necessitates that we educate our students to be both effective communicators with media and critical consumers of media. To that end, we have been gathering examples of best practices in the use of multi-modal assignments across the curriculum (see Case Studies). These are shared here to assist faculty at peer institutions in their integration of media assignments into their courses and to provide strategies for assessment. Despite the variety of academic disciplines, assignment types, and experience levels represented, the following observations and/or recommendations apply to most of the 15 case studies presented:

1. Multimodal assignments will require extensive time investment by all involved - students, faculty, and academic support staff.
2. Faculty should find or create examples or models of expected outcomes.
   - Preferably, the faculty would create the model outcome using course-based content and the technology work-flows and resources that are available to students at their institution.
   - Academic support staff should assist with the creation of a model and get feedback from the professor on what aspects of the learning experience might be emphasized when working with the students.
   - Develop a rubric for evaluation of student outcomes based on the professor's own experience creating a model project.
3. Assignments should be developed collaboratively with academic support - technologists, librarians, oral communication and writing center experts. Begin this work early, as planning is key to success. Develop media literacy, information literacy, and digital literacy exercises/discussions using course content and examples. Although students are inundated with media messages and with technology, they are generally not savvy about using media and technology to express their knowledge.
4. Structure media assignments as a sequence of learning experiences building upon each other over the course

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1. Personnel changes at Juniata College caused them to withdraw from the collaboration in 2008.

of the semester so that content can be assimilated simultaneously with critical literacies skill development. Structure media assignments across the semester as a series of drafts/versions that students receive feedback on as they develop an understanding of the content and the skills to communicate in various media formats. At a curricular level, attention should be paid to building critical literacies within programs over the course of a student's undergraduate career.

5. Build into the assignment multiple methods and opportunities for evaluating student progress in the stages of a media project (ex: storyboard/script review, original footage or audio evaluation, edited version draft one, etc.). This enables the professor to gauge and guide student understanding and progress. This is particularly important as the emphasis in learning is on the process as much or more than the outcome/product.

6. Consider public presentations of final projects, whether to the class or to the world. This tends to increase the quality of the student work and may also have additional benefits (students perceive their media messages as having greater impact/effect on larger population - e.g. marginalized conflict podcasts empowered student voices in social activism).

At the institutional and inter-institutional levels, what is needed most right now is simply more communication. Faculty, staff, and administrators must be open and frank about what works and what doesn't; how resources can be garnered and used more efficiently; what is practical and what isn't in the near term; and how to plan strategically for a future in which media-rich assignments will surely continue to evolve and will likely continue to become more and more central to pedagogy and scholarship in the liberal arts. We are grateful to NITLE for its support of this project over the last two years, and hope that it has been only one small part of a long-running and broad conversation among colleagues across many institutions.

Framework

When we began this project, Henry Jenkins[1], Larry Johnson[2], John Weber[3] and a host of others who study media and technology in academia were pointing out the need to think carefully about how our curricula need to respond to changing communication patterns among our students[4]. The Net Generation have grown up not only with media rich environments but also with media environments that are interactive. In many cases becoming media authors themselves has changed how students think and engage the world around them.[5] One need only look at the popularity of YouTube to know that these students expect access to information in multimodal forms through wireless networks and they expect to be able to contribute their own ideas to that information. The advent of user friendly and economical digital technologies has made multimodal authorship, including text, images, video, and sound, increasingly accessible. An Internet connection, computer (or cellphone), and entry level software make broad publication and dissemination of information that was once the realm of broadcast journalism possible by the average person.

All of these changes raise exciting and challenging questions for higher education. Chief among them, the understanding that the common vernacular and standards for communication in Facebook or YouTube are not the same as those for communication of knowledge gained in courses or for scholarly publications. As Cathy Davidson has noted, academics are still "Futzing around the edges"[6] in our attempts to come to terms with the effects of new media on our teaching, learning and scholarship. We have not yet generally adopted a set of standards for multimodal communication or even developed a common language across disciplines to discuss teaching and learning that ".. includes creative fluency as well as interpretive facility."[7] In addition to the abilities to write, read, and speak, we have to describe and agree upon the abilities students need to analyze, interpret, evaluate, and create in multimodal forms. We can learn from the discussions of visual literacy, new media literacy, digital literacy, and information literacy that have produced guidelines and identified necessary suites of skills.[8] We still need to consider how to integrate these literacies into our curricula. Considerations of how to do so need to address the dynamic character of combined text, image, sound, color, structure, and duration in the creation and analysis of meaning.[9]

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1. Henry Jenkins, (2006a). Convergence Culture: Where Old and New Media Collide. New York: New York University Press.
2. Larry Johnson, 2006. "The Sea Change Before Us." EDUCAUSE Review, vol. 41, no. 2 (March/April 2006): 72–73.
3. John Weber, 2007. "Thinking Spatially: New Literacy, Museums, and the Academy." EDUCAUSE Review, vol. 42, no. 1 (January/February 2007): 68–69.
4. Henry Jenkins, (2006b)"Confronting the Challenges of Participatory Culture:
Media Education for the 21st Century." MacArthur Foundation White Paper retrieved from
http://digitallearning.macfound.org/site/c.enJLKQNlFiG/b.2108773/apps/nl/content2.asp?content_id={CD911571-0240-4714-A93B-1D0C07C7B6C1}&notoc=1
5. Diana G. Oblinger and James L. Oblinger, 2005. Educating the Net Generation. Educause. E-book at
< http://www.educause.edu/educatingthenetgen>
6. Randy Bass interview with Cathy Davidson, 2009, in "New Media Technologies and the Scholarship of Teaching and Learning: A Brief Introduction to this Issue of Academic Commons. Academic Commons January 2009.
http://www.academiccommons.org/issue/january-2009
7. Larry Johnson, 2006. "The Sea Change Before Us." EDUCAUSE Review, vol. 41, no. 2 (March/April 2006): 72–73.
http://www.educause.edu/EDUCAUSE+Review/EDUCAUSEReviewMagazineVolume41/TheSeaChangeBeforeUs/158050
8. Ron Bleed, 2005. "Visual Literacy in Higher Education." ELI White Papers. August 2005.
http://www.educause.edu/ELI/VisualLiteracyinHigherEducatio/156771
New Media Consortium 2005. A Global Imperative: The Report of the 21st Century Literacy Summit.
http://www.nmc.org/publications/global-imperative
and
Andrea Nixon, Heather Tompkins, and Paula Lackie. 2008. Curricular Uses of Visual Materials: A Mixed-Method Institutional Study. Northfield, MN: Carleton College, Dean of the College Office.
< http://apps.carleton.edu/curricular/support/CUVMStudy/>.
See also see "Resources" in this report
9. Elizabeth Daley, 2003. "Expanding the Concept of Literacy." EDUCAUSE Review, vol. 38, no. 2 (March/April 2003): 32–40.

In the liberal arts in particular, our emphasis on interdisciplinary connections while also creating strong disciplinary practices, affords us great opportunity to bridge the gap between skill development and conceptually sophisticated and multimodally-nuanced communication. We are at the point where we can consider and compare how we are teaching students to analyze the multimodal work of others and also choose the most appropriate modes for communicating their own ideas.

In the past five years, liberal arts campuses have increasingly explored assignments in which students create new assemblages of existing work or original multimedia projects to support research and creative expression. Our goals in this two year project on Media Scholarship in the Liberal Arts were to

1. Explore methods connecting disciplines through pedagogical approaches that enhance or sustain instruction and assignments integrating moving images and multimodal projects[10].
2. Research and share current expertise in teaching and learning with multimodal forms.
3. Develop models that connect critical and creative learning through interdisciplinary multimodal assignments.
4. Develop methods to evaluate a variety of multimodal assignments with standards similar to those for written and oral communication.
5. Identify resources to sustain diversity of multimodal assignment models on liberal arts campuses.

Our goals included the development of assignment and evaluation models that reduce ambiguity within both the structure of multimodal assignments and the evaluation of student projects. We addressed these goals by holding multiple discussions among faculty, staff and administrators from various campuses. We shared our individual expertise to explore instructional approaches that connect critical and creative learning across disciplines. A complete listing of the activities we engaged in during the course of this collaboration is in the "Activities" sections of this report.

In our monthly discussions, Arts, Humanities, and Social Sciences faculty collaborated with academic support to propose methods for integrating multimodal skills in assignments. We repeatedly found ourselves asking these questions: How do we structure learning to achieve specific results in this course or assignment? How will the learning be evaluated? What are the time and resource implications for faculty, students, and academic support staff? What campus programs or immersive experiences will sustain learning in and out of the classroom? Where are we in terms of media scholarship?

Our early discussions exploring approaches for multimodal projects spent significant time reviewing existing definitions of media literacy, visual literacy, and what is meant by "scholarship". We ultimately settled on a working definition of media literacy "as the ability to analyze, evaluate, and produce communication in a variety of forms". Faculty in the arts offered examples of skill sets and lists of criteria for teaching and evaluating student media projects. Our discussions broadened to include questions of how we might target cross discipline criteria for media skills and projects. Given that students need basic literacies with multimodal forms but that all students and projects could not be expected to include the craft of Fine Arts, where and how would we target cross discipline learning goals? As discussions of assignments and learning goals continued and rubrics were developed by participants in this project[11] and by other liberal arts schools[12] we realized that there were distinct similarities in how we defined skills and evaluated learning. Examples include:
• Deliberate, intentional, purposeful, etc. selection/creation of multimodal material appropriately used within the context of the project.
• Evidence of coherent concept, continuous elements, progression in project.

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10. Our grant proposal stated the goal of exploring "moving images" assignments but in our first meeting, the collaboration decided that our goals and interests needed to be broadened to multimodal projects. Including multimodal assignments such as podcasts or research papers with annotated multimedia bibliographies.
11. Link to Schwarzer and Rivera rubrics in this report.
12. Link to Dartmouth in "Resources of this report.

- Evidence of understanding of the aesthetics of the project, the relationship between content and form for particular concepts.
- Evidence of skill and understanding of techniques and mechanics of working with multimodal formats.
- Evidence through citation, interpretation, discussion of the relevance of a particular multimodal project to existing bodies of work.

Obviously, the learning goals go beyond technical proficiency and basic media analysis to include substantive concept development and evidence of understanding how meaning can be conveyed through deliberate structuring of relationships between text, image, duration, and sound.

We then looked to individual courses at our institutions to understand approaches to connecting critical and creative learning through multimodal assignments. We developed a standard list of questions that were answered by professors of these courses and we have included their answers as individual case studies in the following section of this report. Very generally, the results are that these assignments cover a range of aptitudes, require considerable design effort to integrate a critical understanding of visual/aural representation within existing course content, and need specialized resources and services.

Summary observations with examples from individual case studies

Course assignments are corroboratively developed with technologists, librarians, oral communication, and writing center experts (10 of the 15 case studies). Faculty met with instructional technologists, librarians and other academic support before or very early in the semester to develop the assignments, determine resources needed, and structure learning experiences. The resource needs in terms of both instruction and equipment for these types of projects require advance planning and scheduling. Professor Haberkorn states that her Peace and Conflict course podcast "..assignment was only possible through collaboration between four actors: Clarence Maybee (the information literacy librarian), Ray Nardelli and Rich Grant (the media studio mavens) and Tyrell Haberkorn." See also the "Planning and Design Questions" in the Resources section of this document.

Students do not already "know" the technology. Although students are increasingly engaged with technology, they are not savvy with technology when it is incorporated into a learning experience and so need to develop technology and communication skills. Vincent Odamtten reported having to "make students comfortable" with using technology to communicate their ideas. Professors Petrescu and Hauber reinforced the need to have students think carefully about choices in communicating with technology and reflect upon how those choices might be perceived by an audience. Patricia O'Neill had her students learn aspects of the language of film by "remaking" the work of expert directors. Students learn "how complicated the process is" (of filmmaking) but also learn "tools that they can master". Professor Nieves designed the e-Black studies course 'to give students the critical and analytical tools with which to examine, discuss, and understand the ways in which the internet both informs and reflects culture."

Many assignments are structured as a sequence of learning experiences building upon each other over the course of the semester so that content can be assimilated simultaneously with critical literacies development. Examples of this approach and how it might vary are evident in the assignment structures of Vincent Odamtten's Marrow of African American Literature course, Sharon Rivera's Comparative Politics, Mihaela Petrescu's 1920's Berlin and New York, and Margaret Wehrer's Anthropology course. Odamtten's students read and discuss the literature they are to form themes from and to base their own written narrative upon. They then "layer" image and sound into their narrative script and through multiple drafts understand the interplay between these layers. Rivera's comparative politics course is a semester long simulation in which students form fictitious campaign parties based upon the structure of European political parties. Research and development of party platforms is followed by advertising those platforms by constructing graphic identities and campaign commercials. The simulation culminates in a public debate by the party leaders in which the audience "votes" and chooses the campaign winner. Petrescu's course was based on a series of six media assignments "focused on increasing students visual and analytical skills in incremental steps". In Wehrer's anthropology course, the culminating poster assignment was broken into a series

of steps across the course of the semester that included a proposal, annotated bibliography, focus essay, a poster draft (students were required to meet individually for design development with academic support and the draft was reviewed with feedback by the professor), final poster and public presentation.

Professors work through the assignments and develop models of outcomes for their students. Though not possible or perhaps even desirable for all projects, see the needs for collaborative development of ideas and projects in Professor Watts course on Collaboration Across the Arts, many of our case studies include model outcome development by faculty well in advance of students working on projects. Developing models for assignments not only gives students more concrete ideas of expectations but also increases the depth of collaboration between faculty and academic support. Faculty who have experienced the process and technology work flows their students will encounter, are in a better position to work with academic support in tailoring resources to meet their learning goals. Professor's Crespi, Odamtten, and Spring participated in the Digital Storytelling workshop funded by this grant and used these experiences in developing their courses. Faculty also mentioned that the importance of keeping examples of student projects from the first iteration of the course as instructional models in future courses.

Professors develop a rubric for evaluation of student outcomes and/or evaluate learning during multimodal construction placing emphasis on the learning process. Some faculty based their rubrics on their own experience creating models, others borrowed and tailored existing rubrics, and/or collaboratively developed evaluation criteria over the course of the semester. See Margaret Wehrer's "A Good Poster Demonstrates" and Sharon Rivera's Small Group Dynamics and Simulation Rubrics and the comments of Professors Hauber, Odamtten, Nieves, and Watts to obtain a sense of the range of evaluation of process and product.

Deliverables from students go through draft stages with opportunities for revision after feedback from professor, peers, and academic support (Drafts with feedback were components reported in 13 of the 15 case studies). The importance of feedback and the opportunity to rethink, rework, multimodal projects was brought up repeatedly by faculty. These drafts varied from being a series of checkpoints (theme proposal, script, storyboard, first draft of project) to multiple iterations after the first draft. Professors Odamtten, O'Neill, Spring and Nieves observed the need for "lab" like class sessions where students worked on their projects with input from the professor, the other students, and academic support. Peer review and critique were components of most courses through informal (classmates asking each others opinion) and formal methods (structured discussion/critique). In our May 15, 2009 all campus discussion, Suzanne Spring and Amy Hauber pointed out that feedback and peer review helped students work through how their projects might be perceived by an audience. This feedback on the influence of audience perception is analogous to the role of an editor in writing but the addition of visual/aural information with its naturally associated cultural, political, and historical connotations (intended or not) increases the need for draft review to create meaning as close as possible to the students intention. Even in Professor Odamtten's course where students were given a collection from which to select most of the images they would use, he reported opportunities to discuss appropriate image selection based on meaning inherent in the image and the context of the student's narrative.

Public presentation of students outcomes, whether to the class or the world, raises the bar for quality in student work. Public presentation was a component in nine of the courses who contributed case studies. The observation that public presentation may increase the quality of student work is not unique to this study or to multimodal projects. Publication and/or Oral presentation change the nature of evaluation from interaction between professor and student to evaluation by a community of potential practicioners. Public presentations open to a campus or through the internet illustrate both the range and depth of multimodal communication. Faculty attending campus presentations learn about approaches in other courses and gauge adapting similar projects into their course designs. Additional unanticipated benefits to public presentation were observed in Professor Haberkorn's course in that students reported a sense of empowerment resulting from their ability to communicate what they had learned about marginalized conflicts in podcasts accessible to anyone with iTunes.

Multimodal media assignments require extensive time investment by all involved, students, faculty, academic support. Faculty reports of time investment were evenly distributed with estimates at low, middle, and high levels. How time was estimated varied across the responses with some including class time (especially in courses with the lab type class sessions) while others considered only the additional time they spent with students outside of class. Answers to this question also appeared to vary with the number of times the course had been taught and the professors comfort level with technology. Ten of the fifteen courses estimated that student time investment was high for their media assignments. Numerical estimates of the amount of time students worked on their multimodal projects ranged from 15 - 84 hours. Student time investment seemed to vary by type of project but most reported students spending more time working on multimodal projects than on the average paper in part because manipulating multimodal forms required revision and reflection in addition to learning the technology. Time investment by academic support was estimated as high in 11 of the 15 courses. In addition to instruction sessions in research and technology, academic support interactions included repeated course activities as individual or group appointments, series of in-class working sessions throughout the semester and review/feedback on both process and product.

Professors evaluate both process and product in gauging learning outcomes. Nine faculty reported emphasizing both process and outcome. In four cases the evaluation was weighted toward the final product and in two toward process. Evaluation of process versus product was a topic of much discussion over the past two years with the take home point being that both are important because faculty are really evaluating learning. Learning as a function of the process within which it is taking place and externalized demonstration of knowledge is not reducible. More information on how faculty are gauging learning follows.

Emerging Patterns?

Throughout this two year project, we have been attempting to identify what it takes to sustain these multimodal courses on our campuses. The individual case studies are a wealth of information on pedagogical approach but we also wondered if analyzed collectively and semi-quantitatively, patterns might emerge to help us plan for growth of multimodal projects on our campuses over time. In reviewing discussion notes, eight topics were consistently visited in conversation and are listed as vertical components in Figure 1. We asked faculty to compare components of their media assignment to other types of assignments they have given by ranking these components in a Media Assignment Survey. Our goals were to seek verification of recurring discussion themes and to also gauge if any patterns emerged about multimodal assignments in courses. A total of 10 courses responded to this survey from our original 15 case studies. Figure 1 plots and summarizes these responses. We have included graphs of the individual course plots for the 10 courses who participated in the case studies section.
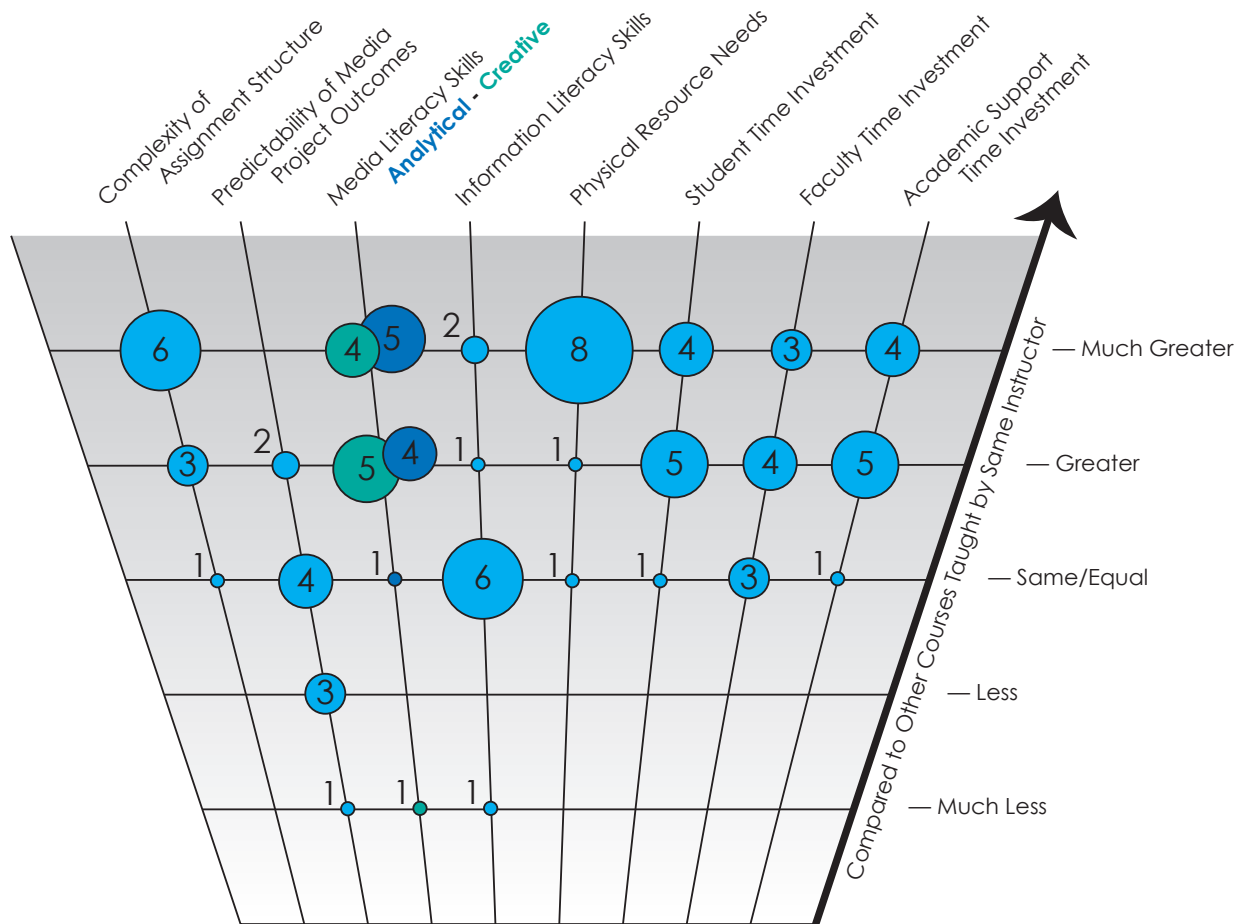
Figure 1. Summary Observations from 10 courses comparing media assignments to other types of assignments by the same professor.

- The number and frequency of interactions in multimodal course assignments was greater (9 out of 10) than for other types of assignments given by these professors.
- The predictability of the range of media project outcomes was variable in these courses. Most faculty attributed the range of outcomes as being part of a normal class distribution and not directly related to the nature of the multimodal assignment.
- Media literacy skills had to be separated into analytical and creative skill sets because faculty viewed analytic media literacy skills as being different from the media literacy skills needed for creative production. Analysis of source, context, and deconstruction of formal elements and principles was seen as a necessary building step to development of creative media literacy skills.
- Nine out of ten courses reported that students needed greater media literacy skill sets to accomplish multimodal assignments than they do for other types of assignments.
- Six out of ten courses reported that the information literacy skill sets needed by their students in a course with multimodal assignments was similar to the other courses they teach. Three out of ten thought the information literacy skill needs higher than for other assigments they give. The courses reporting this were using the internet for much of their media content. One out of ten courses reported much less need for information literacy skills in part because most of the content was provided by the professor.

- The physical resource needs for student multimodal projects are greater than for other types of assignments. Only one out of ten courses found the resource needs of the multimodal assignment to be the same as for other types of assignments. In this course, the students needed internet connections, Blackboard, and Powerpoint.
- Nine out of ten courses reported that students spent more time working on the multimodal assignment than they do for other assignments.
- Seven of the ten Faculty perceived their time investment in multimodal assignments as greater than for other types of assignments. This may be more attributed to the amount of collaboration with academic support than as a factor of the assignment itself. Most faculty report that they invest about the same amount of time on all assignments they give to students. Multimodal assignments tend to include more "checkpoints" and interactions in the process that when tallied are probably equal to the time spent all at one time on a grading a research paper for example (see Wehrer's net estimate). There may be a correlation with the number of times a course has been taught and the perceived amount of time invested.
- Nine out of ten courses report greater time investment by academic support (IT, library, oral communication) for multimodal assignments. Collaborations across the semester with academic support is a strong theme in multimodal assignments and includes student peer to peer instructional support needs as well as interactions with support professionals.

One of our goals in this project was to reduce the perception of ambiguity in evaluation of multimodal student projects. Given that many of our discussions included how faculty were evaluating learning process and product, we also asked professors in these ten courses to literally plot the relative weight they give to process and product in student outcomes.

Figure 2: Distribution of the relative weight given to process and product in ten of the case studies.
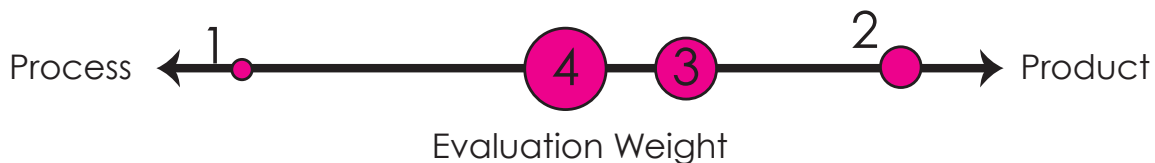
Student Learning

The results plotted in Figure 2., indicate greater complexity in assignment design, greater resource needs, and greater time investment in courses with multimodal assignments relative to other types of assignments by the same professor. What does this translate to in terms of student learning? Student engagement in multimodal projects is commented on by several faculty in our study. Professor O'Neill observed that recreating ".. the look of a professional film gives students and incredible high". Professor Haberkorn states that the "project was successful because students became inspired and passionate -- and when one is passionate, learning is easy. The association of affective and cognitive learning characteristics has been a consistent theme in our analysis of multimodal projects. Professor Odamtten explains,

> "Generally, it seems that the students come to the course with an understanding that the critical essay assignments are especially analytical, objective and not necessarily reflective of who they are as interpellated subjects. However, they assume that the media assignments ae creative, subjective and demand some kind of emotional investment or risk. One of the objectives of the course is to disabuse the students of such notions. By the end of the course, students should recognize that such binary separations are arbitrary, artificial and temporary. The assignments should demonstrate that such boundaries are tactical and that the relationships are strategic to their learning."

Upon reading Bass and Enyon[13], we observed similarities between our project and the learning characteristics reported by the five year Visible Knowledge Project (VKP) <http://digitalcommons.georgetown.edu/blogs/vkp/>. They described:

- "adaptive release" - multimodal projects structured as constructivist based learning experiences promote students ability to work at the edge of their competencies and thereby develop them further.
- "embodied learning" - learning experiences in which students manipulate rich media content taps into affective and cognitive learning processes, with affective learning combining not only emotions but also creativity, and identity.
- "socially situated learning" - social learning in the context of within and beyond the classroom in which knowledge and ideas are negotiated. Practicing discipline based communication and formation of broad communities.

We asked the ten faculty participating in the media assignment survey if they observed any of these same learning characteristics in their students. All ten reported observing "adaptive release" in students learning. Seven of the ten observed 'embodied learning" and eight of ten observed "socially situated learning". Experiences in the fifteen case studies and observations during discussions are that in addition to the engagement factor inherent in the interactivity of multimedia, the process of creating or constructing multimodal projects is a form of active learning that requires the author to reflect, evaluate, change course, and produce communication for an audience.

Finally in considering what is necessary to sustain multimodal projects on campus we must point out the significant contributions of ongoing programs (F.I.L.M.[14], Friday Night Films and the Alternative Cinema series[15]), immersive experience opportunities (John Crespi's Beijing Course[16] in the Case Studies of this report and The Flaherty Film Seminar[17]), and exposure to the perspectives of invited speakers and artists (Scott Pagano & Christopher Willits, see "Events" in this report). We also advocate for ongoing discussions among faculty, academic support and students, such as the Critical Literacies group at St. Lawrence, CEL at Colgate, and HILLgroup at Hamilton. Collaboration across campuses sharing approaches, methods, and expertise was valuable in this project. At our May 15th discussion, we specifically proposed continued collaboration in developing information and media literacy programs and discussions in digital literacy initiatives in our region[18]. Further, sustaining multimodal projects and developing media scholarship requires direct and formal connections to the academic program. Colgate faculty have been developing visual literacy in courses in their Core program. Faculty who participated in the media scholarship project at Hamilton College incorporated much of what we have learned into the structure of a new Cinema and New Media Studies minor with courses beginning Fall 2009.

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13. Randy Bass and Bret Eynon, 2009. "Capturing the Visible Evidence of Invisible Learning". Academic Commons January 2009. <http://www.academiccommons.org/commons/essay/capturing-visible-evidence-invisible-learning>
14. Link to Hamiton's F.I.L.M. <http://www.hamilton.edu/FilmSeries/>
15. Colgate Film Series and Alternative Cinema <http://www.colgate.edu/DesktopDefault1.aspx?tabid=1643>
16. Crespi <http://computing.colgate.edu/itsl/beijing/default.htm>
17. http://www.flahertyseminar.org/?sb=2&mb=1
18. The Horizon Report predicts increasing sophistication in visualization tools and has identified yet again the need for formal instruction in information, visual, and technology literacy as "critical challenges" in academia. New Media Consortium and EDUCAUSE Learning Initiative, The Horizon Report: 2009 Edition (Austin, Tex.: NMC, 2009), pp. 5-7 <http://www.nmc.org/pdf/2009-Horizon-Report.pdf>

Case Studies

The ubiquity of media in society necessitates that we educate our students to be both effective communicators with media and critical consumers of media. To that end, we have been gathering examples of best practices in the use of multi-modal assignments across the curriculum. We asked faculty from our institutions to contribute individual case studies based on a standard list of questions. Their answers are shared here to assist faculty in their integration of media assignments into their courses and to provide strategies for assessment. Summary analysis of these case studies is provided in the "Framework" section. Many of these same faculty participated in a follow-up survey resulting in plots of eight common course characteristics. We have included those individual plots with the case studies where possible.

Course Case Study Questionnaire

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

What are the relationships of the media assignment(s) to the other aspects of the course?

Describe your assignment design/structure.

To what extent does your assignment design address issues of visual/aural literacy?

To what extent does your assignment design address issues of information literacy?

To what extent does your assignment design address issues of technology skills?

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Estimate the time invested in the project by you, your students, and academic support staff.

How many times have you taught this course/assignment? What would you do differently next time?

What is your level of expertise with respect to media technologies and scholarship?

AFRST 304: e-Black Studies
Professor Angel Nieves, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course seeks to introduce students to the theoretical and applied aspects of an emerging sub-discipline, "e-Black Studies," in the field of Black/Africana Studies. The term "e-Black Studies" describes the ongoing application of current digital information technology towards the production, dissemination, and collection of historical knowledge critical to the discipline of Black Studies and to the overall black experience. We will chart the future of scholarship, teaching, and community work through the use of eBlack Studies. We will explore digital culture as it critically interrogates, interprets, defines, and documents the experiences of people of African descent. Applications like Google, Facebook, MySpace, and Second Life will be examined. Students will be asked to build an e-product – either a blog, wiki, web page, or digital archive as part of the applied aspects of the course.

This seminar course explores cyberspace, the most powerful and frequently inhabited site within contemporary culture. Students will explore specific themes such as, identity, community, bodies, virtuality, and sexuality through the lens of critical race theory (CRT) and intersectional analysis.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.
The overall learning goal of this course is to give students the critical and analytical tools with which to examine, discuss, and understand the ways in which the internet both informs and reflects culture.
1. Understand and articulate the current and potential future implications of cyberspace on culture, as well as the way in which culture also impacts the advancement of internet technology.
2. Use theories to analyze, describe, and further develop interpretive and evaluative arguments about the culture of cyberspace.
3. Understand the many digital representations of racial difference
4. Understand and critically evaluate many of the current scholarly topics and debates that occur within Cyberculture studies.
5. Understand the role of the internet and the web in building and maintaining marginalized communities.
6. Understand the challenges of providing greater access to digital media for disadvantaged groups.

What are the relationships of the media assignment(s) to the other aspects of the course?

Media assignments were a critical part of the course, as students were expected to begin developing a working definition of "e-Black Studies" for their own use. The ability to contribute new forms of knowledge through the use of digital tools was critical to their conceptualization of categories of difference.

Describe your assignment design/structure.

The various assignments were structured around the eventual creation of an archive of "difference." Specifically, the archive was for holdings related to marginalized groups in the US and how "difference" could be experienced through the use of videos, photographs, documents, etc. (artifacts) found on the internet. The artifacts were chosen by the students and asked to reflect on their use. Students were encouraged to look beyond race and consider the breadth of identity categories including class, gender, sexuality, ability, etc. At the onset of the course, we expected students might only be able to develop the structure of the actual archive and a plan for archiving available materials on the internet. We did not expect the students to actually build an archive given the various technologies they were expected to learn and apply.

To what extent does your assignment design address issues of visual/aural literacy?

Critical to any understanding of "difference" on the internet requires students to have a very basic skill set in visual literacy. A member of ITS, trained in graphic design, came to our class and discussed the many varying ways in which we might "read" images. Examples from everyday found objects to print media were shown and analyzed for their overt (and even covert) messages/meaning.

To what extent does your assignment design address issues of information literacy?

Information literacy was also significant to this course, particularly as students attempted to understand the way in which information is standardized through categorization by libraries and archival institutions. The "Dublin Core Method" was introduced to students as one way of understanding information – as a tool for knowledge construction and, as used by some, to control the production of new knowledge by certain parts of our society. The "Dublin Core Method" provides a simple and standardized set of conventions for describing objects online in ways that make them easier to find, sort, and collect. We similarly looked at the Library of Congress cataloging system – through its use of "subject headings" for organizing items while providing uniform access and retrieval.

To what extent does your assignment design address issues of technology skills?

The assignment design depended heavily on the development of technical skills, or at the very least, a base-level understanding of what the outcomes might be to any one piece of software or tool. I was also aware that any technical skills needed would only be mastered over time – through the sequence of tools and digital resources being presented throughout the course of the semester.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Students in my course began by using the Learning Objects wiki in Blackboard to generate the text content, Wimba audio boards to create the audio content and Dreamweaver to create the website. Students also included content from activities using Second Life, Blog CFC, YouTube, Google Earth, Refworks, Chinswing (now called Voxopop), and Photoshop. Seven (7) desktop Macs and a scanner were also used throughout the course of the semester.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Project outcomes were evaluated largely on the basis of the overall process. I was much more interested in the kind of learning process students experienced, as they gained technical skills necessary for the course in combination with the weekly theoretical readings and class discussion. I was reluctant to grade each student individually because the students – devoid of any real technical skills at the outset – experienced much the same learning process throughout the semester. Indeed, the learning process is unique in this kind of a course because so many of the skills students initially deploy do not necessarily produce the kind of outcomes one might expe. At the start of the course I anticipated that we might never actually build a site, but would instead develop the overall plan and design for a website that might be realized only after the course's second iteration.

Estimate the time invested in the project by you, your students, and academic support staff.

This is difficult to determine, given the ways in which the course was already structured with lab sessions as part of every class meeting. We had roughly sixty (60) hours of actual class time per student devoted to the project or 300 hours. The five (5) students spent about three (3) hours a week outside of class time on assignments, for roughly fifteen (15) hours a week for roughly fourteen (14) weeks (equaling roughly 210 hours). Staff spent roughly four (4) hours a week for fourteen (14) weeks, between class time, meeting with professor, and working on structuring assignments (equaling roughly 56 hours). In the last two weeks of the course, staff spent an additional twelve (12) hours working with the students. The professor spent sixty (60) hours of class time and an additional twenty (20) hours for additional meetings with staff support, etc. Finally, in the last two weeks of the course, the professor spent an additional sixteen (16) hours, and Library and IT staff expended roughly ten (10) additional hours.

300 hrs – student hours in class
270 hrs. – student hours outside class
78 hrs. – staff
96 hrs. – professor

Total: 744 hrs. The final numbers suggest a great level of efficiency given the amount of work devoted to produce an actual website.

How many times have you taught this course/assignment? What would you do differently next time?
This course was taught for the first time this past spring semester. What I might do differently in a second iteration of the course is to allow for the students to have more time to discuss the implications of the assignments and their relative connections back to the field of Black/Africana Studies. The students were actively engaged in analyzing their experiences of difference, while also attempting to figure out how these might best be represented given the kinds of tools we were exposing them to over the course of the semester.

What is your level of expertise with respect to media technologies and scholarship?
Over the past four years I have been working on a series of digital projects related to my work in southern Africa. I have been building a multi-media archive of the holdings of a small museum in the Black township of Soweto. My experience has been piece-meal, learning much of the technology as I attempt to make sense of the kind of ethnographic work that might best reflect the needs of the community. I have some basic understanding of the tools being used, but am much more familiar with the theoretical application of multi-media projects on the internet.

The website developed by the students in this course can be found here.
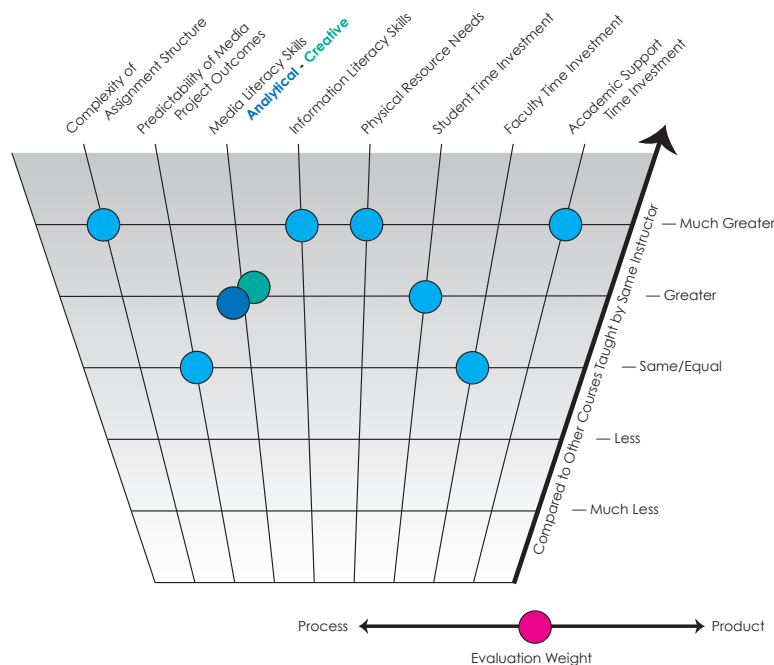
AFRST/CPLIT 255: The Marrow of African-American Literature
Professor Vincent Odamtten, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

Exploration of how African-Americans, in the face of enslavement, exclusion, and terror, produced literature expressing their identities and aspirations. In examining themes such as abduction, separation and resistance, students will assess the inscription of self on the emergent national culture by writers such as Olaudah Equiano, Phillis Wheatley, Frederick Douglass, Harriet Wilson, Frances Harper, Sutton Griggs, and Charles Chesnutt. Traditional written assignments, critical discussion, and digital media coursework in the computer lab are required (1700-1900). Prerequisite, a 100-level English course or equivalent, or consent of instructor. Open to sophomores and juniors only.

Prior to requiring the digital media component for this course, my typical enrollment was between 25-30 students. After requiring the digital media assignments the class size has dropped to 8.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

Both the media assignments and the traditional literary analysis are to encourage the students to more completely and critically engage with the texts. I want them to explore issues of racial, gender and class identities, particularly of African Americans, as slaves and freedmen and women. Hopefully, they will also begin to question the representation of Euro-Americans in the context of America's national identity in the 19th century and beyond. In other words, the assignments demand an investigation of what Stuart Hall and others call the "circuit of culture" (see du Gay, Hall et all, 1997). Such a "circuit" includes the following -- representation-identity-production-consumption-regulation -- a circuit in which all points are interdependent and determining through the medium of language, that is a representational system. This applies in equal measure to what we often separate as text and image.

What are the relationships of the media assignment(s) to the other aspects of the course?

Generally, it seems that the students come to the course with an understanding that the critical essay assignments are especially analytical, objective and not necessarily reflective of who they are as interpellated subjects. However, they assume that the media assignments are creative, subjective and demand some kind of emotional investment or risk. One of the objectives of the course is to disabuse the students of such notions. By the end of the course, students should recognize that such binary separations are arbitrary, artificial and temporary.The assignments should demonstrate that such boundaries are tactical and that the relationships are strategic to their learning.

Describe your assignment design/structure.

Having read the section, chapter or whole book(s), students discuss what they have read, often with a written first response(s) to the work(s) which they keep as a touch-stone or stones for comparative purposes. Post discussion, students are to write 1-2 page narrative on some aspect of the text(s) that especially resonated with them -- intellectually, emotionally, or for any other reason(s). This assignment is also up for further discussion and feedback. After this they are to write a narrative realating what they have read and discussed to the thematic concerns of the course, illustrated with passages from the original text(s) and their own lives. This will be the narrative basis for their multimodal project (part one). This narrative is subject to further revision. Students are then required to gather "images" -- pictures, newspaper headlines, flyers of slave auctions etc -- that illustrate their narrative. Then they are asked to gather musical "texts" that they think illustrate their narrative or parts of it.

To what extent does your assignment design address issues of visual/aural literacy?

The assignment design is driven by visual and aural literacy considerations. The students must begin to make thoughtful choices about the images and sounds that they wish to include. As they repeat and edit, they become more critical and discerning about their choices.

To what extent does your assignment design address issues of information literacy?

In the Fall semester, information literacy was not directly addressed, since a Librarian and I guided students to especially reliable sources, and I vetted what students gathered on their own, before allowing them to incorporate material into their projects.

To what extent does your assignment design address issues of technology skills?

As with the Information literacy issue, there was a significant amount of collaboration between Janet Simons and my students, and then more between myself and the students. Individual technical skills were generally low, with the exception of one or two students; however, both students had to learn to be more critical in the production of their projects.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

The major resource needed if that of regular computer lab time, having that expectation built into the course would be a great improvement.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Both.

Estimate the time invested in the project by you, your students, and academic support staff.
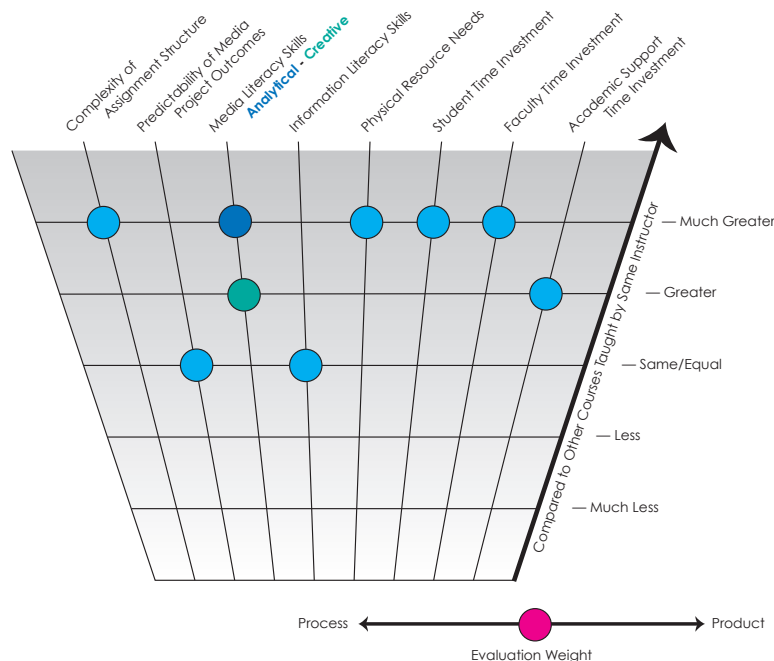
Countless, by all involved.

How many times have you taught this course/assignment? What would you do differently next time?

Once. Include the computer lab time.

What is your level of expertise with respect to media technologies and scholarship?

Intermediate.

An instructor created model, instructor comments and students projects can be found here.

COLEG/CPLIT 300: Women Filmmakers
Professor Patricia O'Neill, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

The history of cinema takes on new dimensions when the focus is on women filmmakers. Their contributions begin with the earliest productions of the silent era; their influence ranges from narrative and documentary to experimental films; and their work raises awareness of the different struggles in women's lives around the world. By raising questions of genre, gender, and cultural identity, this course will investigate alternative histories of cinema and develop new approaches to feminist film theory. Prerequisite, one course in film or permission of instructor.

Enrollment varies from 7 this semester to 20 in other semesters

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

There are two filmmaking assignments. The first is a one-minute film shot in the camera without editing. The purpose is to re-enact the conditions of the earliest silent films called "actualities." This assignment familiarizes the student with the camera and the importance of setting up the mise-en-scene for each take. There is some room for creativity since the students can choose any subject for their one minute shot.

The second assignment is a 3-minute remake of a sequence from a film we have seen in class or another film that demonstrates any of the issues about filmmaking that our course has examined. Students present the original clip and their remake. The goal is to give students hands-on experience of how all of the different elements of filmmaking must come together to create meaning for an audience. This exercise sharpens their critical awareness of film language and in particular how films create expectations about the representation of women. There is nothing creative about this assignment yet students feel that their solutions to problems in recreating the lighting, angles etc require a great deal of creativity on their part.

What are the relationships of the media assignment(s) to the other aspects of the course?

The media assignment make concrete the theoretical knowledge students learn from reading, class discussion and paper assignments.

Describe your assignment design/structure.

ITS gives the students a workshop on how to use the camera and instructions about where and when they can borrow cameras for their assignments. Storyboards and a rationale for choosing a particular sequence to remake is required before they shoot their second films. Another workshop later in the semester reviews the basics of Final Cut Pro and students meet individually with ITS to store, edit, compress and create the DVD for their presentations. Two class periods are given to student presentations of their films, one for the first assignment and one for the second.

To what extent does your assignment design address issues of visual/aural literacy?

Filmmaking addresses visual literacy in a very specific genre. I do not think that learning film language automatically translates to visual literacy in other genres.

To what extent does your assignment design address issues of information literacy?

The students meet with a librarian to develop resources for their research paper. This is not directly related to the media projects and the media projects do not require research, if this is what is meant by information literacy.

To what extent does your assignment design address issues of technology skills?

Learning to use a digital camera and to shoot and edit film that recreates the look of a professional film gives students an incredible high. They learn quickly how complicated the process is but then again they learn that cameras and editing programs are tools that they can master.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

The course requires a room with excellent A/V equipment, black out curtains, and decent screens. This is a huge commitment on the part of our institution. The assignments also require library support for the research paper and ITS support for the media projects, including digital cameras, work stations with Final Cut Pro, professional and student support at night to help students complete their projects.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I mainly evaluated the projects on the finished films and the written introductions that students made to accompany the presentations of their films. I gave them two grades: One for concept and one for technical competency. In the second assignment, because they were working in teams of three, I also asked for individual summaries of their experience in the process of completing the assignment. This was mainly to make sure that everyone had contributed to the project. But it also gave me extra information about what issues were most on their minds and how they resolved them. Since most of my students this semester had little or no experience with cameras and filmmaking I was more lenient in the final grade, although I still noted where they fell short in their conception or execution of the projects.

Estimate the time invested in the project by you, your students, and academic support staff.

My students and I and the support staff met outside of class two hours for the first workshop. The students spent time (probably at least a 1/2 hr and maybe more) setting up and shooting the 1 minute film. They met with ITS to download their films for presentation.

For the second assignment, my students met with ITS during a time when we would usually be watching a film to do their editing workshop. The students put enormous effort into scheduling, setting up, shooting and editing their remakes. (My guess is 20 hours for each student since they did work as teams on the entire process) I do not know how much time they spent with ITS interns or staff to complete their projects.

How many times have you taught this course/assignment? What would you do differently next time?

This is the first time I have focused this course on women filmmakers but it is the fifth or sixth time I have given these assignments. I will not change the assignments but I need to do some extra work on connecting the assignments to the ideas and themes of the course.

What is your level of expertise with respect to media technologies and scholarship?

There was a time when I felt fairly confident of my knowledge of the camera and iMovie. But my knowledge of Final Cut Pro is negligible. I have lots of theoretical knowledge of film technique and film history. I have published papers on film and made a couple of presentations on media and pedagogy.

Previous iterations of this course including an instructor created model, instructor comments and students projects can be found here.
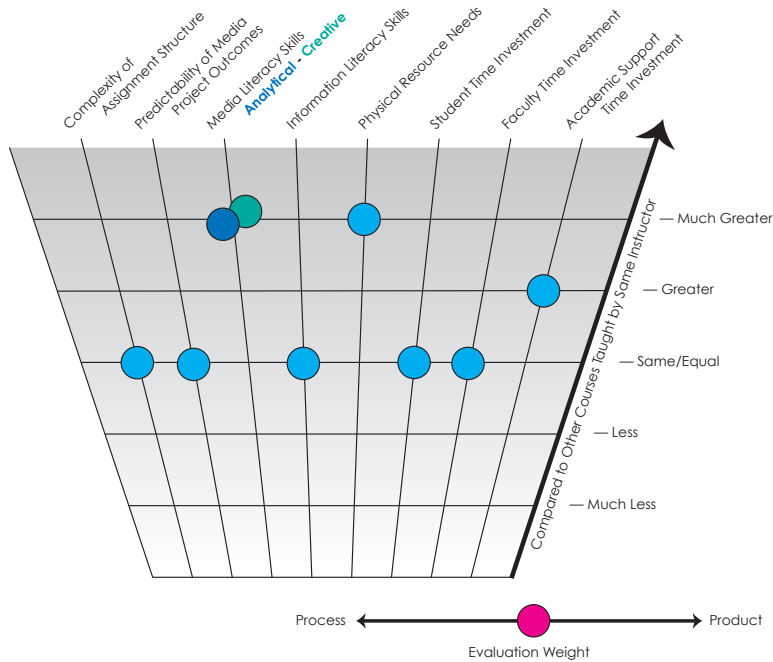
The instructor's essay on this course appears on the following pages.

Patricia O'Neill
College 300: Women Filmmakers
Spring '09 (enrollment: 7)

Course Description: This course traces film history from the silent era to contemporary world cinema via the work of women filmmakers. For the most part we will focus on women who directed their films but in some cases these women were more important as actresses or scriptwriters. At all times and in many parts of the world, women have participated in the development of film technique and introduced themes and points of view that contributed to film's importance in popular culture, education and the fine arts. By juxtaposing narrative to experimental and documentary films and by looking at films made by women from countries around the world, we will consider the role that film has played in the lives, consciousness, artistic expression and political activism of women for over a century. Readings in film criticism and feminist film theory will focus our attention on how women revise, complicate, or contribute new knowledge to our understanding of film history and film culture. There are two filmmaking assignments for the course: The first is a one-minute silent film, which will familiarize you with the camera and the techniques of early cinema. The second film assignment will require that you work in teams to script, direct and shoot a three-minute film. This may be a shot for shot remake of a sequence of a film we have viewed in class, a shot for shot parody of a Hollywood film, or a documentary or experimental film in the style of one of the directors we have studied. This assignment will not only provide hands on experience in the set-up, shooting and editing of a film, but also develop more critical awareness of the ways in which films create meaning through their techniques.

The first writing assignment helped students articulate the relations of formal technique to narrative structure in the films we watched. The second writing assignment was preceded by a meeting with the librarian who helped them locate sources for a research paper in which they compared and contrasted two directors' films. Two workshops were also provided by ITS: one on the camera and one on editing their work. The film assignments also required storyboards and a rationale for choosing a particular sequence to remake. Most workshops were scheduled during class time or the time on Wednesday that we had scheduled to view feature films. Scheduling is the biggest problem for media intensive courses. Students always complain that they need more time for papers or media projects, but the real crunch came when they needed to meet as a group with an ITS person.

The one-minute actuality needs better preparation next time. Usually this part of the class is easy for students to understand because we cover the period of actuality films in class beforehand. But this time we jumped in at a slightly later date when narrative was already the main form of cinema. So students tried to make one minute narratives by stop action shooting. Pace and timing became a bigger issue than they should have been. The 3-minute remakes were better because they presented the original clip and then their remake. It was absolutely clear what was working and what wasn't. The main struggle was with lighting and also camera angles. Working through these technical problems with a clear goal before them was very exciting to them and to me. Their thinking about

how the formal aspects of the filmmaking process also interpret the story and characters and meaning of the film as a whole was still weak. This will be something to work on next time.

Because the group was divided into two production units, I did not worry about developing an elaborate evaluation form. Also, I knew Janet would be at the presentation to help evaluate the technical competence of the remakes and I also invite other faculty and staff to view the work and comment on it. I recommend having outside evaluators included in the process. They offer a fresh perspective on the students' work and they usually guarantee a bit of objectivity in the grading process, at least as far as the students are concerned. Because they turn in a copy of their films and a written statement about their goals and individual summaries of their work on the film, I have plenty of evidence by which I can judge their commitment, the process, and the product of their efforts. Gathering all of these materials might be more difficult if the course grew to 20-30 students and 10 or more film projects.

I invested very little extra time in the film projects this year. Usually I attend all of the workshops but I had to miss one this year. Janet and ITS handled most of the calls for help with shooting and editing. The students had trouble with rounding up other students to work as actors in their films. In one case this really held up a group and they decided to change their project to focus on a different film with fewer actors. This setback affected their schedule for shooting and editing and they complained about the lack of time to complete the shooting to their satisfaction. But this is not really a problem with the assignment. Next time I will warn them of this potential problem –of recruiting actors— but I do not think they need more time to complete the assignment.

WRIT 222: The Narrative in New Media
Professor Suzanne B. Spring, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course immerses students in the study of narrative craft, grounding students initially in the print essay tradition, but soon departing into multi-media narrative forms, including the audio essay, the serial blog essay, and the video essay. A central premise for this course is that every narrative--every story--inquires into both experience and ideas, and that writers compose not just what they know but in order to know, articulating these experiences and ways of knowing to chosen audiences. Thus, this course asks students to mediate the "subjective" and "objective" positions of the writerly "I" and "eye" in an effort to invites readers to see anew and to read and experience stories through aural and visual media. As a workshop-based course, students are expected to circulate their writing-in-process to each other--and their completed texts to various public spheres. No previous expertise in audio or video composing is necessary. Prerequisites: none.

The cap for this course is 15; it was over enrolled at 17 in Spring 2009, with a long waitlist, when the course was taught for the first time.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

The overall learning goals are the same for all three new media assignments (the serial blog narrative, the audio narrative and the visual narrative). They include the following:
- to see a narrative experience or subject in new ways and from a variety of angles
- to employ narrative craft and technique in composing a piece that evokes this "newly seen" experience, person or place
- to "read" and "interpret" audio and visual media assets in their capacity to fulfill, and transform, the conventions and characteristics of textual narratives
- to work recursively as both reader and writer in writing (the five canons) and workshop (drafting, peer critiquing, revising) processes and to reflect critically how the processes inform each other
- to gain fluency with aural/visual literacy as well as new media tools and concepts (digital literacy) (this fluency was largely achieved through students' close collaboration with Ray Nardelli)

What are the relationships of the media assignment(s) to the other aspects of the course?

Since this course is a course in new media, the media assignments are central to the course and cannot be considered separately. Since the central work of the course is to apply, adapt, and re-theorize the textual narrative form as it transforms in dynamic relation to new media, all work in the course is designed to aid in this kind of inquiry.

Describe your assignment design/structure.

The assignment structure for this course is a scaffolded structure: the assignments are sequential and are designed to aid students in gaining narrative expertise and fluency. We begin with composing textual narrative forms in a blog (posting) format and student writers engage with various narrative forms (which they have been studying through published narrative texts) and various narrative approaches to narrative composing, from word to sentence to paragraph levels; blog posts occur once each week for twelve weeks. At about week three, we begin work on the audio narrative, further building on narrative craft, yet centrally considering how sound composition, particularly through the spoken, conversational voice (a central characteristic of textual narratives), shifts in the audio format. The audio narrative is based in interview work of a narrative subject and the "narrative I" is negotiated as a predominantly subjective or objective narrator. Student writers compose a narrative frame that weaves in audio clips from their interviews. The third assignment of the visual narrative draws deeply on the audio assignment, but shifts to consider visual composition, particularly the ways that

visual forms contribute to the work of gathering and crafting documentary details, which make the narrative come to life. In the last two weeks of class, we return to the serial blog and engage in peer critique and crafting of a final serial blog piece, number #13.

To what extent does your assignment design address issues of visual/aural literacy?

This course assignment design addresses aural and visual literacies in depth. Substantial time in-class is spent introducing aural/visual literacy concepts and theories, particularly the kinds of logics and interpretive structures that aural and visual modes demand; listening/viewing and analyzing narrative craft in audio/visual narratives; and discussing and peer critiquing student productions of audio and visual narrative clips.

To what extent does your assignment design address issues of information literacy?

The assignment design does very little at this time with information literacy. Students are required to undertake research for each assignment, but most of the focus thus far has been on what might be considered ethnographic or journalistic research, seeking information from human sources through interviews. Some projects required research in more traditional text or archival ways and I guided students in this regard though most of them did the work on their own.

To what extent does your assignment design address issues of technology skills?

The course is structured to introduce students to Audacity, Photoshop and Final Cut Pro during class time; two class sessions are committed for each of these tools for a total of six days in a computer lab.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Historical/theoretical introductions to the narrative tradition along with example narratives; computer lab equipped with the media tools of Audacity, Photoshop and Final Cut Pro; ITS expert and lab instructor Ray Nardelli; one student worker (hired by my department) with expertise in audio composing and editing; several student workers (hired by ITS/Ray Nardelli) with expertise in Final Cut Pro (they manned a media support desk Sun-Thurs 7-10 pm).

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I evaluate the three assignments according to rubrics designed specifically for each individual assignment. For each assignment, I introduce the rubric early and students are asked to answer a series of questions designed to evaluate their peers' ability in a first polished draft to fulfill the rubric criteria in a 1-2 page peer response letter. As well, students compose a rhetorical analysis that accompanies their final polished draft of the assignment; this analysis demands that they articulate how their piece fulfills the rubric's criteria and how the demands of their particular composition may even push past the limits of these criteria, introducing/re-theorizing the narrative as it takes form in relation to new media.

For each project, the final grade is largely product-oriented, though process is somewhat accounted for in terms of student writers' articulation of the process in their rhetorical analyses. Process is more fully accounted for in students' participation grade, which is based on several assignments: 1) peer critiques; 2.) in-class workshops; 3.) blog entries; and 4.) the composition notebook (in which they do in and out of class narrative and figure of speech assignments).

Estimate the time invested in the project by you, your students, and academic support staff.

The time commitment for this course is extensive. The reading load is kept relatively light since the work of composing these three pieces requires much in-class and out-of-class time. I would estimate, however, that if students devoted a minimum of six hours/week out-of-class composing time consistently over the course of the semester, they should have ample time to complete each project, with perhaps an additional three-six hours extra required per assignment. Students who struggle with technology or put off their assignments until the last minute and/or do not take advantage of the student workers' expertise will likely find that the out-of-class workload seems excessive.

How many times have you taught this course/assignment? What would you do differently next time?

Spring 2009 was the first time I taught this course in its current form (however, I had previously been slowly incorporating new media assignments in a "Personal Essay" course, WRIT 231, in Fall 2006 and Spring 2008). I would do many things differently. In the next iteration of this course, I will foreground more peer critique much earlier on in the serial blog assignment; I will bring in student examples in clips and full narrative pieces from this Spring 2009 course as a means for current students to study successful and not-yet-successful narrative craft; I will augment our considerations of narrative craft through other narrative traditions besides the textual narrative tradition, particularly through narrative film-making (especially documentary) as a means to think about how the forms students are creating are in dialogue with these other narrative traditions; I will lead students more fully through their research inquiries in information literacy; I will try to obtain computer facilities for one class meeting per week, which will aid us immensely in working in more hands-on ways in-class with the cultivation of narrative craft in new media.

What is your level of expertise with respect to media technologies and scholarship?

I am very new to media technologies and scholarship. Beginning in Fall 2006, as I was developing a new departmental course WRIT 340: Visual Rhetorics, I read broadly in the subfield of Visual Rhetorics (my own specialty in my field is in the history of rhetoric, specifically in antebellum women's letter writing in the U.S). I taught WRIT 340 in Spring 2007 and Spring 2008 and this grounded me in Visual Rhetorics and its relations with intersecting studies in semiotics, film and media studies, cultural studies, socio-linguistics and literacy studies. Through an Innovation in Technologies Grant, I attended the Digital Media and Composition Institute at the Ohio State University in Summer 2007, gaining elementary expertise in digital composing in different new media technologies and pedagogical approaches; I then began to implement the use of new media technologies slowly into nearly all of my courses. Subsequently, I became involved in our NITLE grant project, took part in the Digital Storytelling Workshop in Summer 2009 and designed this new departmental course WRIT 222. My level of technical expertise is still rather elementary, but I have gained independent working knowledge with new media tools such as Audacity, Photoshop and Final Cut Pro.
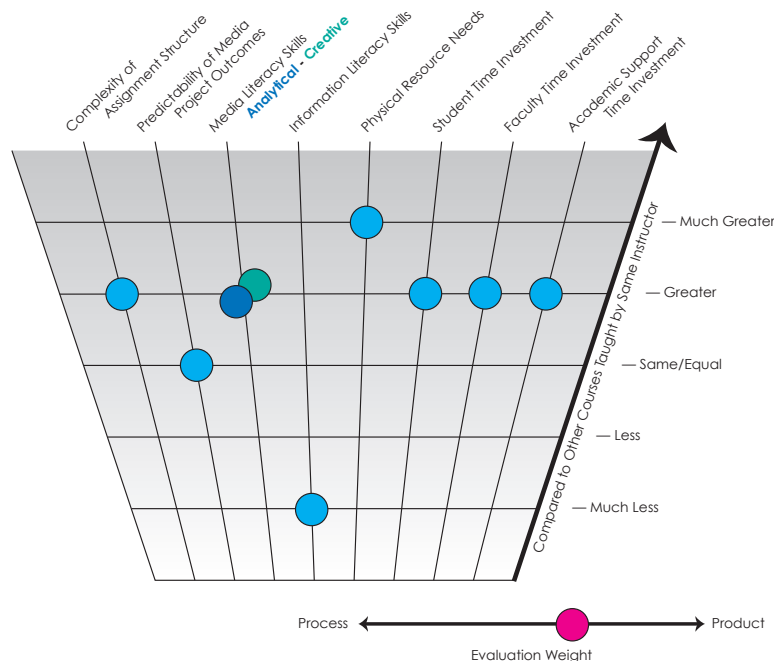
FA/MUS/PCA 270: Collaboration Across the Arts
Professor Chris Watts, St. Lawrence University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

The direction of this course is determined largely by the unique combination of students who participate. Students form groups of two or three to work on a collaborative project of their own design reflecting their collective interests. For example, a pair of students may create a multimedia work that draws connections between image and sound. Class sessions feature group critiques of works in progress, study of example works, discussions of relevant aesthetic issues, drawing connections across media and strategies for collaborative work. Typical enrollment: 12

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

The primary learning goal of the assignment is that students will learn to work corroboratively to accomplish something they would not likely accomplish alone. Most of the time, students also experience significant gains in new technology skills or deepening of existing ones. As in many courses about art and ideas, however, much of the learning that takes place in this course is not (and should not be) prescribed in advance (see the writings of David L. Miller for more about this if you dare). More than any other course I teach, this one is open to many directions.

What are the relationships of the media assignment(s) to the other aspects of the course?

The assignment is the centerpiece of the course, and most of the work in the course is directly related to the completion of this assignment in some way – historical context, theory, aesthetic sensibilities, skills acquisition, etc.

Describe your assignment design/structure.

Beginning around the third week of the semester, the students begin to form small groups based on their interests and begin to formulate a plan for a multimedia project. Through conversation with one another, the class at large, and the instructor, each group develops an idea for a project and a strategy for executing it. Students receive introductory training for the various technologies that may be necessary, and make decisions (in further consultation with the instructor) about what seems most practical and appropriate. They then proceed with the project, continuing to receive technological assistance as needed and regularly sharing work-in-progress with their classmates. Concurrently, the class works through theoretical material and example work to better contextualize and critique their own projects. As the end of the semester nears, the class mounts a public presentation of their work, also fielding questions from the audience about how they accomplished their work and why.

To what extent does your assignment design address issues of visual/aural literacy?

Because the class is quite small and the assignment so open-ended, discussions of and training in topics related to visual and aural literacies can be provided on a just-in-time basis. Admittedly, this requires reinventing the wheel for every iteration of the course, and places a substantial burden on both the instructor and the students to make sure that crucial pieces are being addressed. The results have often, but not always, been positive.

To what extent does your assignment design address issues of information literacy?

see above

To what extent does your assignment design address issues of technology skills?

see above

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

It's impossible to know in advance. This is one of the most severe limitations of the project, but the circumstances allow for it (i.e., the instructor is proficient in dozens of digital media software applications and is the faculty director of the facility that supports the course). Not an advisable undertaking for instructors with any reservations about their proficiency with the available technology.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Because the assignment is so open-ended, it has proven difficult to develop a generic rubric for assessment. The instructor develops a customized rubric for each of the small teams, with the elements to be evaluated falling in the following broad categories: content, production, rhetorical strategy, group dynamics. Each student receives written comments – some directed toward the group and some toward the individual. Each group member does not necessarily receive an identical grade.

In the end, process is weighed much more heavily than outcome.

Estimate the time invested in the project by you, your students, and academic support staff.

The time investment varies considerably because of the extent to which the projects vary. Faculty and student time commitments likely exceed what they devote to any other single project in the semester; staff time commitments are minimal because of the instructor's relationship to the resources. The staff time commitment would certainly be substantial if this were not the case. Student staff provide basic-level support for these students and others during a scheduled 40-hour window each week.

How many times have you taught this course/assignment? What would you do differently next time?

I have taught this course and assignment 4 times. I continue to look for additional ways to force the projects to come together earlier in the semester, so that we have enough time at the end to reflect on what has taken place and critique both process and outcomes as a group.

What is your level of expertise with respect to media technologies and scholarship?

I consider myself to be an expert in working with media technologies, both in my own work and in the classroom.

Projects for this course were created in St. Lawrence University's NCAT.
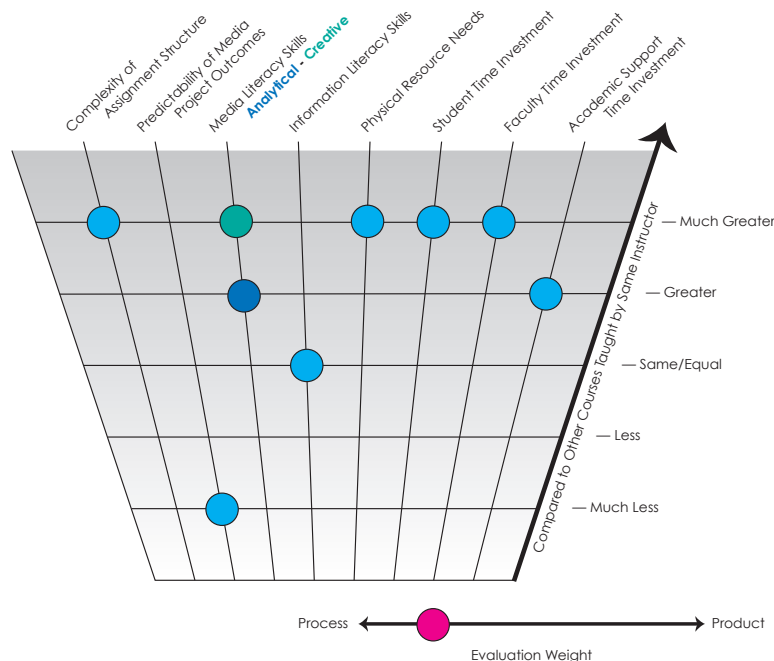
ART 247: Digital Media and Culture
Professor Amy Hauber, St. Lawrence University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course is an introduction to the digital medium concentrating on its capacity to convey artistic concepts through the interactive and multimedia capabilities of the Mac computer. The evolution of technology, ideas, contemporary art discourse, visual culture and the digital medium will be examined through lectures, readings, discussions, and hands-on experience. Near the end of the term, after experimenting with available software, students will select the application and form (e.g. still, video, digitized film) to best express their personal statements then plan and produce a final project.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

All of the assignments have both analysis and production components and the learning goals are intended to be intertwined for each. For instance:

Social Software/BLOGGING - PRODUCTION

creative production - create a personal blog that you will maintain throughout the term as well as your own youtube, delicious, flickr accounts linked to your blog.

GOALS: get student familiar with WP blogging software and understand the basics of blog designs and functionality.

Social Software/BLOGGING - ANALYSIS

look at a very wide variety of blogs, news, entertainment, political, personal, and even the youtube-famous Amanda Baggs' autism blog and her attendant video. Attempt to get students to think critically about the uses of blogs, both in reality and other future potential uses. Get students to consider how this type of communication is different that others IE. facebook, email, websites, written letters, codex, etc.

Encourage students to consider the potential for personally detrimental effects/outcomes of social-software. Critically examine the notion of authorship and audience and how these are changing as communication changes.

What are the relationships of the media assignment(s) to the other aspects of the course?

In the above case, the students' blogs function as a complete and reflexive portfolio/document of the course. All of the student work, the actual produced work and then reflections on the work are contained within their blogs.

Describe your assignment design/structure.

I am not sure how to answer this.

In general, for this beginning-level course, the basic structure is this:

1. give students software documentation for the particular project and then

2. demo the software once while they are just watching me, and then again immediately after while they follow along. The demos are short and just cover the basics.

3. give the students an assignment that will force them to learn the basics of the softrware and introduce the theoretical component after they have completed the first, cursory assignment. Give them a reading, etc., and

4. have them begin on a more complex and self-directed project.

5. at the end of the particular software unit there is critique and discussion and reflection on the theoretical issues posed earlier.

To what extent does your assignment design address issues of visual/aural literacy?

the analytical/production assignment for BLOGGING:

I am not so sure that this happens in this assignment. This assignment is basically more of an exercise in "exposure therapy" hahah to get them to realize the immense use/variety/potentials for blogging and social software in general.

We do not go into much analysis of actual images/meaning in this one.

To what extent does your assignment design address issues of information literacy?

In all the ways noted in the box above. It does this very very well.

To what extent does your assignment design address issues of technology skills?

Again, this assignment is more about exposure and demystification, more than anything0. There are not many skills needed to set up a basic blog/youtube/flick account.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Almost none. The lab with macs, an internet connection to show related videos and blogs, etc.,

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I evaluate the students' blogs by these criteria:

a. how much they use the blog, both as assigned for reflection and posting their finished projects and also for their own use/investigation (they are encouraged to do this from the beginning).

b. how involved they get in designing/personalizing/using their blog to reflect something about themselves.

c. if they create a significant level of complexity using the blogging tools that are available to them.

d. how well they follow instructions.

1. For instance they are asked to post all images to flickr first, then resize the photos and embed in their blog. Many students were just too lazy (I guess??) to do this. And of course they ran out of server space mid way through the term.

2. if their links work, etc.

Estimate the time invested in the project by you, your students, and academic support staff.

ME: almost none. the amount of time it takes to demo, and work out their kinks. I have done this before.

STUDENTS: hard to estimate, they are using this throughout the term.

ONGOING ME: Lots of time (3 hours a week, conservatively) when giving feedback on their blogs via blogging outside of class.

How many times have you taught this course/assignment? What would you do differently next time?

Three times.

The only thing that I will do differently is test the students on their knowledge. They will do almost nothing if not threatened with a test. (depressing).

What is your level of expertise with respect to media technologies and scholarship?

I would say my level of expertise is moderate (on the high side)??

Like on a 1-10 scale, 10 being the most "expert" I am about a 7-8.

I am very good at some technologies/theories and can fairly easily feel my way through others that I am less familiar with.

An instructor created model, instructor comments and students projects can be found here.

The instructor's essay on this course and assessment of media projects appears on the following four pages.

Amy Hauber
TRANSITIONING TO A POST-LITERATE 'ACADEMY' via new guidelines for media projects
AKA, media-based courses and projects in higher education: responsible preparation, expectations, dialogue and assessment…and other thoughts

My recommendations to instructors who wish to teach projects or courses with "beyond text based media":

OBJECTIVES
As much as is possible, state basic course or assignment objectives within the syllabus with the acknowledged possibility of fluid and collaborative change of these objectives. These should include both theoretical and practical objectives.

> EXAMPLE: digital imaging and resolution, learning PS, etc.

> Practical:
> In addition to the image that you make based on xyz instructions, you must also learn and understand the concept of image resolution in it's various forms. This includes monitor screen resolution, web resolution, raster vs. vector images, print resolution and print sizing and how to use resolution settings in all of the programs we learn in which these issues are important.

> Theoretical:
> How is the data that comprises a digital image different than the data that comprises a physical or analog image? Consider as many actual and theoretical implications of these differences from an individual and societal level.

PREPARATION

In order to fully understand what you, the instructor, are getting into (on all levels) you must first actually do the work that you are asking your students to do. Not only is this practical in the long run, it is the only way that you will be able to effectively teach the media of your choice while realizing the media's theoretical/structural implications which can not be separated from it's practical use.

Remember: "The medium is the message," Marshall McLuhan

METHODS OF ASSESSMENT

Assessment should be collaborative so that we can begin to move away from the historically top-down methodology of the "academy" that stands in direct opposition to digital media its transformative effects on our definitions and conceptions of social structures and hierarchies. Another reason to be wary of things such as rubrics within the context of digital media is that rubrics imply that the most important learning experiences are the ones that the teacher has anticipated ahead of time. This appears to be severely limiting to our freedom of thought and discovery and can imply a definition of education and/or knowledge as a discrete checklist.

However, since the "academy" is an institution invested in and defined by top-down systems, and therefore naturally requires top-down assessment, the way that I have handled this is by collaborating with students when it is time to turn in grades. I use the following language and general (and some may rightly argue vague) breakdown of grade- and performance-value.

The process goes like this: During the terms students are asked to be continually reflecting on their work, their investment, their progress and themselves as people. During this time, they receive continual feedback from me, but not much in the way of formal assessment. This is normally via my posting to their blogs.

At the end of the term, the student turns in a digital portfolio of their work and writes a thorough self-assessment essay that addresses their performance in the course and what they have learned. The self-reflective essay must include a proposed final grade based on the crude grade breakdown (below). This system is my best attempt at being more authentic in assessment, more empowering to the student, more cognizant of a student's individuality and more open to discoveries, learning, new ideas, etc. that no one could have anticipated.

Once the student submits their portfolio and self-reflection essay, including a proposed final grade, I meet with the student individually either in person or online to discuss any discrepancies that she and I have. We discuss until there is agreement upon the final grade. There has rarely been a student who proposes something outrageously inappropriate or attempts to manipulate my open system of dialogue and grading, but when it has happened, and if the student persists, I draw the line, the discussion ends, and I assign the grade that seems most appropriate to me.

> EVALUATION LANGUAGE FROM MY SYLLABUS
> HAUBER, DIGITAL MEDIA SYLLABUS
>
> CRITERIA FOR EVALUATION:
>
> GRADING
> You will receive informal feedback from me while in the studio, during critique, occasional written feedback and substantive feedback at Midterm and then Final. Your final grade will (roughly) be based on the following:
>
> Conceptual development of/articulation of intention of individual projects 20%
>
> Execution of individual projects: appropriate craftsmanship, etc. 20%
>
> Constructive and insightful class participation 20%
>
> Final Project 20%
>
> Your completed BLOG/portfolio 20%
>
> What is important for success in this course?
> Time spent on your work. Please expect to spend about 6 hours of work per week outside of class on this class. Craftsmanship and execution, conceptual development

(where appropriate), mindfulness, personal investment, and demonstrated growth over the term will all play a role in your final grade. Completion of all projects is required for a passing grade, as is regular attendance and constructive, thoughtful participation that demonstrates that you have been understanding and considering the demos, critiques, readings, videos, discussions, etc.

BREAKDOWN OF GRADING for your self-reflection and self-evaluation *

4.0 or Excellent
You fulfilled every part of the assignment according to its objectives and you made your work more interesting and complex through thoughtful reflection, work and revision. You basically created something extraordinary.

3.5 or Intermediate between Excellent and Good
You fulfilled every part of the assignment adequately, and also did some parts extremely thoroughly and well.

3.0 or Good
You fulfilled every part of the assignment adequately (no mistakes).

2.5 or Intermediate between Good and Satisfactory
You touched on every part of the assignment with the approach overall, but your final project was not sufficiently complete or challenging to warrant 3.0. Or, you neglected a minor part of the assignment, but did the rest at 3.0 or higher quality.

2.0 or Satisfactory
You touched on every part of the assignment with the right idea or approach overall, but your project was not sufficiently complete or challenging to warrant 2.5. Or, you neglected part of the assignment but did the rest at 2.5 or higher quality.

1.5 or Intermediate between Satisfactory and Lowest Passing Grade
You made a serious effort and your approach overall was on the right track but there was at least one serious mistake in your process, technical or otherwise.

1.0 or the Lowest Passing Grade
Although you created something with some positive points, you either did not address the assignment's main technical and conceptual objectives, or did so incorrectly.

0.0
Failure

* this system of grade-value was appropriated with permission by the original author, Dr. Laura Rediehs, Associate Professor of Philosophy at St. Lawrence University and an advocate for grade reform, alternative and non-binding grading and non-violence in general.

EXPECTATIONS and other THOUGHTS:

The type of collaborative assessment outlined above requires loads more time, communication and commitment than fact-based grading.

The type of preparation proposed above also requires more time and commitment by the instructor, but this is only responsible and it will ensure that your institution's technical services do not get overwhelmed with requests to, quite honestly, do what the professor should be responsible for doing. Not requiring faculty to be responsible for this experience and knowledge is akin to treating media technology like a new-fangled typewriter that will jazz up usual course content and maybe add superficial value to the student's experience and boost professors' course evaluations.

I wonder what would be so wrong with requiring faculty to submit a request for support to the information technology staff along with documentation of their knowledge and experience of the media? If anyone, aside from the individual faculty member, is responsible for educating faculty on media processes and theories, it is the faculty's department. Academic departments routinely send their faculty to conferences and workshops for professional development. This should be the standard in this realm as well.

Additionally, it seems to me that the responsible instructor should not be teaching media without a reasonable understanding of the media's theoretical implications. Some say that our students are already and unwittingly post-literate. It is true that they are the first generation that has lived lives of near total immersion in electronic media. Perhaps this is why they, too, are so ambivalent when it comes to educational rubrics and the like. Give students strict rubrics and they say they want more expressive freedom (desire for a bottom-up structure). But they are also ambivalent when given expressive freedom: they then want to know what the instructor wants from them (desire for top-down structure). It may just be that they are in the uncomfortable position of being the transitional generation that will help move us from a literate to post-literate society.

If we are to be responsible for progressing the potential of media technology then we need to acknowledge its inherent transformative communicative and poly-modal potential. As Lance Strate writes in his essay, "Studying Media as Media: McLuhan and The Media Ecology Approach":

> "…as scholars, we need to use our powers of understanding to make meaning out of our media environments and their effects… what I can do is embrace those (post-literate) students and enter into a dialogue with them. I believe we can create a dialectic within ourselves, between the student and the professor. I believe that we can create a new synthesis, so that, like the student, we can find the freedom to step outside the system to understand our media environment, and like the professor, we can find the discipline to systematize that knowledge and make it available to others."

Amy Hauber, Assistant Professor of Art
St. Lawrence University
March 14, 2009

GRMN 172: Jazz, Jezebels, Gigolos - 1920s in Berlin & New York Films
Professor Mihaela Petrescu, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

To many, the Golden Twenties mean jazz, movie stars, dresses bouncing in the rhythm of the Charleston, bobbed hair, drugs, gigolos, and women's emancipation. This course seeks to expand our understanding of the 1920s to the international arena by focusing on diverse experiences of modernity in two of the most vibrant and significant urban centers of the time: New York and Berlin. How did Berliners react to the invasion of American culture through movies, music, dances, sports and fashion? Were experiences of the big city gender specific? How did definitions of mass culture and high culture operate in the USA and Germany? Who are the New Man and the New Woman? How did the concept of race operate in Berlin and New York?

In this course, students will become skilled analysts of cross-cultural influences between the USA and Germany in the early 20th century. Students will acquire knowledge about concepts of consumerism, Americanization, mass culture, working-class culture, sexual liberation, the New Men and the New Woman; they will develop a general understanding of the complex relationships between literature and society, art and technology, high and mass culture; and they will develop their visual media literacy skills. Enrollment: 14

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

This course had a sequence of 6 media assignments and all focused on increasing students' analytical visual literacy skills in incremental steps. The instructor provided examples as well as grading criteria for each assignment. Since this was a film class it was very important that its its goal of developing and increasing students' visual analytical skills be achieved through media assignments tailored for film. The goal of Assignment 1 was to help students learn how to interpret in a 500-words long essay the relationship between content and form from a film-clip provided by the instructor. The goal of Assignment 2 was to help students refine independently their visual critical thinking by asking them to capture a film clip that they deemed to best represent issues of the modern city and to provide a written analysis (600-700 words) of their selected clip. Prior to submitting this assignment students attended a workshop in which they learned to capture film clips. Building conceptually and technologically on the skills and competencies students developed in assignments 1 and 2 the third and fourth assignments asked them to: 1. watch a film they selected from a list provided by the instructor; 2.to capture a clip from their selected film and 3.provide a written essay (600-700 words) in which they investigated the depiction of femininity (assign 3) and masculinity (assign 4) respectively and 4.compare said depiction with one film viewed for class. The final project asked students to interpret in an essay (700-800 words) clip(s) from a self-select contemporary film that demonstrate(s) a fascination with the 1920s. The final project functioned as the apex of students' independent work: while for assign 1 and 2 they worked with films viewed for class and thus selected by the instructor, and for assign 3 and 4 they chose films from a list generated by the instructor, for the final project students chose their own film based on their critical understanding of concepts discussed throughout the semester. The final project thus increased students' responsibilities as active and critical members of the class.

What are the relationships of the media assignment(s) to the other aspects of the course?

The 6 media assignments were thoroughly weaved into the way this class unfolded.

Describe your assignment design/structure.

Assignment 1: Using time code, type a one-page detailed analysis of a clip from Asphalt (1929) addressing both content and form.
Assignment 2: On your own, select one clip from any of the films viewed in class. Create and submit a voice over commentary of the selected clip through the assignment feature in Blackboard.
Assignment 3: Create a media folder with images, text, audio files, and notes for discussion about the

representation of the Flapper/New Woman.

Assignment 4: Create a media folder with images, text, audio files, and notes for discussion about the representation of masculinity in the 1920s.

Final Project: The final project entails creating a media folder with images, text, audio files, and notes for discussion about the contemporary fascination with the 1920s and have a presentation that is video recorded.

To what extent does your assignment design address issues of visual/aural literacy?

All 6 assignments seek to increase visual literacy skills in a gradual progression: starting with sensitizing students to the relationship between content and form in short film clips (assign 1 and 2); moving to more detailed analyses of said relationship in films selected by the instructor (assign 3 and 4) and finally asking students to apply their knowledge and visual literacy to chose on their own a film for their final project.

To what extent does your assignment design address issues of information literacy?

NA. Due to the cross-cultural scope of this class all written sources and films were provided by the instructor except for the film to be used for the final assignment.

To what extent does your assignment design address issues of technology skills?

Students had to learn to capture film clips. They did so in a workshop offered by Janet and in individual follow-up meetings.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Materials: readings, several films IT support was VITAL for students and myself

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I graded the outcome. Students received a sheet with grading criteria before each assignment was due so that they could have a clear understanding of my expectations.

Estimate the time invested in the project by you, your students, and academic support staff.

My time: I created models for each assignment throughout the semester and this took about 5 hours overall. I do not recall how much time students invested. I do not know how much time the support staff invested. It seems like they were always reachable - which was great!

How many times have you taught this course/assignment? What would you do differently next time?

Once at Hamilton College (Spring 2008) and in a changed form once at Hobart and William Smith Colleges (Spring 2009). Due to class size at HWS (26 students) I had them work in groups on Assignments 2, 3 and 4. However, this was a change dictated by practical reasons. I would not change anything else, particularly not the media assignments.

What is your level of expertise with respect to media technologies and scholarship?

I was a novice in terms of media technologies. I have some knowledge of media scholarship and furthermore my discussions with Janet helped me broaden my understanding of media scholarship.

An instructor created model, instructor comments and students projects can be found here.
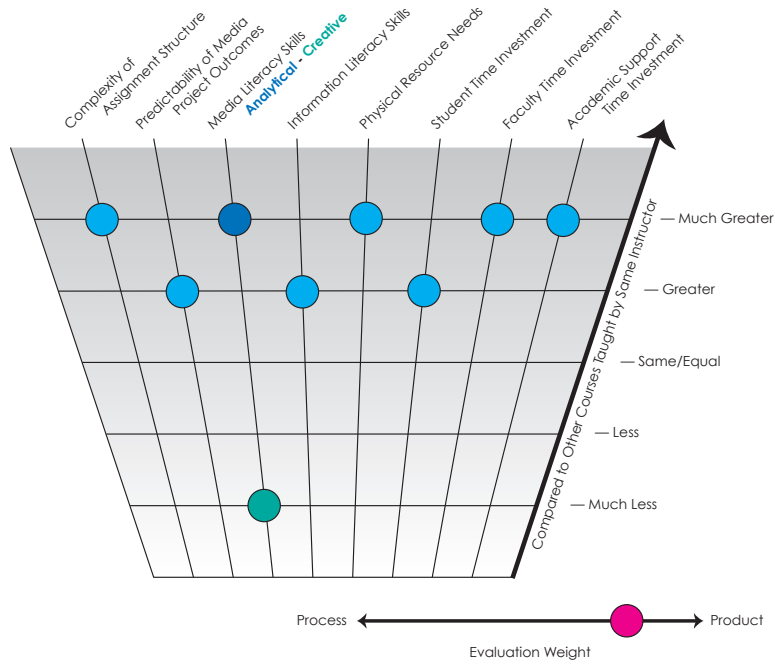
FRNCH 250: Exploring Contemporary France
Professor Martine Guyot-Bender, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

Typical enrolment is 12-15 -- last year I had 22 students.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

The goals of the course is to familiarize students with contemporary France recent history, politics and various aspects of French culture (including popular culture, environment etc..) using a variety of sources, including traditional --textbooks-- and web base resources (over 50%). I want students to gain independence and analytical skills when considering French sources they find on the internet, especially sources they have not familiarity with (and in a different language.)

What are the relationships of the media assignment(s) to the other aspects of the course?

The entire project counted for 30% of the grade: 5% for the research (relevance and depth of the subject) and 10% presentation (those were group grades) and 10% for the individual written paper.

The assignment requested that students project some of the course content onto interests of the own: originality and organization of information were key in my evaluating the project.

Describe your assignment design/structure.

The main creative part was small (but I had other smaller media assignments): students had to present the result of a three week research using web sources on subject that was close to the content of the class, but not on the syllabus per se. They met me to discuss their subject; I gave them some ideas of where to look for information (in some cases we actually search the web together in my office); saw them a second time to "approve" the sites they were using. They presented the results in class (they could not make their entire presentation using blackboard), got feedback from me, and each wrote a 4 page paper on one aspect of the research, using their resources and my feedback. Other students had to take notes during the presentation.

Here are some examples (good ones): One group did their research on the popular events around the Ramadan in Paris; another one researched compared wind mill and nuclear base production of electricity in France; another one looked at the history and development of the French legion. Each group had to present a contrastive point of view (that is to say find websites that presented different position on their topic.)

Less satisfying researches were not analytical enough, or had a "tourist" flare which did not fit an academic course.

To what extent does your assignment design address issues of visual/aural literacy?

Usage of images that could support students' analysis (since they are dealing with a culture they are not familiar with, choosing images is not as obvious as it seems), but also (which is crucial in this type of class that is taught in a non native language) listening to documents in French with no subtitles (next year, I will ask that at least one sites used for the research have an aural component --interview?)

To what extent does your assignment design address issues of information literacy?

Students must decide (and, in some respect, justify to me, the instructor) why a site was acceptable and why it may not be. Because they find their own material (which I did not control at first), the assignment forced them to be more creative, but more analytical, not only on the content, but on the origin of the content: we assume that everything that is in the library is acceptable...

To what extent does your assignment design address issues of technology skills?

Very little: most students are much more skilled at using the web. I could ask for more, but am not really interested at this point, for this class.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

A smart classroom, blackboard... hardly any IT support -- some students went to the MPC to get their power point better, but I think that is all).

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I evaluated some of the process, but could have done that more. I evaluated the topic and the depth to which students explored that topic, but not really how they got to their topic and how they chose their sites.

Estimate the time invested in the project by you, your students, and academic support staff.

Not much for me: 2 individual meetings with 6 groups: about 12 hours maybe, and let's say 5-6 hours responding to emails with specific questions. Then: write in depth report on the presentation, and grade the paper (which I would have done for any other assignment).

Students said they spent a lot of time researching --too much information!! It is hard to say: 15-20 hours altogether? But, they all reported they really liked the research.

How many times have you taught this course/assignment? What would you do differently next time?

This is the second time I teach this course with most of course material from the web. Next time:

1) I will ask students to find sites on one subject, bring their material in class and analyze it in class (origin of the site, use of supporting images, general presentation, quality of aural material)

2) For the project: request that some of the sites have an important aural component, and use some of that component during class presentation.

3) Final: recap of the entire syllabus and class presentation in one document (like an electronic poster).

What is your level of expertise with respect to media technologies and scholarship?

I am really good with searching the web, especially in France -- I have little expertise when it comes to plugging in anything in a machine or using new application (if I do not use something on a daily basis, I forget.)

I have attended several media narrative workshops on and off campus (including a full time two-week one).

I am involved in Cinema and New Media studies at Hamilton (but I am not good with machines)
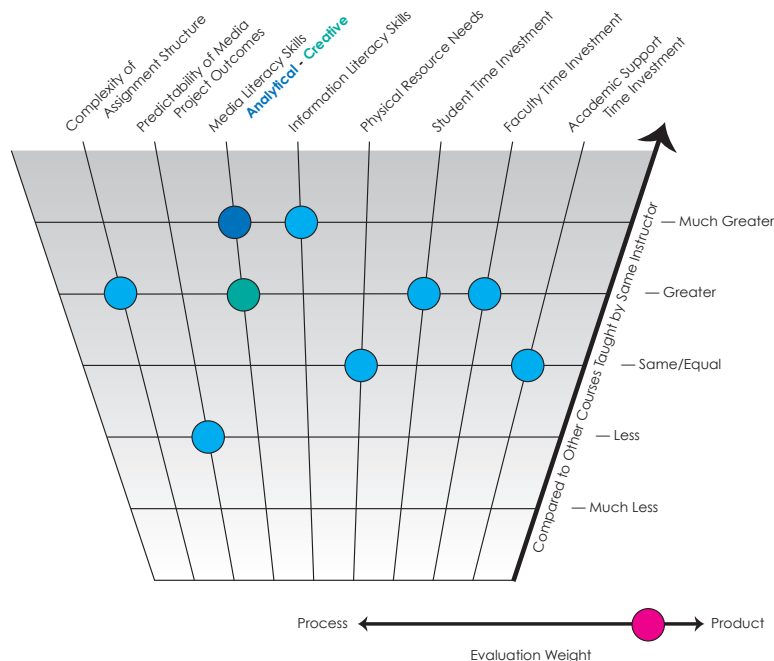
CHIN 121: Introduction to Chinese
Professor John Crespi, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This introduction to modern standard Chinese emphasizes understanding and speaking, with practice in reading and writing approximately 300 characters in both traditional and simplified forms. Students who elect both parts of the sequence are introduced to all the basic structural patterns needed for ordinary conversation. Degree credit is given for completion of one term. Enrollment: 9-14

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

Master pronunciation, review vocabulary and grammar patterns, practice writing.

What are the relationships of the media assignment(s) to the other aspects of the course?

Acts as a review towards the end of the course.

Describe your assignment design/structure.

Write and dub the off-screen narration for a digital story introducing your family and any other aspects of your life, interests, place of abode, study habits, etc. that you want to present. You will: 1) produce a narrated digital story using images and voiceover in iMovie, and; 2) orally present your project live from memory to the class with accompanying images projected. The script should be about 300 words (syllables). Use as many Chinese characters as possible. Each sentence should use a grammar pattern or vocabulary from our text so far. As you write, try to think about images that would go with your narration. No minimum requirement for the number of images you use, but each one should be well integrated with your narration.

Schedule: 1) 11/24 Script (draft 30%)
2) 11/25 25-minute iMovie practice in Keck
3) Thanksgiving Break (take pix)
4) 12/3 Script (final draft 20%)
5) 12/10 Digital Story due (50%)
6) 12/11-12 Oral Presentation (15% of final)
Digital Story Grading: 1) Pronunciation & tones (60%); 2) fluency (15%); 3) expressiveness (15%); 4) creativity and imagination (10%).

To what extent does your assignment design address issues of visual/aural literacy?

Minimally.

To what extent does your assignment design address issues of information literacy?

None.

To what extent does your assignment design address issues of technology skills?

Basic introduction to video-editing software (iMovie)

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Digital still cameras (mostly students' own), Keck computers, 2 USB mikes in Keck (better sound than the headphone mikes). Some students work on their own laptops.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Graded mostly in terms of language skills mastery outcomes. Also includes oral presentation from memory. Low emphasis on technology--students can take it as far as they want, or simply focus on language skills.

Estimate the time invested in the project by you, your students, and academic support staff.

Me: 2-3 hours working up and revising project assignment handout. 25-50 minutes in Keck introducing basics of iPhoto and iMovie.

Carol Smith: keeps USB mics at help desk; self or student aides available if students need help (she says they needed very little)

students: not sure. the multiple tasks of writing, rewriting, practicing reading, recording, taking pictures and editing probably varied widely.

How many times have you taught this course/assignment? What would you do differently next time?

I've taught this assignment once, but have done other similar ones at the 100 and 200 level of Chinese. I don't think I'll change much if I do it again.

What is your level of expertise with respect to media technologies and scholarship?

Above average. I am most familiar with iMovie and iPhoto, and try to keep up to date on the updates.

CHIN 481: China in Transition
Professor John Crespi, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course focuses on topics central to the social, economic, and political transitions in Taiwan, Hong Kong, and China. It takes an interdisciplinary approach to such topics as family life, education, rural and urban life, tourism, ethnic diversity, and ecology. Readings, video viewing, guest lectures, and discussions focus on and are supplemented by real-life experiences such as school, farm, and temple visits; factory tours; and possibly urban and rural home stays. The goal is to arrive at understanding through both analysis and experience.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

Explore a specific aspect of life in Beijing using digital technology.

What are the relationships of the media assignment(s) to the other aspects of the course?

Option for final project--instead of written paper.

Describe your assignment design/structure.

10-12 page research paper or media project on a topic of special interest to you. The research paper you must: 1) be double-spaced with source citations and bibliography; 2) provide an original thesis statement followed by substantially supported, focused argument; 3) include a descriptive and intriguing title; 4) be written in error-free, clear, and smoothly-flowing prose. You may focus on the materials used in class or choose an independent topic. The file format is: lastname-CT-FP.doc or lastname-AT-FP (for China in Transition or Arts in Transition, respectively.)

The project will be graded in two parts: 10% for the draft (handed in Friday April 27);
                                    30% for the Final Project itself.
Thursday March 22: Declare Final Project Topic in class (orally)
Friday April 27: Bring draft to individual discussion meeting with me.
                Comments and suggestions provided orally.
Thursday May 3: Final Project Due
Times will be arranged to meet individually with me (or in your group for group AV projects) on Friday April 27 to go over your draft.

To what extent does your assignment design address issues of visual/aural literacy?

Somewhat.

To what extent does your assignment design address issues of information literacy?

Less than a written paper, I would say.

To what extent does your assignment design address issues of technology skills?

Intensive use. Students mostly work it out on their own, though I make sure that some have used video and video technology in preceding language classes. I let the students teach one another for the most part.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Digital still cameras, 2 digital camcorders, 1 cheap tripod, 2 12" Mac laptops, 2 USB mikes.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Process and outcome. I find that a good outcome is only possible when students really apply themselves to the process of doing background research, writing voiceovers, gathering data, editing, etc. All the same, I put a good bit of weight on process.

Estimate the time invested in the project by you, your students, and academic support staff.

Students all said that the digital projects took much longer than a paper project. They were much more engaging on many levels.

How many times have you taught this course/assignment? What would you do differently next time?

Once on the study group. I'd certainly do it again, only this time I could show some Potemkin Village samples of previous work so that students know the sort of standards to attain to.

What is your level of expertise with respect to media technologies and scholarship?

Above average. I use it a lot in my research and play with it frequently.

An instructor created model, instructor comments and students projects can be found here.

CHIN 499: Special Studies for Honors
Professor John Crespi, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

EALL High Honors Project: "Finding American in China: My Grandfather's Journey" 30-minute documentary using PhotoShop and FinalCut Pro to manage scanned photos and documents, archival recordings, and video interviews) enrollment: 1

This student originally planned to write a standard thesis on her grandfather's experience immigrating to the U.S. in the 1930s and serving in the U.S. Army for the Flying Tigers in China in WW II. Since she had several hundred scannable photos from her grandfather's scrapbook, I recommended a digital story format.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

We more or less winged this one. I knew the student was very talented and determined, so I was confident we could have some success.

What are the relationships of the media assignment(s) to the other aspects of the course?

There were no other aspects to the course, since with was an honors project.

Describe your assignment design/structure.

Meet with student once a week to go over voice over script, look at materials, view rough cuts, etc.

To what extent does your assignment design address issues of visual/aural literacy?

It was a hands-on immersion in visual/aural literacy.

To what extent does your assignment design address issues of information literacy?

There was extensive research involved. Sources ranging from scholarly monographs, interviews, archived audio interviews, primary documents from WWII era, extensive on-line searches for appropriate images, etc.

To what extent does your assignment design address issues of technology skills?

The student worked very independently doing scanning, voice overs, using the video camera for interviews, etc. She picked things up very quickly.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Video lab, video camera and tripod, scanner, microphones, etc.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Fortunately the outcome was so good I didn't have to worry about process.

Estimate the time invested in the project by you, your students, and academic support staff.

I didn't really work that hard on it beyond the weekly meeting--it was true independent work by the student. The student did have multiple training sessions with CEL. She spent a huge amount of time doing this project. Incalculable.

How many times have you taught this course/assignment? What would you do differently next time?

Once. It was a special case.

What is your level of expertise with respect to media technologies and scholarship?

Above average.

PEAC 111: Introduction to Peace and Conflict Studies
Professor Tyrell Haberkorn, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course is a survey of key issues and debates in the study of peace and conflict, tracing the history of key concepts in peace and conflict studies, and showing their links with related disciplines, such as sociology, history, and political science. It concludes with an analysis of peace and conflict studies in the wake of the Cold War. Open to first-year and sophomore students. Usual enrollment: 35

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

This course is an interdisciplinary introduction to thinking critically about peace and conflict. We will take recurrent cycles of conflict, as well as related processes of displacement, struggle, and suffering as our point of departure. Simultaneously, we will be concerned with how people wage peace, construct (and reconstruct) justice, and imagine different futures for themselves, their families, communities, nations, and the world. We will track the legacies of genocide, the possibilities and difficulties of 'rights,' and the new forms of repression emergent since the end of the Cold War. We will examine the problematic of intervention and consider the changing roles of multilateral and humanitarian organizations, and nongovernmental organizations (NGOs) in responding to conflict.

Our examination will be grounded in a series of brief studies of specific twentieth-century conflicts and reconciliation processes, beginning with the Armenian Genocide and ending with torture in the present-day United States. Combining readings of core theoretical texts with analyses of specific case studies, including the war in Darfur, militarization in the United States, genocide in Latin America and the rise, fall, and rise again of the nuclear world, we will build an understanding of how different fields approach these problems, and the various limitations and advantages of different analytic strategies. Finally, we will consider the new forms of connection to resolve conflict and build justice emergent in recent years. Keeping recent histories of conflict and violence in mind, we will ask, if another world is possible, what might it look like?

We will draw on a range of kinds of materials in this course, including political and historical analysis, fiction, poetry, art, and primary source documents. Classes will combine lecture and discussion on reading materials as well as in-class writing and group work. Through a series of online and classroom discussion responses, film and event response papers, a research-based podcast project, a final paper evaluating one theme in the course, a midterm and a final exam, and an optional report on your experience with the interactive game A Force More Powerful, you will develop and clarify your own ideas on different aspects of the study of peace and conflict. In addition, as part of this course, you will take part in the intellectual life of the PCON program through attendance at films and lecture events throughout the semester.

By the end of the semester, you will have a firm grounding in the various streams (Collective Violence, Human Security, and International Social Justice) which comprise the field of Peace and Conflict Studies at Colgate University. You should also begin to have a sense about which topics, regions and approaches you wish to pursue further in your study of peace and conflict.

What are the relationships of the media assignment(s) to the other aspects of the course?

The podcasting project was a way for students to identify and learn about a particular marginalized conflict which they cared about and/or saw as problematically dealt with in dominant media or historiography -- and then intervene to solve the problems they identified.

Describe your assignment design/structure.

The assignment was carried out through multiple steps across the semester. Here are the constituent steps:

1. Podcast review: Listen to at least two podcasts on the theme of peace and conflict broadly conceived [you may select from those listed on the resource list or you can select other podcasts]. Write a brief [one double-spaced page] review of the podcast in which you consider the following questions:

   a. Who is the audience of the podcast?

   b. How is the podcast constructed? Is it an interview, a monologue, a play, something else altogether? Is this effective?

   c. What kind of information – and how much information – is included about the topic discussed in the podcast? Is it effective?

   d. General critique and appraisal of the podcast: Are you compelled? If so, why are you compelled?

2. Library work and reflections: In class on 25 September, we will meet with Clarence Maybee, the Information Literacy Librarian. Together we will think about and critically evaluate different kinds of information available. Following our meeting with Clarence, identify at least five different sources you will use as you write your podcast. Offer brief [2-3 sentences] critical evaluations about each sources and also one paragraph reflecting about the process of finding

3. Script: In class on 7 October, we will meet with Clarence Maybee, the Information Literacy Librarian, to discuss about script ideas and questions. Your podcast will be ten minutes in length. This is approximately 4-5 pages of double-spaced text.

4. Audio recording and editing workshop: In class on 16 October, we will meet with Ray Nardelli, the Digital Media Manager, to learn the basics of audio recording and editing.

5. Podcast: Beginning on 23 October, during the second half of the semester, each class period, three students will go to record their podcast rather than coming to the usual PEAC 111 class in Olin 301. You are responsible for finding out what you missed from a colleague. In the week following your assignment, you should edit your podcast until you are satisfied with it.

6. Brief review of peer podcasts: Listen and write brief reviews [using the "Podcast Review" questions above] of 3 peer podcasts. Each student will write three reviews throughout the semester – Tyrell will create a schedule of listening and reviewing so that every student receives comments.

7. Final brief reflection paper on the podcast project: Write a 2-3 double-spaced page reflection on the podcasting project. What did you learn? What do you wish you had learned? How is this project different than other kinds of assignments. Also include a self-assessment of your own work and podcast, using the "Podcast Review" questions above.

To what extent does your assignment design address issues of visual/aural literacy?

By asking students to begin by finding and evaluating podcasts, this assignment began by assessing a baseline of aural literacy. As students considered their own podcasts and those of others with the same set of questions, their aural literary -- and ability to critique aural pieces -- developed.

To what extent does your assignment design address issues of information literacy?

Similar to the above, by asking students to continually evaluate what information was being communicated -- and through what strategies - in each podcast, they began to deepen their information literacy. Through the workshop and discussions with Clarence Maybee, the Information Literacy Librarian, students thought about information literacy in a targeted fashion.

To what extent does your assignment design address issues of technology skills?

Through working with Ray Nardelli and Rich Grant in the media studio, students were exposed to the technology resources available to them at Colgate. Through an audio editing workshop with Ray Nardelli -- and then through editing their own podcasts -- students gained a concrete technology skill that is transferable to other contexts and projects.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

This assignment was only possible through a collaboration between four actors: Clarence Maybee (the information literacy librarian), Ray Nardelli and Rich Grant (the media studio mavens) and Tyrell Haberkorn.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Throughout the semester, the three of us met to check in about how the project was working -- in terms of both process and outcomes. The most powerful evaluation of the project has been through the interviews that Ray Nardelli and Clarence Maybee conducted with student participants, as well as the student reflection papers on the projects. The students articulations of what they learned and what they gained offer evidence of the projects' success -- and the reasons for it. The project was successful because students became inspired and passionate -- and when one is passionate, learning is easy.

Estimate the time invested in the project by you, your students, and academic support staff.

I have no sense of this, actually.

How many times have you taught this course/assignment? What would you do differently next time?

I have taught this course three times, and this assignment one time. If I was teaching the course again, I would teach the assignment again. I might add an additional script-writing session, perhaps with colleagues from the Writing Center.

What is your level of expertise with respect to media technologies and scholarship?

This was my first media technology project -- and it has inspired me to work on a collaborative blog -- and to encourage students in subsequent classes to work outside standard media of papers and written reports.

An instructor created model, instructor comments and students projects can be found here.

ANTHR 102: Introduction to Anthropology
Professor Margaret Werher, Colgate University

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

This course provides an introduction to the discipline of anthropology and is intended to help students come to a better understanding of human cultures and societies through the analysis and comparison of specific cases. Students study diverse societies from a wide range of geographic areas and examine topics such as kinship and marriage, economic organization, religion, gender, and social change. Students learn about some of the major theories and theorists in anthropology and examine the way anthropologists collect and interpret data, particularly in the course of fieldwork. Enrollment is limited to first-year and sophomore students.
Typical enrollment: 30-35

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

By presenting their research results in the format of an academic poster, the student will learn to:
- develop a creative, compelling main argument (analysis)
- gather and analyze evidence that supports or challenges one's main argument (analysis)
- use convincing evidence to rebut counter-arguments (analysis)
- convey the significance of one's findings for anthropologists and the general public (analysis)
- use graphics (photos, graphs, maps) in a clear, persuasive way (visual literacy)
- portray another culture in a respectful and sensitive way (analysis and visual literacy)
- present written material in a clear, visually pleasing way (visual literacy)
- make use of the poster format to convey one's main point in a clear and persuasive manner (visual literacy)
- defend their argument verbally when presenting their poster to their peers (analysis)
- correctly use AAA citation style for in-text citations and works cited (analysis)
- correctly use captions to explain and attribute graphics (visual literacy)
- use correct grammar, punctuation and spelling (analysis)

What are the relationships of the media assignment(s) to the other aspects of the course?

The poster project is the culmination of a semester's worth of research on a topic. Prior iterations of the topic include:
- a 1-2 page research prospectus
- annotated bibliography of 5-8 sources on the topic
- 1-paragraph statement of main argument
- 5-6 page focus essay in which one lays out main argument and supporting evidence
- draft of poster text and graphics
- final poster in PDF format
- verbal presentation of poster findings to the rest of the class (1-2 minute presentation and 5 minutes for questions)

In addition to the above assignments, students are responsible for reading and discussing 100 pages of text per week as well as occasional short (1-2 page) writing assignments.

Describe your assignment design/structure.

As noted above, the poster assignment is broken into several steps:
- proposal: due first week of class
- annotated bibliography on topic: requires students to read and analyze various points of view on their topic
- one-paragraph statement of main argument: forces students to move from analysis to stating a clear point of view on their topic
- focus essay: gives students a space to flesh out their argument, deal with counter-arguments, and decide what steps are needed to complete their poster text

- draft of poster text and graphics: gives me a chance to intervene in poster production before it's turned into a PDF
- final poster: gets printed out and presented to class in a public presentation
- public presentation: students spend one week of class time presenting their findings to each other and to other library and ITS staff.

To what extent does your assignment design address issues of visual/aural literacy?

In terms of class time and grading, I focus more on the poster's content than its layout. However, I devote one class period to discussing "visual literacy," and 1/3 of their poster grade is based on the poster's visual appeal, so it is important.

To what extent does your assignment design address issues of information literacy?

The assignment includes an annotated bibliography, which requires students to find, evaluate and cite five different types of sources. I stress the critical evaluation of all sources, particularly non-scholarly ones such as popular news articles and websites.

To what extent does your assignment design address issues of technology skills?

To complete this assignment, students need:
- books
- electronic databases
- the Web
- reference librarians to help them find, evaluate, and cite sources
- IT staff to help them turn their research findings into a poster by assisting with both visual literacy and technology skills (powerpoint, PDFs, images)
- electronic calendar to help students keep track of meetings with ITS personnel
- computers with powerpoint and PDF capacity
- printer that can print 2'x3' posters

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

It's impossible to know in advance. This is one of the most severe limitations of the project, but the circumstances allow for it (i.e., the instructor is proficient in dozens of digital media software applications and is the faculty director of the facility that supports the course). Not an advisable undertaking for instructors with any reservations about their proficiency with the available technology.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

I used the following grading rubric to evaluate individual posters:

A GOOD POSTER DEMONSTRATES:
- Interesting, thought-provoking main argument
- Persuasive evidence to back up your argument
- Rebuttal of counter-arguments
- Persuasive evidence of the significance of your research
- Appropriate use of graphics (photos, graphs, maps): clear, culturally sensitive
- Good balance between graphics and text; a visually clear and pleasing format
- Format of text (font type and size; layout) is clear and visually pleasing
- Format of poster conveys your main point in a clear and persuasive manner
- Correct use of AAA citation style for in-text citations and works cited
- Correct use of captions
- Correct grammar, punctuation and spelling

Since I was curious about student reaction to the assignment, I asked them verbally how difficult, intellectually challenging, time-consuming and educational they found it. I also gave them a "pop quiz" to test their recall of material in each others' posters.

Estimate the time invested in the project by you, your students, and academic support staff.

I spent an additional 5-6 hours on the poster project beyond what I would normally spend on preparing and evaluating the class. However, grading the posters was much faster than grading traditional 12-15 page essays, so it was a net gain for me in terms of time. Students probably spent an equal amount of time on the posters as they would have on a traditional paper, but the time was much more spread out over the semester because of the way the tasks were broken down, and their tasks involved much more creative tasks than normally required in a paper.

In terms of ITS and reference librarians' time, I estimate that this project required at least 25 hours of extra time. Five hours were spent planning and evaluate the project. Two hours were spent in direct instruction to the class. At least 15 hours were spent in one-on-one meetings with students.

How many times have you taught this course/assignment? What would you do differently next time?

This was the second time I assigned a poster. The process went much smoother this time than last because I met more often with ITS and library staff before, during and afterwards, and because the students were required to meet individually with ITS/library staff to go over their poster design prior to turning it into a PDF. Another successful aspect of the project was breaking down the tasks into pieces that were due throughout the semester, thus spreading out the work load for students, staff and me. And as before, the ITS and library staff were very generous and flexible with their time to accommodate student needs.

What I would do differently next time are the following:
- make the grading rubric more specific and quantifiable
- focus more on the politics of "representation": the ethical and practical challenges of representing another culture in a visual format
- specify that the focus essay is the equivalent of a "rough draft" of the poster text

What is your level of expertise with respect to media technologies and scholarship?

I consider myself still a neophyte in terms of using and evaluating media-based assignments like posters. However, I'm "hooked" on media-based scholarship because of the energy, interest and learning it promotes among the students. They love it, and are willing to invest lots of time and energy into this form of learning, so I will continue to experiment with ways to add media to my curriculum.
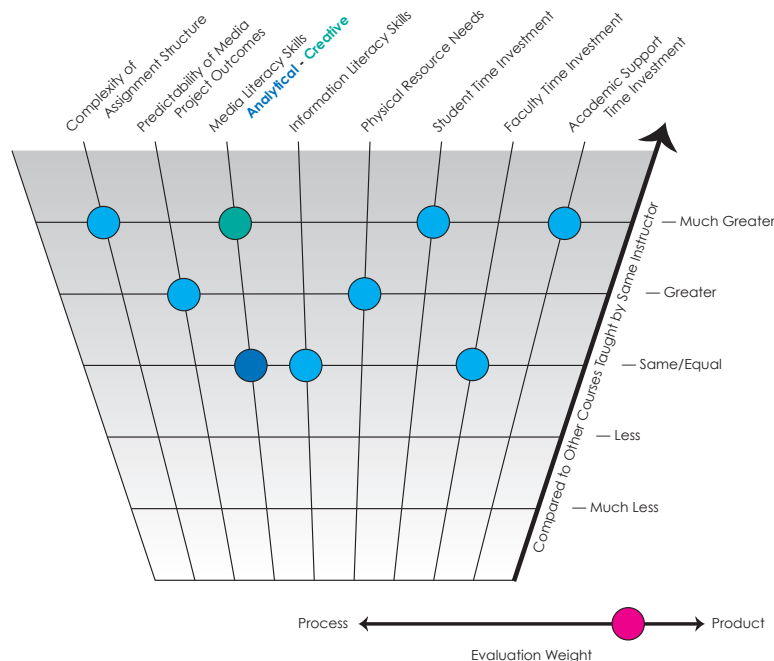
GOVT 112: Comparative Politics
Professor Sharon Rivera, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

Introduction to the study of non-American national political systems, emphasizing authority, legitimacy and processes of state- and nation-building. Comparison of alternate forms of political development in selected Western and non-Western countries. Prerequisite, (Proseminar and writing-intensive in the fall.). Open to junior and senior non-majors with consent of instructor only. Enrollment: 32 (16 per section)

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

My Role in the Course: One of my goals for this course is to help students develop their critical thinking skills and analytical abilities. I believe that my job is to cover important factual information on a topic and to highlight crucial arguments concerning that issue. I then want to help you evaluate the merits of competing sides of the debate and draw your own conclusions about the subject matter. It is my hope that at the end of the semester, you will not only have mastered the relevant theories, current controversies, and public policy debates in comparative politics, but will have also formed your own reasoned, well-founded opinions about the subjects discussed in class. To that end, I will strive to pose provocative questions, challenge your thinking, and encourage discussion and debate.

In addition, I believe that students have different learning styles: some learn well via traditional lectures while others perform better in hands-on situations. Accordingly, I have designed a range of activities and teaching formats to help you to find your niche in the classroom. I hope, however, that you will try to improve on your weaknesses this semester. If you are not comfortable in public speaking situations, I would like you to try to learn to speak up in class occasionally. If writing is not your strength, I would encourage you to try to improve your writing skills over the semester. Please feel free to consult with me about your personal academic goals for this course.

What are the relationships of the media assignment(s) to the other aspects of the course?

Over the course of the semester, students will have the opportunity to participate in a simulation of an election campaign and the formation of a coalition government in a fictitious European country. The simulation is designed to help you internalize what we have learned regarding party systems, electoral rules, parliamentary government, and coalition formation. Students will be required to work cooperatively in groups to draft a party platform, design campaign materials and ads, prepare for a public debate, and form a coalition government after the election. Many of the activities will have practical relevance to life beyond the Hill and you are encouraged to use this experience to try out the world of politics for yourself. In order to prevent "free-riding," each group will assess the participation level and effort of all of its members at the end of the term. Simulation grades will be based upon these assessments, individual work submitted during the simulation, and overall group performance.

Describe your assignment design/structure.

The simulation is designed such that you, working in groups, will develop party platforms, create campaign materials and a campaign video, field candidates for an election, hold a public debate, and ultimately, form a coalition government. Each person will be randomly assigned to a party group but will be able to select the role (party leader, party secretary, press secretary, policy expert) within the party that he or she would like to play. Each of the four roles has its own specific requirements and responsibilities. Some work will be completed during class time but most will be done outside of class. You are required to have weekly group meetings.

In addition, all group members are required to submit written reports to the group's Blackboard space when they have completed a task or attended a meeting related to the simulation. The press secretary will then use these submissions to create a group weekly report.

To what extent does your assignment design address issues of visual/aural literacy?

We have in-class training sessions on visual literacy (two--one on moving images and one on still imagery) and then we deconstruct the students' work in class.

To what extent does your assignment design address issues of information literacy?

We have out-of-class training sessions on research strategies, and the course covers substantive material that must be incorporated into the finished media products.

To what extent does your assignment design address issues of technology skills?

We have out-of-class training sessions on camera use, video editing, and Photoshop techniques.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

ITS staff to help with logo creation and video production. Cameras, mikes, video editing software, Photoshop.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

Students are evaluated on the basis of the end product by me and by external reviewers. They are also evaluated on the processes of group collaboration via a peer review survey that I administer at the end of the term.

Estimate the time invested in the project by you, your students, and academic support staff.

Lots!!!! Countless hours in set-up for me; many hours by academic support staff; extra out-of-class hours by the students.

How many times have you taught this course/assignment? What would you do differently next time?

5

What is your level of expertise with respect to media technologies and scholarship?

General awareness. Some hands-on experience.

An instructor created model, instructor comments and students projects can be found here.

Rivera and Simons, "Engaging Students as Paraprofessionals through Simulations." Journal of Political Science Education 4, No. 3 (July 2008): 298-316.
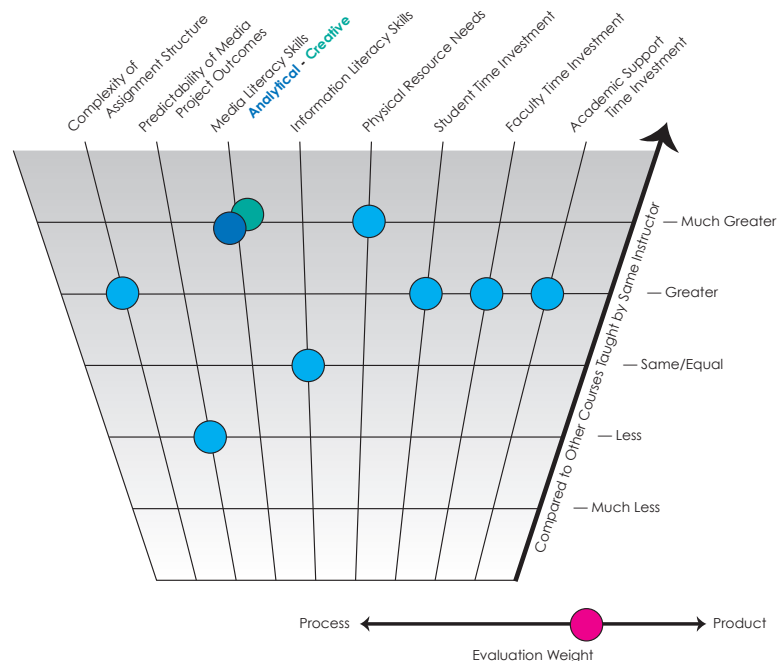
GOVT 342: Program Evaluation
Professor Judith Owens-Manley, Hamilton College

Please provide the course description as it appears in the catalog and the typical enrollment for the course.

Program evaluation is an integral component in the setting of public policy and its implementation. This course will build on knowledge and skills developed in initial research methods courses and acquaint students with a range of methodologies used to evaluate programs in various settings.

Typical enrollment is 4-12 and has been as high as 18 in extenuating circumstances when students needed the course to fulfill a requirement. There were 4 students in this particular course.

What are the learning goals of the media assignment(s) in the course. If your course assignments contain both analysis and creative production components, describe the learning goals of each.

1) Students able to operate the video camera and understand basic principles of filming both landscape and individuals during interviews.
2) Students understand and demonstrate logging video material.
3) Students understand and demonstrate creation of codes for analysis and then coding pieces of video data.
4) Students edit portion of video data.

What are the relationships of the media assignment(s) to the other aspects of the course?

Media assignments were the community-based research portion, their on-the-ground implementation of what they understood from reading the background literature. In other words, they read reports about other HOPE VI Projects in other U.S. cities, then they attended live interviews, visited the housing site that was torn down, were in the homes of people who had been displaced by a razed housing project, and thought about how to tell that story.

Describe your assignment design/structure.

Students began videotaping or audio taping resident interviews after the first few weeks so that material could be logged and coded as we went along. Assignments began to be divided early on as the visits to the community were time intensive and did not need to involve everyone. Also there were different levels of skills with students involved and prior exposure to videotaping and editing; also two students, although interested, were not willing to commit the time that it would have taken to develop the expertise. The design and structure evolved as we went along, as interviews were canceled, unexpected delays occurred, and we had to be flexible in our timeline.

To what extent does your assignment design address issues of visual/aural literacy?

The assignment design was to have students prepare material for visual display on a website, and this was not addressed as fully as we originally had hoped due to lack of time.

To what extent does your assignment design address issues of information literacy?

The assignment included responsibility for logging video and audio-taped material and then coding it for analysis.

To what extent does your assignment design address issues of technology skills?

The assignment did address technology skills for taping and editing. Students were to spend time in the lab learning these skills by editing portions of tape or particular tapes that they took responsibility for.

What are the resources necessary for your assignment (content/materials, institutional support, equipment)?

Institutional support was absolutely necessary, as I had no background myself for having the students videotape and edit interviews, preparing the material to be featured on the website. The equipment for videotaping and audiotaping interviews as well as the software for editing was critical. I would not have been able to do this course in the way that it was designed without the considerable participation of ITS support.

Describe how you evaluated the project outcomes? Did you evaluate process? Outcomes? Both?

1) Process was evaluated by considering what the student experience was and was included in a poster session.
2) Process was also evaluated by considering the experience of community residents who had been interviewed. They were invited to a luncheon that was attended by approximately 60 people, most residents of the former housing project and the "subjects" of the community-based research. Their feedback was that they were grateful and very interested in the final product, a DVD that was given to each resident that told the story of their lives in Washington Courts before it was torn down.

Estimate the time invested in the project by you, your students, and academic support staff.

The time investment was huge for all of us, and it could probably be streamlined some by understanding from the beginning how to organize the project.

How many times have you taught this course/assignment? What would you do differently next time?

I only taught it once, and it could be set up on a different topic to be repeated - a different set of interviews. Next time I would take it on with a population that I had more direct access to rather than rely on a community partner as I did this time - and a community partner that had not been entirely reliable in the past.

What is your level of expertise with respect to media technologies and scholarship?

Beginner!

The website for the 5-year project study including student work from this semester is available here.
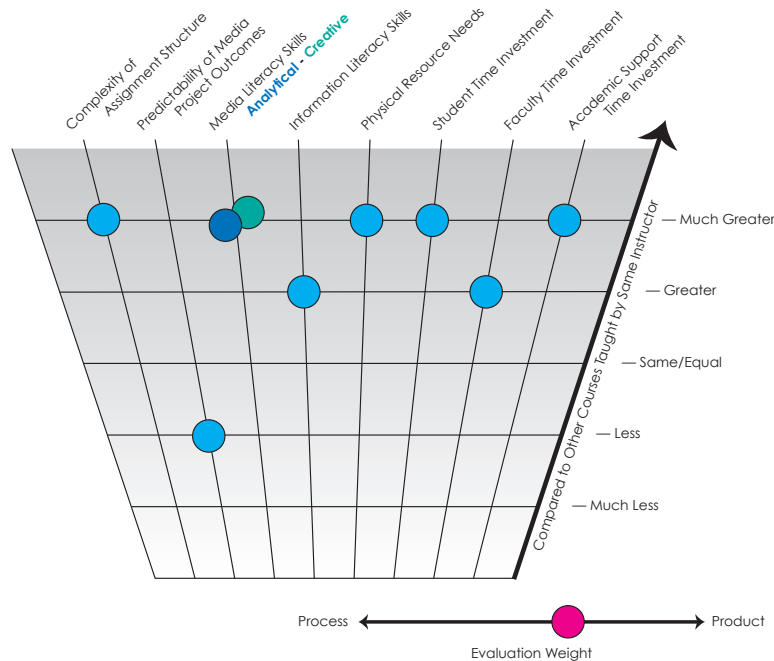
Reflections and Recommendations

Reflections

While our project did not include attempts to conduct a large survey and subject the results to any statistical analysis, the in-depth conversations that took place among a small group of faculty and staff lead us to recognize some trends that will be discussed below.

Reflections on Discussions among Faculty and Staff

Faculty who have integrated media projects into their courses report that their students often engage more deeply with the material as they consider how to integrate text, sound, and images to synthesize and communicate ideas. Faculty and students report longer retention of knowledge through creation of media projects, which can be attributed to the combined effect of both affective and cognitive learning by students as they create media-based projects.[1] As students create multimedia projects, they intertwine creative expression and critical interpretation, and ultimately own and retain the ideas they communicate. Yet this deeper engagement isn't free: there is a significant learning curve for both students and faculty as they learn multiple technologies and the crafts of visual communication, storytelling, media analysis, and more. Both faculty and students report that media projects require significantly more time than writing a research paper. Successful integration of media projects requires collaboration between faculty and instructional technologists to structure effective use of technology with the learning goals. After assignment design, instructional technologists teach technology skills and are heavily utilized for one-on-one assistance throughout the project. Resource and presentation needs naturally bring in other academic support staff.

We see a similar situation with the application of Geographic Information Systems (GIS) across the curriculum. Once the purview of geographers only, GIS has migrated to history, sociology and anthropology, political science, and other departments and interdisciplinary programs. This is due to the real academic merit of using this technology and emerging visualization tools to conduct spatial analysis of data, revealing trends and correlations that are simply not discernible by other means. Again, we conclude that just as media literacy becomes a critical skill for our students to possess in order to be effective communicators, so too does spatial literacy hold the same potential. We have observed a crossover of these skills, as visuals resulting from such spatial analyses are used as critical communication points in interdisciplinary media projects. Moreover, the parallels extend to the issues of faculty and student time, and increased support requirements for instructional technology staff. How do these issues affect institutional planning for support of these enhanced curricula?

Students constantly interact with technology through cell phones, iPods, Facebook, etc. – often choosing to incorporate images, audio, and video as components of their assignments. One might assume from this that they are gradually acquiring an ability to evaluate content critically in all media forms, but students' first attempts at multimodal assignments have proven otherwise. We teach them how to critically evaluate, analyze, and produce high-quality written work, yet we lack a parallel system for providing them the critical tools to successfully evaluate, analyze, and produce high-quality multimodal projects for publication. As with developing writing skills over time, developing visual/aural literacy skills over time makes a marked difference in improving both the level of critical analysis and the level of sophisticated production. Each institution must carefully consider the means it will employ to accomplish this.

In addition, faculty typically require increased flexibility in order to teach media-intensive and GIS-intensive

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1. "The use of the computer as a model, metaphor, and modeling tool has tended to privilege the 'cognitive' over the 'affective' by engendering theories in which thinking and learning are viewed as information processing and affect is ignored or marginalised. In the last decade there has been an accelerated flow of findings in multiple disciplines supporting a view of affect as complexly intertwined with cognition in guiding rational behaviour, memory retrieval, decision-making, creativity, and more. It is time to redress the imbalance by developing theories and technologies in which affect and cognition are appropriately integrated with one another. MIT BT Technology Journal • Vol 22 No 4 • October 2004
http://pubs.media.mit.edu/bttj/Paper26Pages253-269.pdf.

courses, often taking the form of smaller class sizes or lighter teaching loads. Incorporating media-intensive requirements into courses requires a learning curve for faculty, and they need time to develop both their own critical understandings of this type of engagement, and how it will dovetail with their pedagogical approaches. Academic support staff need time to collaborate with students and faculty to develop these deeper learning opportunities. This is difficult; most instructional technology departments are understaffed, and institutional evaluation systems do not reward faculty for investing time in such work.[2] This must change.

Reflections on the Case Studies

The case studies in this report represent a variety of assignment types across many disciplines. Nevertheless, there are some common threads, and even some generalizations that can be made about the group as a whole.

The case studies show media-rich assignments functioning in a variety of ways within their respective courses; nevertheless, the relationships of the assignments to the courses can be broadly categorized:

Central/Inseparable: the media-rich assignment or assignments is/are in and of themselves a central component of the course content. This is common in courses that are explicitly focused on new media, or on the relationship between new media and the particular discipline in which the course resides (see Case Studies "Jazz, Jezebels, Gigolos," "The Narrative in New Media," "Collaboration Across the Arts").

Theory to Praxis: the media-rich assignment is one of the chief means by which the students put theory into practice, and/or connect abstract ideas considered in the course to their own concrete experience. This can be an effective use of such assignments in a wide variety of discplines, from studio art to political science (see Case Studies "Women in Film," "Comparative Politics," "Exploring Contemporary France").

Reflexive: the media-rich assignment serves primarily as an ongoing means for students to reflect on course content and to draw connections across disparate course materials. A number of genres of media-rich assignments, including blogging and multimedia narrative, can be an effective means of reflection and connection across disciplines. Assignments in this category tend to place great emphasis on process ("Digital Media and Culture," "Intro to Peace and Conflict Studies").

Culminating: the media-rich assignment is a capstone experience that allows students to communicate what they have learned. This differs from the Reflexive category in that the Culminating category has a greater emphasis on the product as an artifact. We must note here, however, that a digital media assignment is never simply about telling others about something the student has already learned; the learning experiences inherent in completing such a project should not be trivialized (see Case Studies "China in Transition," "Introduction to Anthropology"). There will obviously be overlap among these categories, and there are likely many other ways in which such projects function; these are what we can observe from the perspective of this project.

Comparing the case studies to one another, it is clear that there is significant variance in the need for support from one faculty member to another. This can be attributed, in part, to the nature of the assignment. However, it also has a great deal to do with a faculty member's own comfort level with the technology, and this comfort level naturally rises after several iterations of the course. By the same token, our case studies suggest a decreasing sense of time

2. Issues surrounding tenure and promotion of faculty who devote great time and energy to this interdisciplinary and relatively new area are complex, and the academy has been slow to address them – often to its detriment. For more on this topic, see the following resources:
Cheryl E. Ball, 2009. "On A Digital Tenure Portfolio." http://www.youtube.com/watch?v=oJJER7diM6c
Jon Ippolito, Joline Blais, Owen F. Smith, Steve Evans, and Nathan Stormer, 2009. "New Criteria for New Media." In Leonardo 42(1): 71-75. http://www.mitpressjournals.org/doi/pdf/10.1162/leon.2009.42.1.71
Modern Languages Association, 2006. "Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion." http://www.mla.org/tenure_promotion

investment for the faculty member after several iterations of a course. We should take care to note that the same is not necessarily true for staff members who support the course.

In comparing assignment designs, we note that some faculty included highly structured components for skills development, while others expected students to make use of available training resources on their own. Similarly, some faculty created stepwise, scaffolded assignments that built complexity over time, while others preferred a more "flat" structure. We do not assume that one approach is superior to the other in all cases; however, providing multiple opportunities for feedback and revision over the semester is reported to be highly effective. This may be accomplished through feedback from the instructor, fellow students, or both. In our discussions, faculty in several disciplines described a process very much like the formal critique traditional in the visual arts. Such feedback, in whatever form it may take, it particularly useful in helping students work through rhetorical issues and better consider the concept of audience.

As project participants thought about the learning goals of the media-rich assignments they used, it became increasingly obvious that we needed to remind ourselves about the distinctions between some of "literacies" that were sought. We found that the umbrella of "critical literacies" is only useful if it is not allowed to become a reduction of the literacies it entails. For example, media-rich projects tend to have an information literacy component that is quite similar to that of a traditional research paper: the ability to find sources of information and assess their credibility certainly remains essential. On the other hand, media-rich projects often provide a unique opportunity for students to engage in making meaning with non-text media – namely, in developing visual and aural literacies.

In assessing the work of their students, faculty tend to move toward a balance between process and product, and this strikes us as appropriate in most cases. On one hand, we cannot expect students to produce professional-quality products at the same time that they are stumbling over technological barriers and struggling with communicating meaning in non-text forms. On the other hand, we must hold students responsible for finished work that comes out of such assignments. In our discussions, the need for students to understand the responsibility they bear to their audience was often mentioned as a critical component of the work. Student perspectives were included in discussions and presentations throughout this project but we did not obtain uniform quantitative data of the student experiences. We hope this oversight will be addressed in future studies.

In discussion, faculty also tended to note an increased time commitment for assessing media projects as compared to written work, but the same distinction did not appear in their answers to survey questions. While faculty note an uneasiness about grading media-rich assignments, most seem to have developed solid frameworks for doing so. We believe there may simply be a lack of confidence about sharing these frameworks with others. For many, these kinds of assignments represent a departure from their own training and comfort zone as an expert. It is our hope that projects such as this one, which serve to share such information as broadly as possible, will aid in alleviating this reluctance.

Finally, we note that none of our project participants is advocating the use of new technologies simply because they are available. Assignment design must always begin with the learning goals, and then consider what kinds of media-rich assignments might result in an effective realization of those goals. Effective collaboration is essential in this regard.

- In summary, we need to prioritize the numerous activities with which we engage our time and understand why this work is crucial to a meaningful liberal arts experience. All of us, among our administration, faculty, and staff, will need to raise institutional-level awareness, commit to strategic planning, and recognize the significance and impact of 21st-Century technologies on student learning and campus resources. That new developments sometimes force us to reevaluate both the pedagogy and content of courses – and that adding something new usually means giving up something else – is not a new problem. What is different, perhaps, is that the pace of change brings a new urgency to careful, strategic, and continuously ongoing planning. More effective use of new technologies (and not simply more use of new technologies) will be one of the key factors in ensuring that liberal education realizes its promise for the 21st Century.

Recommendations

The experiences of the faculty and staff involved in this project, along with many discussions about the issues outlined in this report, has led the group to develop this list of practical recommendations for faculty members attempting to add media-rich assignments to their courses.

1. Expect that multimodal media assignments will require extensive time investment by all involved, students, faculty, academic support.
2. Find or create examples or models of expected outcomes.
   - Preferably, the professor would create the model using course based content and using the technology work-flows and resources recommended at their institution.
   - Academic support should assist with the creation of a model and get feedback from the professor on what aspects of the learning experience might be emphasized.
   - Develop a rubric for evaluation of student outcomes based on the professors own experience creating a model project.
3. Develop course assignments with assistance from academic support - technologists, librarians, oral communication and writing center experts. Develop media literacy, information literacy, and digital literacy exercises/discussions using course content and examples. Although students are inundated with media messages and with technology, they are generally not savvy about using media and technology to express their knowledge.
4. Structure media assignments as a sequence of learning experiences building upon each other over the course of the semester so that content can be assimilated simultaneously with critical literacy's skill development. And/Or, structure media assignments across the semester as a series of drafts/versions that students receive feedback on as they develop and understanding of the content and the skills to communicate in media formats. At a curricular level, attention should be paid to building critical literacies within programs over the course of a student's undergraduate career.
5. Build into the assignment multiple methods and opportunities for evaluating student progress in the stages of a media project (ex: storyboard/script review, original footage or audio evaluation, edited version draft one, etc.). This enables the professor to gauge and guide student understanding and progress. This is particularly important as the emphasis in learning is on the process more than the outcomes.
6. Consider public presentations of students final projects, whether to the class or the world. This tends to increase the quality of the student work and may also have additional benefits (students perceive their media messages as having greater impact/effect on larger population - marginalized conflict podcasts empowered students voices in social activism).

At the institutional and inter-institutional levels, what is needed most right now is simply more communication. Faculty, staff, and administrators must be open and frank about what works and what doesn't; how resources can be garnered and used more efficiently; what is practical and what isn't in the near term; and how to plan strategically for a future in which media-rich assignments will surely continue to evolve and will likely continue to become more and more central to pedagogy and scholarship in the liberal arts. We are grateful to NITLE for its support of this project over the last two years, and hope that it has been only one small part of a long-running and broad conversation among colleagues across many institutions.

Activities

The goals of our project are to[1]

1. Explore methods connecting disciplines through pedagogical approaches that enhance or sustain instruction and assignments integrating multimodal forms (b, c, e).
2. Research and share current expertise in teaching and learning with multimodal assignments (b, d, e).
3. Develop models that connect critical and creative learning through interdisciplinary multimodal assignments (a, b, d).
4. Develop methods to evaluate a variety of multimodal assignments with standards similar to those for written and oral communication (a, b, c, d, e).
5. Identify resources to sustain diversity of multimodal assignments models on liberal arts campuses. Based on the needs identified from interactions during this collaborative project, this may take the form of digital asset management strategies for moving image files; a feasibility study for (not actual development of) a consortium level shared film clip database, programming database, or student project showcase (b, d, e).

To accomplish these educational goals we formed campus workgroups of faculty, technologists, and librarians for monthly discussion meetings. Project leaders held monthly year round planning meetings and scheduled special events. Special events included:

- Current campus programing - Hamilton's F.I.L.M. program, Colgate's Friday Night Film and Alternative Film series and St. Lawrence University's Critical Literacies Discussions.
- Invited speaker/artists presentations
- Presentations by project participants at regional and national meetings
- Expertise Sharing through workshops and presentations at each others campuses
- Immersive experiences - Second Life, Digital Storytelling Workshop, and The Flaherty Seminar

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1. The numbers in parentheses are the NITLE described components addressed by that goal. NITLE requirements - "These awards will support inter/intra- institutional collaborative projects that lead to development, refinement, or adaptation of technology for liberal education. These projects will incorporate some or all of the following components:

   a. Innovations with promise of widespread adoption in liberal arts institutions.
   b. Collaborative work within and among NITLE institutions that enhance the development or adoption of promising technologies related to teaching and learning.
   c. Interdisciplinary approaches to instructional technology support.
   d. Inter-institutional collaborations that aim to focus expertise, share resources or compare experiences that may lead to more effective adoption of new technologies.
   e. Assessment or improvement of the sustainability of technology innovations in a liberal arts institution.

These projects should involve groups of faculty, librarians, or instructional technologists from individual campuses or groups of campuses."

Fall 2007

- Discussions of media literacy and criteria for media literacy in student projects.
  Lynn Schwarzer started a skill set for media literacy:
  Here are the first things that should be tried to achieve or the things that map most across disciplines. Need a primer developed on the fundamentals of media literacy and assignment design.
  - Who is your audience?
  - Are the transitions appropriate
  - Formal visual analysis – who is in the shot, what else is there, reading indexes, icons and symbols, authority figures, everything is designed
  - Help them make decisions about what to include and what not to include and how to analyze what they did. Use semiotics
  - Why does it look the way it looks, is there evidence cited to indicate that these things are different?
  - Parallels – doing the work in science is the important part of the process, similarly, making the movie is what grounds the student in the issues of the discipline.
  - Think about sound – and the juxtaposition of different modes of media that makes one think about what language can do vs what audio or video can do
- Campus discussions in which faculty looked at the media literacy skill set from their disciplinary perspective and gauged if these skills worked or needed to be amended based on disciplinary needs. Need to accommodate rigor of sciences without stifling the creativity of the humanities.
- Screening of the Film Moolaadé directed by Ousmane Sembene 10/24/07 at Hamilton
- Invited Speaker: Dr. Samba Gadjigo on "The Making of Moolaadé" 10/25/2007 at Hamilton
- Discussion with Invited Speaker -Eric Hayot on "What's Interesting About Online Virtual Worlds" 10/19/2007 at Hamilton
- Professor Lydia Hamessley Commercial Folk: Dow Chemical's 'Human Element' Campaign 12/3/2007 at Hamilton
- Project Leader Meeting at SLU – November 2007 Discussions of learning spaces, planning for grant projects, digital media programs, and faculty development.

Spring 2008

- Course Case Studies:
  - Judy Owens-Manley's Relocation of Utica Public Housing Residents Program Evaluation Course
  - Mihaela Petrescu's Jazz, Jezebels and Gigolos: The 1920s in Berlin and New York – Film, culture, content and form.
- Invited Speaker - David J. Gunkel on "Strategies for 21st Century Educators & Students" at Hamilton
- Second Life in Academia -Introduction to Second Life Workshop by Colgate & Hamilton, April 18, 2008 at Colgate
- Invited Artists - Image and Sound: live, interactive music & video with Scott Pagano & Christopher Willits February 22-24, 2008, St. Lawrence University
- Invited Speaker - John Weber, Literacy, Vision, and College Learning in a Networked Era. May 22, 2008, St. Lawrence University
- 2008 Robert Flaherty Film Seminar"The Age of Migration" June 21-27, 2008 at Colgate University, Hamilton NY. NITLE grant sent students from all 3 colleges.
- Digital Storytelling Center Workshop by Joe Lambert & Stefani Sese August 13-15, 2008 at Colgate

Fall 2008

- Course Case Studies:
  - Vincent Odamtten's Digital Storytelling To Multimodal Criticism- The Marrow of African American Narratives Assignment
  - John Crespi's Bejing Documentary Projects
  - Tyrell Haberkorn's Marginalized Conflicts Podcast Series
  - Amy Hauber's Blogging Digital Media and Culture
- Invited Speaker Diana Oblinger - The Net Generation as Harbingers of Change: Implications for Higher Education 10/8/2008 at Hamilton College
- Expertise Sharing: Critical Literacies Discussion and Media Scholarship Presentation at SLU – Dave Baird, Janet Simons and Cathy Watts. 11/11/2008 at St. Lawrence University
- Expertise Sharing: Visual Literacy and Posters 11/19/2008 at Colgate. Krista Siniscarco, Clarence Maybee, and Rich Grant

Spring 2009

- Course Case Studies:
  - Patricia O'Neill's Art Of Cinema: Women Filmmakers
  - Suzanne Spring's - Narratives in New Media
  - Margaret Wehrer's - Introductory Anthropology
  - John Crespi's - Chinese language introductory course and independent project
  - Mihaela Petrescu's - German Language Podcasts course at Hobart William Smith
- Expertise Sharing: "Meetings Bloody Meetings" Presentation by David Baird January 13, 2009 at Hamilton College
- Expertise Sharing: Workgroup meetings across campuses to develop questions about media/information literacy, multimodal assignment course support, and resources/scaling over time.
- ELI Media Scholarship Presentation – Dave Baird, Janet Simons, and Krista Siniscarco
- NERCOMP Media Scholarship Presentations – Media Scholarship participants from all three campuses presented course case studies as teams representing faculty, student, and academic support perspectives
- NITLE IT Leaders Presentation - Janet Simons, Dave Baird, and Nikki Reynolds
- NITLE SUMMIT Presentation - Janet Simons, Dave Baird, Nikki Reynolds, Sondra Smith, & Carolyn Carpan
- May 15, 2009 All Campus Media Scholarship Wrap-Up Session with presentations of course case studies and potential next steps.
  - Faculty Course Case Studies Presentations and Panel
    - Mihaela Petrescu (HWS) - Podcasting Models in Languages
    - Suzanne Spring (Colgate) - Narrative in New Media
    - Amy Hauber (SLU) - Blogging Digital Media and Culture
    - Brent Plate (Hamilton) - Digital Media in Religious Studies
  - Invited Presentation: Curricular Uses of Visual Material presentation by Andrea Nixon, Director of Curricular and Research Support at Carleton College.
  - Perspectives - Patricia O'Neill, Media Scholarship? What is the state of our art? and
  - Angel Nieves - Where are we going? Presentations of current initiatives/goals and collaboration interest
- 2009 Flaherty Seminar at Colgate University June 20 -26th, 2009. NITLE grant sent students and support staff from Hamilton and Colgate.

Events

Dr. Samba Gadjigo, *The Making of Moolaadé*
October 24, 2007, Hamilton College

Moolaadé is one of the most haunting and powerful, of Ousmane Sembene's features, set in a small African village the film is one of what was envisioned as a trilogy dealing with what the filmmaker called the "Hero-isme au quatidien", the heroism of everyday life focusing specifically on the role of women in Senegalese society. The first of the trilogy *Faat Kine* (2000) dealt with the struggles of an urban businesswoman in the male dominated world of Affairs in postcolonial Senegal.
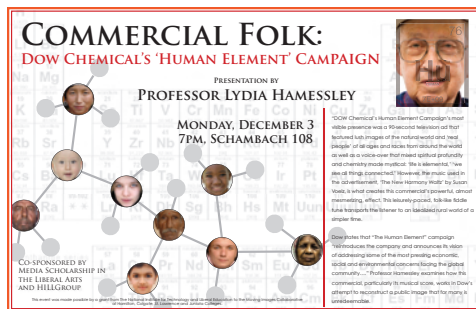
Watch Streaming Video
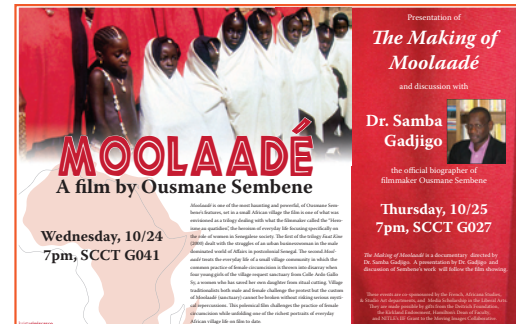
Professor Lydia Hamessley
Commercial Folk: Dow Chemical's 'Human Element' Campaign
December 3, 2007, Hamilton College

Watch Streaming Video

"DOW Chemical's Human Element Campaign's most visible presence was a 90 second television ad that featured lush images of the natural world and 'real people' of all ages and races from around the world as well as a voice-over that mixed spiritual profundity and chemistry made mystical: 'life is elemental,' 'we see all things connected.' However, the music used in the advertisement, 'The New Harmony Waltz' by Susan Voelz, is what creates this commercial's powerful, almost mesmerizing, effect. This leisurely-paced, folk-like fiddle tune transports the listener to an idealized rural world of a simpler time.

David J. Gunkel, Strategies for 21st Century Educators & Students
February 4, 2008, Hamilton College

New Media Education concerns not whether and how we involve students in the study of the Internet, the World Wide Web, blogs, wikis, computer games, virtual worlds, etc. but also how these technological innovations necessitate new approaches to instruction and learning. New media, Dr. Gunkel will argue, are not just another phenomenon to be incorporated into the current curriculum or accommodated to existing disciplinary approaches. They simultaneously question many of the assumptions and standard operating procedures of liberal arts education, confronting both students and teachers with new challenges and opportunities.
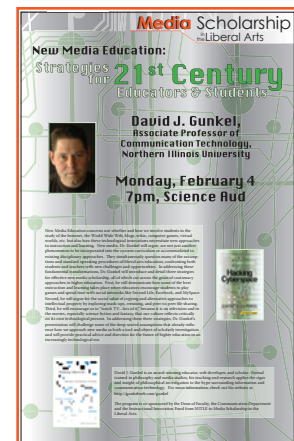
Watch Streaming Video

Image and Sound: live, interactive music & video with Scott Pagano & Christopher Willits

February 22-24, 2008, St. Lawrence University

With influences ranging from minimal painting to cinema, Pagano's meticulously constructed abstract artworks push the boundaries of audio-visual composition and processes using a dynamic mix of cinematographic and synthetic imagery. His music videos and motion art works have been screened in venues ranging from international film festivals to MTV, and he has worked with a wide range of notable musicians.

Willits has been instrumental in redefining the guitar in the digital age. Using custom-built software, he morphs his guitar-playing into rhythms of texture and melody that defy genre distinctions while still defining a sound of his own. He has had some 15 music releases over the last seven years, including collaborative projects covering a broad spectrum of musical styles.

John Weber, Literacy, Vision, and College Learning in a Networked Era

May 22, 2008, St. Lawrence University

John Weber is Dayton Director of the Frances Young Tang Teaching Museum and Art Gallery, and Professor of Liberal Studies at Skidmore College.

Discussions of literacy, visual literacy, new literacy, and information literacy are increasingly common in American higher education, and images as well as visually represented data are routinely utilized in college teaching and learning across a wide range of disciplines rarely thought of as "visual." In this talk, John Weber will explore notions of visual literacy and illiteracy while reflecting at times on the internet and the world wide web, computers, museums, college education today, and how some recent work done at the Tang Museum at Skidmore has attempted to harness visual experience to promote learning in new and playful ways.

Second Life in Academia
Introduction to Second Life Workshop by Colgate & Hamilton

April 18, 2008, Colgate University

Hamilton College and Colgate University collaborated on a workshop to introduce their campuses to Second Life (SL) and to explore some of the academic uses of SL.

2008 Robert Flaherty Film Seminar, "The Age of Migration"
June 21-27, 2008, Colgate University

From the urban landscapes of Asia, to the conflict zones of the Middle East, to the multi-cultural societies of Europe, the United States and beyond, unprecedented migrations of exiles, soldiers, laborers, and adoptees intersect with the legacies of war, global capital, and terror. Through film and video screenings and in-depth discussions, The Age of Migration, the 54th Robert Flaherty Film Seminar, will probe how hybrid documentaries, video blogs, and speculative histories have become connective tissues which collapse physical distances and accentuate emotional connections. Join us as we map these modern migration patterns and explore the relationship between conflict, movement and transmission. 2008 PROGRAMMER: Chi-hui Yang

Media Scholarship in the Liberal Arts, supported by an award of the NITLE Instructional Innovation Fund to the Moving Images Collaborative, sent students from Colgate University (Jina Chung, Allison Ewing), Hamilton College (Miranda Riamondi, and Moises Toledano), and St. Lawrence University (Oliver O'Sullivan) to the 54th Robert Flaherty Film Seminar. The students were required to attend for the entire week and to create a report of their experience. Their reports could take the form of essay, video, journal entries, drawings, or any combination. View Student Video Reports

Digital Storytelling Center Workshop, Joe Lambert & Stefani Sese
August 13-15, 2008, Colgate University

The goal of the 3-day Basic Workshop is to design and produce a 3-5 minute digital story. Students craft and record first-person narratives, collect still images and music with which to illustrate their pieces, and are guided through computer tutorials which enable them, with teacher support, to edit their own stories. Examples of stories produced in the this workshop can be found here http://www.storycenter.org/stories/

Diana Oblinger
The Net Generation as Harbingers of Change: Implications for Higher Education
October 8, 2008, Hamilton College

The Net Generation seems inseparable from technology, text messaging, Googling, IMing, and playing games while listening to iPods. Although technology may be what we notice first, there are much deeper changes underneath, such as the emergence of a participatory culture, where amateurs can be experts, and material is repurposed, remixed, rated and shared instantly, worldwide. Information technology has catalyzed the creation of new forms of communication, self-expression, collaboration, learning and scholarship--all reshaping the educational landscape. This session goes behind the technology to the deeper changes that challenge our colleges and universities. View the PowerPoint Presentation
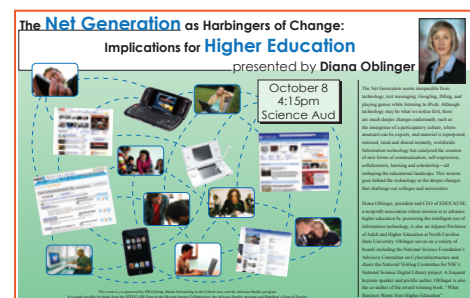
St. Lawrence Critical Literacies Discussion
November 12, 2008, St. Lawrence University

Dave Baird (Colgate) and Janet Simons (Hamilton) join Cathy Tedford and the members of St. Lawrence's Critical Literacies Group in a discussion of the Media Scholarship Collaboration project activities and goals. Questions about teaching media literacy and criteria for media scholarship will be discussed in the context of examples of assignment models and project outcomes from each of our campuses. Media Scholarship Collaborators at Hamilton College and Colgate University participate in this live videoconference.

Lights, Camera, Action Analysis and Creative Expression: Improving the Quality of Student Media Scholarship (Innovative Practice)

January 21, 2009, ELI 2009, Orlando, FL

In the past year, Hamilton College, Colgate University, and St. Lawrence University, supported by a NITLE Instructional Innovation Fund grant, collaborated to develop interdisciplinary assignment models that promote media scholarship by students across the curriculum. In this presentation, we will report on our efforts to date in developing assignment models and evaluation criteria for multimodal student scholarship. These efforts are an attempt to capitalize on student interest in digital media with the goal of deepening engagement with course content and effectively synthesizing it into a multi media format.

PowerPoint Presentation

Media Scholarship NERCOMP SIG

February 2, 2009, College of the Holy Cross, MA

In the past year, Hamilton College, Colgate University, and St. Lawrence University, supported by a NITLE Instructional Innovation Fund grant, have collaborated to develop interdisciplinary assignment models that promote media scholarship by students across the curriculum. These efforts are an attempt to capitalize on student interest in digital media with the goal of deepening their engagement with course content. Further, we seek to provide faculty with the necessary frameworks with which to evaluate multimodal student projects. This SIG is our attempt to broaden these discussions and showcase examples of media scholarship from multiple schools in the Northeast.

Participants will engage in discussions that follow a series of presentations of student-authored digital media scholarship that was guided by faculty and supported by instructional technologists and librarians. Discussion will focus on media literacy, learning models, evaluation criteria, and the resources necessary for success.

Full SIG Schedule & Resources

Digital Video in the Curriculum

March 6, 2009, Online in the NITLE MIV Auditorium

With many students and faculty members now able to capture digital video on their mobile devices, upload it to YouTube in a matter of seconds, and select and play any of millions of digital videos on their laptops, the moving image has rapidly become a pervasive part of our culture on and beyond the campus. Janet Simons, Instructional Technologist, Hamilton College, and Tamra Hjermstad, Instructional Technology Consultant, Mt. Holyoke College, will lead a discussion about the ways in which they are working with faculty members to help them integrate digital video in the curriculum.

Media Scholarship Resources

Media Scholarship in the Liberal Arts Collaboration

Presentation by Janet Simons, David Baird, and Nikki Reynolds
March 27 - 29, 2009, NITLE IT Leaders, Ursinus College, Collegeville, PA

Hamilton College, Colgate University, and St. Lawrence University are wrapping up a 2 year exploration of media intensive courses, those courses that include constructivist based student projects incorporating multimedia. Supported by an award of the NITLE Instructional Innovation Fund to the Moving Images Collaborative, we have analyzed these courses from the perspectives of faculty, students, and academic support experts. Commmon components of these learning experiences inlcude:

- Students engage deeply with content. Learning occurs along both cognitive and affective continuums and students retain knowledge gained.
- Most students need to develop their media, information, and technical literacy skills to author multimedia projects. Although we can expect that every student will enter our courses with foundational writing skills, the same is not true of other critical literacies.
- Evaluation of student authored multimedia projects can be difficult. There is a shift to evaluation of process rather than product in these projects. Faculty question how to evaluate the intersection of content and form.
- Collaboration across disciplines, among students, and among faculty and academic support is a strong component of successful learning experiences in media intensive courses.
- These courses are time intensive for all involved - faculty, students, academic support experts.

Our goals in identifying common components of learning in media intensive courses are to have deep enough discussions around desired learning experiences and expected outcomes to 1) soundly design and structure media based projects in courses across the curriculum, 2) Estimate resource/academic support loads, and 3) Summarize the activity of multiple courses of media based projects on campus to raise support for and recognize faculty investment in these courses. Ultimately the goal is to be able to adapt what we learn at the individual course level to a broader view that provides a framework for planning the integration of multimedia and new media technologies. What we have learned from the introduction of each new technology in the past that might help us meet the rate of change of technology and its potential for learning with a plan?

There are baseline questions that have to be recognized and addressed before a we can plan. To this end we ask each of you to visit our poster and answer three questions...

IT Leaders 2009 Survey
Strategic Discussion Handout
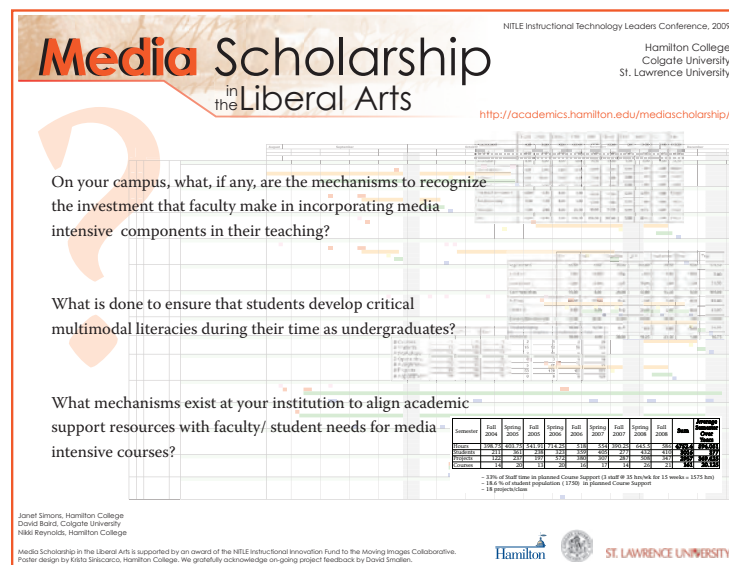
Media Scholarship in the Liberal Arts Collaboration

Presentation by Janet Simons, David Baird, Carolyn Carpan and Sondra Smith
March 29 - 30, 2009, NITLE Summit, Philadelphia, PA

Constellations or "futzing around the edges"?

In describing our current conversations about learning and new media technologies, Randy Bass points out that "...we can only 'futz' (descriptive term from Cathy Richardson) because we do not have a vocabulary or a tradition for engaging with learning in meaningful communal ways." He goes on to say that it is important to put, "...into practice wide-scale views of learning outcomes as textured as those of faculty who look at learning in their own classrooms."[1] In looking for "wide-scale" views, we are considering eight components that consistently appear in media based courses in our media scholarship collaboration. We liken these components to stars in a constellation. The pattern of the stars may vary by location and point of view, but the stars themselves are consistent navigation points. In similar locations, we can even reach communal agreement on the pattern of the stars... Using this analogy and looking for patterns, we have plotted the relative variability of eight components of case study courses in our media scholarship collaboration. We wish to increase the number of courses and institutions plotted to determine if there are emerging patterns in media scholarship. Would relatively consistent patterns facilitate our discussions across courses and disciplines? Would patterns help us to move from anecdotal to communal understanding of the changing nature of learning in multimodal and new media environments?

NITLE Summit Survey

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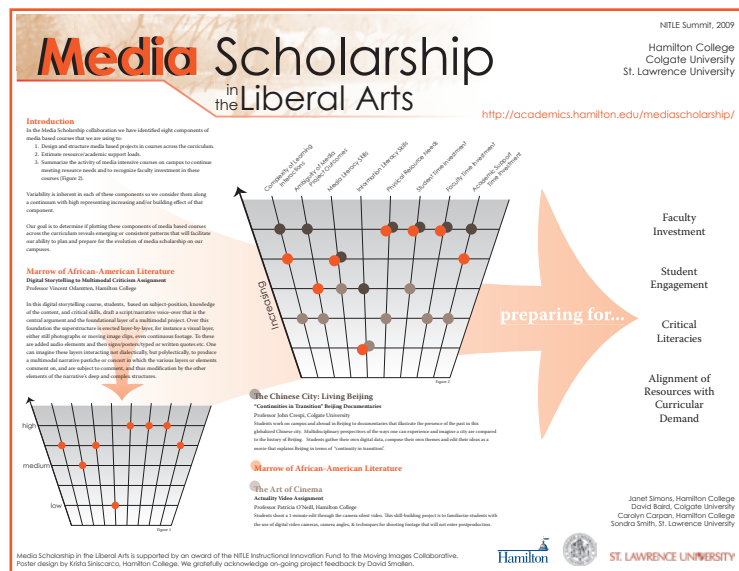
[1] Randy Bass. "New Media Technologies and the Scholarship of Teaching and Learning." Academic Commons. Jan 2009.
http://www.academiccommons.org/commons/essay/introduction.

Resources: Course and Assignment Planning & Development

Communication Tools

Planning and Design Questions
> Questions to be answered in the planning and design stage of a multimodal project

Course Support Template
> Hamilton's template for requesting course support. See a completed example.

Sample Timeline
> An example of a timeline for course support Govt 112: Comparative Politics.

ITSST @ Hamilton
> Instructional Technology Support Services Team at Hamilton College. Overview of the services provided with links to more specific information.

Large Format Poster Support Models
> Hamilton's large format printing support models that faculty can choose from to find the model that best suits their individual needs.

Video Support Models
> General models of video support, including analytical assignment, original footage assignment, and definitions of support events.

Web & Social Software Support Models
> Models of support for websites using iWeb, websites using Dreamweaver, enhanced podcasts, blogs, Wikis, and virtual worlds. Each support model has a link to the PDF of the specific workflow associated with that model.

Example of Support Load Spreadsheet
> An example from Spring 2006 of the Hamilton College Course Support load.

Technology Resources

Documentation Center
> Hamilton's Technology Support Center

ITS Digital Media/Documentation
> Colgate's documentation for various multimedia, including PDFs and video tutorials.

Copyright

The Code of Best Practices in Fair Use for Media Literacy Education
> "This document is a code of best practices to help educators using media literacy concepts and techniques interpret the copyright doctrine of fair use," compiled by American University.

AV Recording Release
> Hamilton's form for permission to record audio or video of a speaker or performer.

Copyright Limitations Form
> Hamilton's guide for using copyrighted material in course projects.

Copyright Statement for AV Projects
> Hamilton's generic copyright statement for all AV projects done at Hamilton.

Broad Permission Form for Hamilton Students
> A general permission form for Hamilton's use of a student's work or audio/video recording of a student.

Resources: Graphics

Pre-Production

Visual Communication and Design
> Tips for creating an effective poster, including how long you have to attract your audience and keep them interested, color combination and font, and things to avoid.

Presentation on Visual Communication and Design
> A presentation on how to create an effective poster. See also the PowerPoint version.

Visual Literacy Worksheet
> A worksheet to help brainstorm what you want others to take away from interacting with your project.

PowerPoint Design
> A tutorial/reference on how to create good PowerPoint presentations. See also the PowerPoint presentation that goes along with it.

Presentation on Reading an Image
> A presentation on using the elements and principles of composition to interpret still images. See also the PowerPoint version.

Suggested Reading

Ways of Seeing
> By John Berger. A book on the psychological and social implications of visual imagery.

The Designers Complete Index (Boxed Set)
> By Jim Krause. A box set containing all three of Jim Krause's "Index" books, which include Idea Index, Layout Index, and Color Index.

Design Basics Index
> By Jim Krause. A book focused on covering the basics of creating and designing layouts.

Color: Messages & Meanings
> By Leatrice Eiseman. A book detailing how to come up with effective, unique, and credible color choices and combinations.

Production

Large Format Poster Printing Workshop
> Information on creating a large format poster in PowerPoint.

Basic PhotoShop Skills
> A comprehensive overview of the basic tools and techniques to get started in PhotoShop.

How to Scan with Silverfast
> How to scan with Silverfast with the Hamilton College workflow.

How to Scan Film
> How to scan slides and film using SilverFast Ai and Nikon Super CoolScan 5000 using the Hamilton College workflow.

Resources: Video

Pre-production

Storyboard Template
> A basic template that can be used to create storyboards. View example of storyboard and final product.

Basic Videography Checklist
> A checklist of basic steps and equipment needed for shooting video, along with references for lighting, camera angle, and shot composition.

Production

Setting Up and Shooting Outline
> Some how-to's on setting up and shooting, including video camera basics, universal recommended camera menu settings, shooting basics, and a reference for camera angle and shots.

Post-production

Final Cut Preferences
> How to set Final Cut Pro preferences and what those preferences should be, including System Settings, User Preferences, and Audio/Visual Settings.

Tutorial on iMovie HD
> A tutorial on all the fundamental basics of iMovie HD, from creating a new project and importing to exporting and sharing your movie.

Assessment

Video Evaluation Components
> The evaluation sheet with all the various components used in an original video project.

Colgate Studio Art Rubric
> Rubric used in Studio Art courses at Colgate and a Rubric developed by artists for local high school projects.

Rubric for Comparative Politics Project
> Rubric used for a multimedia project involving logo design and video campaign ads for Govt 112: Comparative Politics, Spring 2007.

Resources: Media Literacy at Other Institutions

Digital Visual Literacy at Maricopa CC

> Maricopa Community College's Digital Visual Literacy project, which includes DVL modules for training, resources, and example material.

Media Education Lab at Temple University

> The Media Education Lab at Temple University advances media literacy through research and community service, focusing on the interdisciplinary nature of media scholarship. Includes teaching resources, news about upcoming events, and research concerning media and education.

Student Video Projects at Dartmouth

> Student video projects from a wide array of courses at Dartmouth University. Also includes evaluation materials, tips on preparation, and links to outside resources.

University of Pennsylvania Mashups

> Materials from the presentation Mashups, Remixes, and Video Culture: Engaging the YouTube Generation in the Classroom at EDUCAUSE 2008, including winners of UPenn's Mashup competition.

IIF Moving Images Proposal 2007

Moving Images Collaborative

Project Description

Liberal arts schools have a long history of illustrating culture, place, time, and ideas with moving images. With the exception of art and film/communication studies courses, pedagogical use has primarily been instructional, focused on analytical assignments in which students illustrate themes with existing footage. In the past five years, with the advent of user friendly economical digital technologies, liberal arts campuses have increasingly explored assignments in which students create new assemblages of existing work or their own original footage to support research and as expressive communication. These assignments cover a range of aptitudes, require considerable design effort to integrate a critical understanding of visual representation within existing course content, and specialized resources and services. The processes involved are usually not understood by students even if they "know" the technology. Most importantly, with regard to widespread adoption, faculty often express concern over how to evaluate the outcomes of these learning experiences.

We propose to explore the potential of moving images to form interdisciplinary connections on liberal arts campuses.

Educational Goals

The goals of the project are to[1]

- Explore methods connecting disciplines through pedagogical approaches that enhance or sustain instruction and assignments integrating moving images (2,3, & 5).
- Research and share current expertise in teaching and learning with moving images (2,4,5).
- Develop and share models that connect critical and creative learning through interdisciplinary moving image assignments (1,2,4).
- Develop methods to evaluate a variety of moving image assignments in a vein similar to the standards that exist for written and oral communication (1,2,3,4,& 5).
- Identify resources necessary to sustain diversity of moving image assignment models on liberal arts campuses. Based on the needs identified from interactions during this collaborative project, this may take the form of digital asset management strategies for moving image files; a feasibility study for (not actual development of) a consortium level shared film clip database, programming database, or student project showcase (2,4,& 5).

We will develop assignment and evaluation models that reduce ambiguity within both the structure of creative moving image assignments and the evaluation of resulting student projects. We propose exploring instructional approaches that connect critical and creative learning, through expertise sharing across courses and across campuses.[2] In a variation of the team teaching model for

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[1] The numbers in parentheses are the NITLE described components addressed by that goal.
[2] Addressing NITLE collaborative criteria components 2,3 & 4

Impact of the Project and Timeline

Summer 2007 – Spring 2008

I. Creation of Core Working Groups at each campus to organize a moving images discussion series on their campus, develop models for assignment/evaluation, share expertise, and test pedagogical approaches. The workgroups from each institution will collaborate over distance through multipoint videoconferencing, and also participate in two on site visits to another campus to share expertise. Each campus workgroup will identify expertise they can share during these visits.Workgroups will facilitate the discussion series and summarize information. They will write up and present interdisciplinary moving image assignment/evaluation models and report them at the final symposium.

On site visits by workgroups will include an assignment/evaluation brainstorming session, and invited lecture, workshop, discussion series event, or technology exploration/test. For example, Hamilton's professor Ella Gant will offer a course "Art as a lens for the liberal arts", develop connections for Hamilton's digital arts minor, and share her evaluation model for creative student projects with other campuses Janet can share experience in video assignment design, offer workshops on videography, storyboarding/language of film, multimedia narratives, or Final Cut Pro. At St. Lawrence, arts faculty are increasingly giving assignments that put video tools in the hands of students, and share a strong interest in assignment frameworks and asset management issues with their colleagues at Hamilton/Colgate. These are timely issues for St. Lawrence as it opens its interdisciplinary Newell Center for Arts Technology. And, Juniata's peer-to-peer support model for video projects is of interest to all participants.

Another example would be comparing Colgate's D-space pilot project with similar ContentDM pilots at Hamilton and St. Lawrence and possibly expanding them in conjunction with NITLE's D-space project and the digital asset management strategies at the other institutions. Or, exploring how Colgate's outsourcing of streaming video might work at other institutions or as a resource for multiple institutions (film clip database?).

Fall 2007 through Spring 2008

II. Moving Images in the Liberal Arts Forum. At each campus faculty, students, and academic support will, develop a five event series of discussions about moving images in the liberal arts. Each event will include a short moving image presentation by an invited speaker/artist followed by discussion of the following questions:

- How are moving images incorporated into course work? What is necessary to teach with moving images? Who is assigning student created video projects? What models can be developed from their experiences? How might video assignments connect disciplines? What models exist or can be developed for evaluation of video assignments?
- What moving images activities interest our students? related to courses? For creative expression? What/How are students learning from moving image projects?
- What models might work equally well at any liberal arts campus? What expertise can we share with other liberal art campuses to propagate and sustain learning through moving images?

Videoconference technology will be incorporated during some of the invited speaker/artists events to include participation of remote campuses. Invited speaker discussion sessions will be vodcast through a common "Moving Images Collaborative" portal site. Through these events we will invite broader participation (forum participants can inform without committing to a workgroup) and identify expertise and interest. Information gleaned will be used to develop assignment models and recommendations that increase and sustain learning with moving images.

Assessment

May 2008

III. One Day Symposium on "Moving Images in the Liberal Arts" at Hamilton College. Workgroups from each of the five participating campuses will write a summary report identifying the resources necessary to foster growth and interdisciplinary connections with moving images over the next 5 years. These recommendations and the assignment/evaluation models developed through this collaborative project will be presented in the symposium. Student presentation of collaboratively developed moving image projects will be encouraged along with presentations from other liberal arts campuses. We request NITLE staff participation in the planning meetings and the symposium.

Sustaining Outcomes

May 2009

Workgroups will write a summary report identifying the resources necessary to foster growth and interdisciplinary connections with moving images over the next 5 years. Preliminary ideas about resources include: consortium level sharing of a film clip database; a database of film/video programming; interdisciplinary program of moving image literacy; and yearly symposia or liberal arts film festival.

IIF Moving Images Proposal 2007

Appendix One
Connecting Critical and Creative Learning through Moving Image Assignments
Examples

I. Post Screening/Guest Lecture/ Event Interviews- cross discipline classes of students prepare and agree upon a set of audience interview questions in advance of a campus event that target a theme or potentially controversial aspect. As audience members leave the event, each student interviews 1-2 people using the agreed upon interview questions and video or digital audio recorders to collect responses. Later the responses will be reviewed, categorized, key themes developed (if possible), compared to existing article/journal/news sources and synthesized with these other information sources in the form of:

1. **a digital response paper/powerpoint** including sample audio files – Video clips, images, etc. too if available and appropriate.
2. **an NPR style podcast with images** that incorporates audio interview files with additional "expert interviews" and journalistic commentary. Possibly a point counterpoint style.
3. **A moving image project/presentation –** that is stand alone or given in conjunction with a larger talk, or used as a basis for a panel discussion, etc. Or, this type of project as a web page with viewer response/comment ability. Example might be a scaled down version of http://www.itvs.org/facetoface/intro.html

Example class combinations:

- **Invited Talk by a Stem Cell researcher** –government students collaborate with biology/psychology students to develop interview questions that gauge audience understanding of the scientific and legislative issues around stem cell research. The "people on the street" responses would be synthesized with discipline based scholarly material and then recombined to create on of the above assignment variations.
- **Film screening of a film involving gender roles that was created during the feminist movement** – film/media studies students collaborating with women studies/history/literature students create discipline specific interview questions and then analyze the responses. The analysis would be synthesized with discipline based scholarly material and then recombined to create on of the above assignment variations.

II. Comparative Moving Issues – Utilizing existing film clip archives - Library of Congress, Prelinger Archives, Youtube – cross discipline classes of students would explore a topic through comparison of how it was and currently is portrayed. Is it portrayed differently over time? Is the method of portrayal consistent over time? Are the issues the same or different? Are societal responses similar etc., and these comparisons could take the form of:

1. **Comparative News** Newsreel clip from archives compared to a current news clip in a stand alone video clip presentation, as an item for discussion, debate etc.
2. Or, have students locate an archive clip and attempt to recreate it in an original video, as close to shot for shot as possible.
3. Multiple video clips as a montage of statements targeting an issue from the disciplinary perspective of each student. Montage shown as the basis for a discussion led by the multidisciplinary student panel. Responses by audience could be collected through "clicker" questions for further analysis of issue.
4. A series of movie clips to which students respond with their disciplinary audio commentary, similar to commercial "directors comments". Students would record their audio commentary

as a voice over in sync with the video clip and the commentary would focus on how they perceive the video from the standpoint of their discipline. These "commentary clips" would then be posted to a CMS discussion board for review and discussion by students with other disciplinary perspectives. Ultimately, the multidiscipline perspectives should be synthesized into a presentation that illustrates how the same clip, has multiple disciplinary meanings.

Example Class combinations:
- Film/media studies students collaborating with history/political science/biology/sociology students to locate clips along the same topic theme but representing discipline based perspectives.
- Film/video production students collaborating with anthropology/education/psychology/women's studies students to locate historical clips and compare them to current clips or attempt to video a current similar situation –town hall meeting, playground behavior by children, citizen response to _____, parental perspective of education .
- Women's studies students collaborate with sociology/psychology/media studies students to create "commentary clips" on how family is portrayed in media.

III. Service Learning – students in a service learning opportunity "document" through video/image the interactions & perspectives they encounter in these roles. These documents would then be used to create a video interpretation of the experience that portrays multiple perspectives.
1. **Documentary video as research and presentation of issues**.

Example class combination:
- Economic/government/sociology students collaborating with video/education students or community groups to document the avenues & obstacles some populations face trying to get jobs, get better paying jobs, find quality education, work on community reform, etc. Project example- Inner city documentary (video/photograph) the travel route/time necessary for a lower income wage earner to get to their job. Document the travel route/time for that same individual to get to a higher paying job for which they are qualified, in more urban areas from their current residence. Collect data on the relative locations of both types of jobs relative to city populations and use GIS to illustrate this information in the documentary.

IV. Collaborative Digital Art – have students from different art emphasis areas collaborate with film/media studies students to create video projects. Once a project is completed, forward it to another student and build upon each other's work over time and perhaps distance as in the production of the "Exquisite Corpse" works, culminating in a virtual world exhibition (Second Life?) with review/critique by students/faculty at other campuses.
- Video Tennis – similar to the popular Photoshop Tennis
<http://www.wired.com/news/culture/0,47132-0.html>
but with video and among students at different institutions

Participants

Project Leaders

Janet Simons, Hamilton College
David Baird, Colgate University
Chris Watts, St. Lawrence University

Hamilton College	**Colgate University**	**St. Lawrence University**
Carolyn Carpan	John Crespi	Sondra Smith
ella gant	Richard Grant	Cathy Tedford
Martine Guyot-Bender	Tyrell Haberkorn	Kirk Fuoss
Roberta Krueger	Jesse Henderson	Amy Hauber
Susan Mason	John Knecht	Valerie Lehr
Scott MacDonald	Clarence Maybee	Erin McCarthy
Angel Nieves	Raymond Nardelli	Kim Mooney
Vincent Odamtten	Suzanne B. Spring	Michael Shuckers
Patricia O'Neill	Lynn Schwarzer	Eric Williams-Bergen
Judith Owens-Manley	Margaret Wehrer	
Sam Pellman		
Nikki Reynolds		
Edna M. Rodriguez-Plate		
Brent Rodriguez-Plate		
Krista Siniscarco		
David Smallen		
Kristin Strohmeyer		
Susanna White		
John Adams - (Currently at Colgate University)		
Mihaela Petrescu - (Currently at Hobart-Williams Smith Colleges)		

External Reviewers

Tamra Hjermstad, Instructional Technology Consultant, Mt. Holyoke College
Eric Gordon, Assistant Professor, Emerson College

Evaluation Rubrics

From Lynn Schwarzer at Colgate University

What the studio faculty at Colgate use as a template:

Studio art rubric

1 (lowest) to 5 (highest)

Ability to articulate ideas effectively	1	2	3	4	5	N/A
Ability to understand assignment, and develop initial ideas	1	2	3	4	5	N/A
Evidence of understanding and utilizing formal visual elements	1	2	3	4	5	N/A
Evidence of a well developed and coherent concept	1	2	3	4	5	N/A
Evidence of independent/dedicated thinking and creative problem solving throughout the project	1	2	3	4	5	N/A
Evidence of fully resolved work; producing well crafted work with integrity	1	2	3	4	5	N/A
Evidence of technical proficiency in the medium/mastery of materials and techniques	1	2	3	4	5	N/A
Knowledge and implementation of critical/theoretical frameworks	1	2	3	4	5	N/A
Knowledge of relevant artists and artworks	1	2	3	4	5	N/A

BELOW is the rubric from the high school video project that was designed by teaching artists (with NYS standards in mind) and myself – it may have some useful nuggets that could be upgraded to work at the college level.

Table 2.13. Faculty Criteria

Criteria	Examples
Purposeful selection of visual materials used in assignments	Students must pick and choose figures based on their relevance to a point made in the article (Science Writing) Effective use of images from course textbook as evidence in analysis of documentary (Film Analysis) Tie images to presentation or handout (Group Presentation)
Aesthetics	Selection of "visually arresting" images (Group Presentation) Depth of composition of images in which characters are positioned and either in-depth or shallow focus are used (Film Short Creation) Placement of camera relative to action in a shot (Film Short Creation)
Provide specific and detailed analyses of visual materials in text	Explain captions and color codes in maps (Science Writing) Careful observation of detail depicted in documentary (Film Analysis) Use of visual materials [e.g., paintings] as evidence in constructing arguments (Film Analysis)
Balance use of visual materials with larger assignment	Carefully select images and ensure total number of images are proportional to the text (Science Writing) Time image displays appropriately with the presentation itself (Group Presentation) Continuity editing in which students put images in relation to each other to create a transparent, fluid sense of reality (Film Short Creation)
Composition	Creativity in narrative driving the film (Film Short Creation)
Mechanics of working with visual materials	Format article so that figures appear in the appropriate location relative to the text (Science Writing) Make sure images are in focus and are appropriately sized (Group Presentation)
Appropriate citation of materials	Cite literature correctly (Science Writing) Note sources of images (Group Presentation)

Project Management Rubric for Comparative Politics Simulation Spring 2007

	Party Leader	Points	Party Secretary	Points	Press Secretary	Points	Policy Expert	Points	Group Sign Off
Platform	Communicate party platform on behalf of group during in-class presentation		Coordinate formulation of party platform / Prevent overlap with other party platforms / Secure group agreement on party platform / Communicate with professor on platform development		Translate party platform into media communication tools / Meet with instructional technologists to design and create media / Communicate with professor on development of media messages		Research issues and party platforms of similar European parties / Write draft party platform and submit to party secretary / Meet with reference librarian / Communicate with professor on policy issues		
Logo	Evaluate logo design in terms of party platform and goal		Coordinate evaluation of logo design in terms of party platform & identity goal		Create a graphic identity for the party based on the party platform / Submit draft graphic logo to Party Secretary / Attend logo appointment with ITS		Assist press secretaries in finding graphic identity resources / Evaluate logo design in terms of party platform & goals		
Campaign Ad	Act as main spokesperson for party in ad		Assist press secretaries with content of draft storyboards for ad / Evaluate campaign ad in terms of party platform and goals		Submit draft storyboard to party secretary / Attend a basic videography and a video editing workshop / Create a 1 min or less campaign add that effectively communicates party platform		Evaluate campaign ad in terms of party platform and goals		
Debate	Represent party in public debate / Meet with Oral Comm. Lab to prepare for debate		Maintain complete records for party leader		Submit HQ file Ad to ITSST before Debate / Print party logo on 11 x 13 paper for debate podium		Assist Party Leader in preparation for public debate		
Group	Coordinate group activities / Ensure group sign-off on all simulation activities / Communicate with professor on group organization		Serve as Blackboard group discussion administrator / Solicit feedback from group for weekly reports / Submit weekly report of group activities/decisions to Blackboard		Solicit ideas and feedback from group during logo and ad creation		Solicit ideas and feedback from group during platform development		
Points Total									

Media Project Components Survey

The answers you provide in this survey will be used to plot your multimodal media assignment on the 'Fretboard". We hope that plotting the answers for multiple courses might reveal some emerging patterns among courses with media based assignments. Please add comments and clarification to assist in the plotting process. We will also contact you to ask if you wish to sit down together for about 30 min to plot your course. Thank You!

What is your name?

What is the name of the course you are describing?

In answering the following questions, please form your response by comparing the multimodal assignment to other types of assignments in your courses.

1. The number of interactions (in/out of class instruction, workshops, checkpoints, deliverables, etc.) structured into the multimodal assignment for this course compared to other types of assignments in your courses were
   - ○ much less
   - ○ less
   - ○ same/equal
   - ○ greater
   - ○ much greater

   Comments:

2. In terms of evaluating the potential range of student outcomes compared to other types of assignments you give, the predictability of the range of student outcomes in the multimodal assignment were
   - ○ much less
   - ○ less
   - ○ same/equal
   - ○ greater
   - ○ much greater

   Comments:

2. a) Did you create or find a model project that illustrated possible outcomes for the multimodal assignment?
   - ○ yes
   - ○ no

2. b) Did you spend as much time explaining the multimodal assignment as you typically spend describing other assignments to your students?
   - ○ yes
   - ○ no
   - ○ other:

   Comments:

2. c) Reflecting on the final student grades, to what extent was a students grade weighted toward

	much less	less	same/ equal	greater	much greater
Conceptual Understanding	O	O	O	O	O
Creativity/Originality	O	O	O	O	O
Demonstrated Skill	O	O	O	O	O

Comments:

3. Compared to other types of assignments you give, indicate below the extent to which your students needed visual/aural literacy skills to accomplish the multimodal assignments in this course. This question is attempting to distinguish among assignments that require media analysis only, original media composition only, or both analysis and original composition.

	much less	less	same/ equal	greater	much greater
Analytical Media Skills	O	O	O	O	O
Creative Production Media SKills	O	O	O	O	O

Comments:

4. Compared to other types of assignments you give, the extent to which students needed information literacy skills (access, use, and evaluate information/media) to meet learning goals was
- O much less
- O less
- O same/equal
- O greater
- O much greater

Comments:

5. Compared to other types of assignments, the physical resource needs (media, equipment, computer classrooms) of the multimodal assignment were
- O much less
- O less
- O same/equal
- O greater
- O much greater

Comments:

6. Estimating how much time your students spent working on their multimodal projects relative to other types of assignments you give, would you say they spend
- ○ much less
- ○ less
- ○ same/equal
- ○ greater
- ○ much greater

Please include here any information you might have about the number of hours students spent on your multimodal assignment:

7. How much time do you estimate you spent on the media project assignment component of your course (assignment design, evaluating outcomes, collaborating with academic support) compared to other types of assignments in your courses?
- ○ much less
- ○ less
- ○ same/equal
- ○ greater
- ○ much greater

8. Compared to other courses you teach, to what extent do you estimate academic support staff spent time supporting the multimodal assignment in your course?
- ○ much less
- ○ less
- ○ same/equal
- ○ greater
- ○ much greater

Comments:

9. Please answer yes or no to the following questions

	Yes	No
Did you need lab type class times?	○	○
Did you review drafts of media projects?	○	○
Did the students keep journals?	○	○
Was the assignment a group project?	○	○
Was there a public presentation?	○	○

Please answer the following questions based on what the Visible Knowledge Project described as significant learning characteristics (Bass & Enyon) in media based projects:

- **"adaptive release"** - multimodal projects structured as constructivist based learning experiences promote students ability to work at the edge of their competencies and thereby develop them further.

- **"embodied learning"** - learning experiences in which students manipulate rich media content that taps into affective and cognitive learning processes, with affective learning combining not only emotions but also creativity, and identity.

- **"socially situated learning"** - social learning in the context of within and beyond the classroom in which knowledge and ideas are negotiated. Practicing discipline based communication and formation of broad communities.

10. Did you observe evidence of any of these learning characteristics associated with your multimodal assignment?

	Yes	No	Maybe
adaptive release	O	O	O
embodied learning	O	O	O
socially situated learning	O	O	O

Comments:

Please add any information that might be helpful in plotting your course.

Comments on Media Scholarship in the Liberal Arts

Eric Gordon
Assistant Professor of New Media
Emerson College

This NITLE funded project is intent on discovering patterns and positing directions for media scholarship as it is integrated into the curriculum at liberal arts institutions. While there has been a good deal of research into the educational benefits of multimodal learning over the past several years, there has been little effort directed towards collecting best practices across institutions. This kind of cross-institutional research model promises to surpass the idiosyncrasies of individual institutions and move towards solutions that apply across academic disciplines and cultures.

Why literacy?
There are many challenges to approaching media scholarship as it is defined in this project. The first concerns definitions. The traditional understanding of media scholarship is the scholarship of media. This does not typically include scholarship *with* media. However, this project makes explicit that the media scholarship in question is one that incorporates the modes of production within the study of production. So then this moves into the territory of media literacy. The final report spends some time addressing the complexities of multi-literacies (information literacy, media literacy, new media literacy, computer literacy, and the list goes on), and makes it clear that within the context of media scholarship, there is foundational training taking place in media literacy.

There are basic skills that are needed to successfully achieve a liberal education. This introduces the question of when these skills should be introduced in the curriculum. Should they be included in content courses? Or should they replace the foundations? In all of the case studies reported, they are included in content courses - often upper-division courses. The work of the teacher then increases to include basic literacies. So not only is the Chinese professor teaching Chinese, but presumably teaching media literacy as well. Is this equivalent to the Sociology professor teaching basic writing? There is a move in these courses from the traditional focus on content – where papers reflect a student's understanding of the material – to a focus on form. In many cases, the instructor is concerned not only with what is being said, but how it is being said. In essence, all courses become like entry level writing courses. That puts a significant strain on the teacher and the student. These are big problems – ones that the report addresses, but one that deserves to be talked about on a larger curricular scale. Should media literacy be taught on the freshman level as a basic requirement and then reinforced later on? The working definition of media literacy stated in the report is "the ability to analyze, evaluate, and produce communication in a variety of forms". This is certainly a noble goal, and one that should be classified as a foundational literacy.

But the questions implied by the term "media literacy" are indeed large. How does one make meaning with media? Or, as it is stated throughout the report, how does one communicate using technology. This is where things get a bit sticky. We are quite used to communicating with technology. From pen and paper to the typewriter to the word processor, communicating with technology is thoroughly embedded into academic forms

of communication. The more appropriate question is how new technologies and their corresponding practices are changing the form and function of communication. With the big question being, at what point are these changes so extensive that the formal mechanisms of communication practiced in the academy need to adapt to accommodate them? After all, the academic essay has been in place for centuries. So why now are we seeking to change, annotate, or replace it? These questions are implicit in all the case studies – but perhaps bringing them more to the foreground would help establish the imperative for changing the "way we do scholarship."

The case studies collected in this report are wide ranging. The courses range from basic language instruction to a topic course on digital media and culture. The assignments range from blogging to filmmaking. There is little connection between the disciplines, courses, and assignments outside of their commitment to the efficacy of expanded media practices in higher education. Some of the instructors highlighted the need for the academy to adapt to the non-hierarchical mechanisms of digital networked media, suggesting that process be prioritized over product and peer review be implemented to complement professorial authority, and others highlighted the advanced visual reasoning inherent in creating something like an academic poster (using new media tools with an analog output). They each declare the importance of multi-modal scholarship, but the connections are tenuous. Perhaps this group can work towards drafting a statement to go on syllabi that might provide some justification / clarification of these practices.

Assessment

From the report: "We teach them how to critically evaluate, analyze, and produce high-quality written work, yet we lack a parallel system for providing them the critical tools to successfully evaluate, analyze, and produce high-quality multimodal projects for publication." Indeed, if there is a commitment to integrating this work across the curriculum, there needs to be more substantial methods of evaluation. This project has taken great strides towards addressing this issue. By collecting best practices, it is possible to arrive at common threads that can be extrapolated to different contexts. The next step would be to take the data collected and create a taxonomy of types of projects. Assessment needs to be grounded in purpose and form. Assessing a video project that is intended to reproduce the style of an actuality film is quite different than assessing a web-based project intended to foster networked collaboration. It would be worthwhile and quite valuable to extend the survey used in this study to other institutions and disciplines and then, once the data pool is made larger, build out assessment schemes for various project types. Without this kind of resource, those of us who employ media projects in our courses are often confronted with grade inflation – as it is too difficult to claim authority on things about which one is not an authority. Even when the content area is consistent with media literacy – digital media and culture, for instance – there is still a tension between grading concepts and grading production. If something is quite clever but does not "look professional," should it be graded down? Surely if one turned in a paper that was filled with grammatical errors it would not receive a good grade. This chasm between the forms of natural language grammar and media grammar needs to be filled if we are to get serious about changing academic practice. This requires high-level curricular discussions so that institutions and disciplines can establish best practices. This report is an exciting first step in that much larger goal.

Conclusions

This two-year study showcases precisely the kind of practice that needs to be replicated and expanded. This inter-disciplinary, inter-institutional conversation is setting the groundwork for significant changes in academic practices. This needs now combine with other similar efforts in fair use practices (http://www.centerforsocialmedia.org/resources/publications/code_for_media_literacy_education/) and software systems that enable fair use in media scholarship (http://www.criticalcommons.org/). I sincerely hope this work doesn't end here, but finds a way to replicate itself in other contexts. Perhaps the project leaders can start a blog that includes these case studies and requests participation from others to expand the dataset. If the survey was simplified, I think it's quite possible to achieve a high level of participation.