

An evaluation of blended learning for critical reflection in graphic design higher education

A dissertation by

Chantelle Warburton

Student number: 20400336

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Department of Visual Communication Design
Faculty of Arts and Design
Durban University of Technology

Supervisor: Piers Carey

Co-Supervisor: Dr Philipa Kethro

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Abstract

The context of this research is blended learning, a pedagogical approach that is effectively used in higher education. This pedagogical approach integrates face-to-face and online learning activities. The research inquiry focused on the researcher's teaching of second-year students studying a three-year degree in graphic design at a private college in Durban, South Africa.

Two interconnected teaching and learning challenges were addressed: the effects of the time-constrained, face-to-face studio style approach to design education; and students' limited capacity for critical reflection. The research opportunity was therefore to evaluate the effectiveness of a graphic design blended learning intervention for supplementing contact time and fostering critical reflection.

In the tradition of action research, the study took a developmental approach. Drawing on research on critical reflection in design and approaches to blended learning, parameters for a blended learning intervention were established. The resulting blended learning framework was applied in three interconnected cycles of action research, as follows.

First, cycle one served as a baseline analysis of students' critical reflection before the intervention. The researcher recorded and analysed a group review, and a series of individual reviews with her students. These were analysed with two questions in mind:

- 'what': "What types of reflection do students engage in?";
- 'why': "Why are the students reflecting in a particular way?".

Second, cycle two developed, implemented and analysed a blended learning strategy for critical reflection (BLSCR). This was guided by the blended learning framework parameters, and the findings from cycle one. Third, cycle three evaluated students' perception of the BLSCR through a focus group discussion with the participants. The focus group findings were compared with those of cycle two.

The main finding is that the study's blended learning strategy for critical reflection (BLSCR) works to foster critical reflection, but refinement is needed to address the matter of supplementing contact time. The two main points of refinement are:

- Students need to be ready to learn (feel psychologically responsible for their own learning);
- Students need to know that they have learned, and what they have learned.

The findings and conclusion then motivate for implementing these refinements in further interventions beyond the study.

Declaration

I, Chantelle Warburton, declare that this dissertation is my original work. It has never been presented anywhere else for any purpose.

All sentences or passages quoted in this dissertation from other people's work have been specifically acknowledged by clear cross-referencing to author, work and page(s). Any illustrations which are not the work of the author of this dissertation have been specifically acknowledged. I understand that failure to do this amounts to plagiarism and will be considered grounds for failure in this dissertation.

Signed

Date

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Table of contents

Abstract.....	ii
Declaration.....	iv
Acknowledgements.....	v
Table of contents.....	vi
List of tables.....	x
List of figures.....	xii
Appendices.....	xiv
Glossary of terms.....	xv

Chapter 1: Introduction

1.1. Context of the study.....	1
1.1.1 Graphic design studio pedagogy.....	1
1.1.2 E-learning and blended learning in higher education.....	3
1.1.3 Precedents of blended learning in design.....	6
1.2 Motivation for the study.....	10
1.3 Research opportunity.....	12
1.4 The scope of the study.....	13
1.5 The dissertation structure.....	14
1.5.1 Chapter one: introduction.....	14
1.5.2 Chapter two: theoretical literature review.....	14
1.5.3 Chapter three: the action research methodology.....	15
1.5.4 Chapter four: cycle one – baseline analysis of student critical reflection.....	15
1.5.5 Chapter five: cycle two – analysis of student critical reflection after the intervention.....	15
1.5.6 Chapter six: cycle three and conclusion – evaluation of the Blended Learning Strategy for Critical Reflection (BLSCR).....	16

Chapter 2: Literature review: parameters for implementing a blended learning approach	
2.1 Introduction	17
2.2 The missed learning opportunity in graphic design education ...	19
2.2.1 Project-based learning (PjBL) in design education.....	19
2.2.2 Schön’s reflective practice as a design epistemology.....	22
2.2.3 An alternative to PjBL: Ellmers’ reflective PBL framework.....	27
2.3 The Community of Inquiry framework for blended learning in graphic design	33
2.3.1 The Cognitive Presence.....	37
2.3.2 The Social Presence.....	39
2.3.3 The Teaching Presence	42
2.4 A graphic design blended learning framework for critical reflection	44
2.5 Conclusion	47
Chapter 3: The action research methodology	50
3.1 Chapter overview	50
3.2 The research inquiry	51
3.2.1 Research participants and research setting.....	53
3.2.2 Ethical considerations	54
3.2.3 Validity concerns	55
3.3 Qualitative methodology	60
3.4 Interpretivist inquiry through action research	61
3.5 Action research cycle one: students’ critical reflection before the blended learning intervention	67
3.5.1 Data generation: group and individual reviews	68
3.5.2 Data analysis: deductive and inductive content analysis	69
3.6 Action research cycle two: students’ critical reflection after intervention	73
3.6.1 Development of the blended learning strategy for critical reflection (BLSCR)	74
3.6.2 Data generation and analysis: reflective assessment tasks	77
3.6.3 Data generation and analysis: VLE student discussion thread.....	79

3.6.4 Development of the VLE	80
3.7 Action research cycle three: evaluating the BLSCR	83
3.7.1 Data generation: focus group interview	83
3.7.2 Data analysis: inductive content analysis	85
3.8 Conclusion	86

Chapter 4: cycle one – baseline analysis of student critical reflection

4.1 Introduction.....	88
4.1.1 The approach to presentation of findings.....	89
4.2 Action research cycle one: analysis of student critical reflection capacity before the blended learning intervention.....	90
4.2.1 The group review session	91
4.2.1.1 Deductive coding and analysis of student reflections.....	91
a) Summarising description: n=1	94
b) Reproductive descriptions: n=37.....	95
c) Judgment: n=155	95
d) Interpretation: n=86	96
e) Abstraction: n=10	96
4.2.1.2 Inductive coding and analysis of lecturer and students' roles in reflection	97
a) Prompts behavior: n=57	100
b) Gives direction: n=23	101
c) Teaching: n=27.....	102
d) Encouragement: n=11.....	102
e) Humour: n=14	102
f) Lacks confidence: n=28	103
g) Does not affirm student n=2	104
4.2.2 The individual review sessions.....	105
4.2.2.1 Deductive coding and analysis of student reflections	106
4.2.2.2 Inductive coding and analysis of lecturer and students' roles in reflection	109
4.3 Findings of cycle one.....	113

Chapter 5: cycle two – analysis of student critical reflection after the intervention

5.1 Introduction	116
5.1.1 The approach to presentation of findings	116
5.2 Action research cycle two: analysis of student capacity for critical reflection after the blended learning intervention	117
5.2.1 The blended learning intervention	118
5.2.2 Deductive coding and analysis of the Edmodo discussion thread	125
5.2.2.1 A priori codes: the Col indicators	125
5.2.2.2 A priori codes: combination of the reflective categories and interactions from cycle one	128
5.2.3 Deductive coding and analysis of students' reflective tasks	131
5.3 Findings of cycle two	137

Chapter 6: cycle three and conclusion – evaluation of the Blended Learning Strategy for Critical Reflection (BLSCR)

6.1 Introduction	140
6.2 Action research cycle three: analysis of student perceptions of the BLSCR	143
6.2.1 Overview of cycle	143
6.2.2 Inductive analysis of the focus group interview	144
6.2.2.1 Positive	145
6.2.2.2 Negative	149
6.2.2.1 Student suggestions	155
6.2.2.4 Focus Group Results	158
6.3 Conclusions and Discussion	159
6.4 Reflections on the study	162

List of References	164
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List of tables

Table 2.1	Schön’s reflection-in-action ‘moments’ as applied to the scenario of a graphic designer at practice.....	25
Table 2.2	Ellmers’ summary of the first reflective task (2014: 80).....	30
Table 2.3	Ellmers’ summary of the second reflective task (2014: 87)...	31
Table 2.4	Garrison, Anderson and Archer’s ‘Community of Inquiry Template’ (2000: 89).....	35
Table 2.5	Comparison of Garrison, Anderson and Archer’s Cognitive Presence with Ellmers’ critical reflective framework.....	38
Table 2.6	Garrison, Anderson and Archer’s Social Presence indicators.....	40
Table 2.7	Garrison, Anderson and Archer’s Teaching Presence indicators.....	43
Table 2.8	The blended learning framework (BLF) for fostering critical reflection.....	45
Table 3.1	Comparison of contexts.....	58
Table 3.2	Application of Ellmers’ Cognition Taxonomy to current study	71
Table 3.3	Researcher’s adaptation of Ellmers’ cognition taxonomy (2014: 92).....	72
Table 3.4	The blended learning strategy for critical reflection (BLSCR).....	75
Table 4.1	Researcher’s a priori codes for action research cycle one reflective categories.....	92
Table 4.2	Researcher’s inductive codes for action research cycle one reflective interaction.....	97
Table 5.1	Reflective codes.....	129
Table 5.2	Explanation of the reflective task’s six learning prompts.....	131
Table 5.3	Student responses to LP1.....	132
Table 5.4	Student responses to LP2.....	133
Table 5.5	Student responses to LP3.....	134
Table 5.6	Student responses to LP4.....	135
Table 5.7	Student responses to LP5.....	136
Table 5.8	Student responses to LP6.....	137

Table 6.1	Researcher’s inductive codes for action research cycle three.....	145
Table 6.2	Positive perceptions of the blend: ‘contact time’.....	146
Table 6.3	Positive perceptions of the blend: ‘process’.....	147
Table 6.4	Positive perceptions of the blend: ‘reflection’.....	148
Table 6.5	Positive perceptions of the blend: ‘articulation’.....	149
Table 6.6	Negative perceptions of the blend: ‘technical’.....	149
Table 6.7	Negative perceptions of the blend: ‘restrictions’.....	150
Table 6.8	Negative perceptions of the blend: ‘extra’.....	152
Table 6.9	Negative perceptions of the blend: ‘participation’.....	153
Table 6.10	Negative perceptions of the blend: ‘lacks benefit’.....	154
Table 6.11	Student suggestions for the blend: ‘synchronous online review’.....	155
Table 6.12	Student suggestions for the blend: ‘alternative platform’.....	155
Table 6.13	Student suggestions for the blend: ‘participation’.....	157

List of figures

Figure 2.1	The project-based learning model.....	20
Figure 2.2	Ellmers' reflective PBL framework, annotated with phases 1–4.....	28
Figure 2.3	Garrison, Anderson and Archer's 'Elements of an Educational Experience' (2000: 88).....	34
Figure 2.4	Garrison, Anderson and Archer's model of practical inquiry' for the indication of Cognitive Presence (2000: 99)...	37
Figure 2.5	Barber's model for blended learning delivery (2011).....	39
Figure 3.1	Elliot's action research model (Koshy 2005: 6).....	64
Figure 3.2	Action research cycle one (C1).....	67
Figure 3.3	Action research cycle two (C2).....	73
Figure 3.4	Screen shot of the Edmodo home page.....	81
Figure 3.5	Screen shot of a Facebook home page.....	82
Figure 3.6	Action research cycle three (C3).....	83
Figure 4.1	Quantified instances of reflective categories from students reflections (group review).....	94
Figure 4.2	Quantified instances of reflective interaction (group review)...	100
Figure 4.3	Comparison of quantified reflective categories from group review with individual reviews.....	107
Figure 4.4	Reflective interactions that foster reflection: a comparison of quantified reflective interactions from the group review with individual reviews.....	110
Figure 4.5	Reflective interactions that inhibit reflection: a comparison of quantified reflective interactions from the group review with individual reviews.....	112
Figure 5.1	Edmodo welcome message and online learning tasks.....	120
Figure 5.2	First Edmodo learning task.....	121
Figure 5.3	Edmodo planner: August 2016.....	122
Figure 5.4	Edmodo planner: September 2016.....	123
Figure 5.5	Edmodo discussion thread (home screen).....	123
Figure 5.6	Evidence of TP and CP.....	126
Figure 5.7	Evidence of CP and SP.....	127

Figure 5.8 Quantified instances of reflective categories from
discussion thread..... 130

Appendices

Appendix 1: Group review 28 April 2016 (transcript and analysis)

Appendix 2: Individual reviews 3 May 2016 (transcript and analysis)

Appendix 3: Edmodo discussion thread August–September 2016 (screenshots of discussion thread and analysis)

Appendix 4: Sample of incomplete reflective task template

Appendix 5: Student-completed reflective task 1 answers (students' verbatim answers and researcher analysis)

Appendix 6: Student-completed reflective task 2 answers (students' verbatim answers and researcher analysis)

Appendix 7: Transcript of focus group

Appendix 8: Points from focus group

Glossary of terms

App (application): software for a mobile phone, tablet, or website.

Asynchronous: in this study this term refers to teaching or communication between lecturer and students that that can be accessed at any time and occurs outside of scheduled teaching.

Blended learning: a pedagogical design for integrating face-to-face and online learning activities.

BLF (blended learning framework): the researcher's theoretical framework developed by integrating Ellmers' PBL framework with the CoI by Garrison, Anderson and Archer. The BLF was applied to the development of the BLSCR.

BLSCR (blended learning strategy for critical reflection): the researcher's application of the BLF to a cycle of action research for the development of a blended intervention that fosters critical reflection.

Cloud computing: a Web 2.0 development that gives users access to shared content to promote asynchronous collaboration.

CoI (Community of Inquiry): the framework developed by Garrison, Anderson and Archer to explain the necessary interaction of three key presences – Social, Teaching, and Cognitive – for online learning to occur.

Communication design: another term for graphic design that describes the intellectual, creative, strategic, managerial, and technical activities associated with the production of visual solutions to communication problems.

Critical reflection: when a designer's reflection challenges and/or changes their current design practices and/or perceptions thereof. Typically, this is higher-order thinking with a view to improve design practice.

Critique (or 'crit'): in the field of design this refers to detailed feedback and assessment of a designer's work or artefacts.

Cycle: one of a series of interconnected and iterative phases of inquiry that form part of the action research approach used in this study.

Design brief: the presentation of visual communication design problems for which there is no single right or wrong solution.

Design studio: in the field of design higher education, this refers to a simulation of the commercial studio of the design industry. It's a place to experiment, make mistakes and learn from them without serious consequences.

Discussion thread: online forum for posting/uploading content and replying to posts

Edmodo: a free, open-source Web 2.0 virtual learning environment.

E-learning: learning that occurs in an online environment.

Emoji: illustrated and/or animated icon representing the user's emotions to compensate for non-verbal communication like facial expressions, tone of voice, etc.

Emoticon: a series of keystrokes – alphabetical characters, numerals, and punctuation – used to illustrate a facial expression, representing the user's emotions to compensate for non-verbal communication like facial expressions, tone of voice, etc.

Graphic design: A form of visual communication design with many synonyms, such as: graphic communication, visual communication, visual design, and communication design.

Group review: a style of critique that involves the whole class in a discussion of students' work-in-progress and is facilitated by the lecturer.

Higher order learning: when knowledge gained from learning is understood at a metacognitive level through practices like critical reflection.

ico-D (The International Council of Design): formerly known as the International Council of Graphic Design Association (ICOGRADA), the ico-D is a non-governmental organisation that presents an international voice for design practice and thinking.

Individual review: a style of critique that involves one student and the lecturer in a discussion of the student's work-in-progress.

NQF (National Qualifications Framework): the SAQA formalised system of levels that describe outcomes for each level of education in South Africa.

PBL (problem-based learning): an approach to learning that focuses learning on the process of inquiry for addressing a problem. Ellmers' PBL framework integrates formalised steps of critical reflection as part of the inquiry.

PDF (portable document format): a file format that is universally readable across digital devices and operating systems.

PjBL (project-based learning): an approach widely-used for graphic design education that uses projects to engage students in learning from the production of a design artefact. This presents the missed learning opportunity of the study.

Planner/Edmodo Planner: the calendar application used to notify students about lecturer-scheduled events or tasks.

Post: a user's contribution to an online platform such as a discussion thread.

Reflection-in-action: Schön's term for reflection on the design activity that occurs *during* design activity. In this study, it refers to implicit and sub-conscious reflection.

Reflection-on-action: Schön's term for reflection on the design activity that occurs *after-the-fact* of design activity. In this study, it refers to explicit and conscious reflection.

Reflective assessment/learning task: a series of reflective questions posed to target answers that fall into particular reflective categories.

Reflective categories: Ellmers' taxonomy of cognition for describing types of reflection.

Reflective interactions: the researcher's inductively coded categories of interactions between the lecturer and students that either inhibited or fostered critical reflection.

Reflective practice: Schön's collective term for higher-order learning that results from reflection-in-action and reflection-on-action.

SAQA (South African Qualifications Authority): a statutory body that regulates the field of education in terms of the National Qualifications Framework Act No. 67 of 2008.

Social media/network: Web 2.0 platforms that allow users to generate and share their own content within networks of users.

Synchronous: in this study this term refers to face-to-face teaching or contact time between lecturer and students

VLE (virtual learning environment): a website for e-learning. These can be open-source/free or commercial.

Web 2.0: the concept of software design for the Internet (Web) that provides a platform for users to generate their own content online with minimal hardware and software requirements.

Wi-fi: a wireless connection to the Internet.

Work-in-progress: the design work or artefacts presented at any given point in the design process. The work is not necessarily complete.

ZPD (Zone of Proximal Development): Vygotsky's concept for describing the field between what a student can achieve in isolation and what they can achieve through collaboration with the lecturer or knowledgeable peers.

Chapter 1: Introduction

1.1. Context of the study

In South Africa, e-learning has grown in popularity and effectiveness, and a number of higher education (HE) institutions are adopting an e-learning approach to pedagogy (Cape Peninsula University of Technology 2016; Durban University of Technology 2016; University of Cape Town, 2015; University of Pretoria 20167; University of Zululand 2017). Furthermore, van der Merwe *et al.* imply that blended learning is effectively used in the South African HE context and provide some recommendations for the approach (2015). In particular, the affordances of blended learning seem well suited to addressing some of the challenges faced in the context of this study.

The researcher is a graphic design lecturer at a private design college in Durban, South Africa. More specifically, the researcher's focus is the teaching and learning context of the graphic design class of second-year degree students. Graphic design education has its own practices for teaching and learning. Before any of the context's challenges can be addressed, an understanding of these practices is required.

1.1.1 Graphic design studio pedagogy

Graphic design pedagogy has its roots in historical art school practices. Two seminal schools of design, namely the École des Beaux-Arts in France, and the Bauhaus in Germany, had the greatest effect on the studio approach to design education. First, the École des Beaux-Arts was founded in Paris in the 17th century. As a methodology for learning, the lecturer would lead the students through the demonstration of design practices, and facilitate learning (Bender and Vredevoogd 2006: 114; Devetaković *et al.* 2011: 27; Park 2011: 177). This system was gradually replaced with the second, still-popular school of design: the Bauhaus (Marks 2015; Richardson 2015; Salama 1995: 48; Swanson 2015).

The Bauhaus was established in 1919 and aimed to "...inform the student ... and bring him into the position of finding his own way" (Richardson 2015: n.p., para. 1). Indeed, this type of instruction produced students who solved design problems intuitively (Swanson 2015). Furthermore, students were trained in craft ideology in studios with small numbers of students to foster mentorship between student and tutor (Richardson 2015).

In these design studios and the studios of today, students actively engage in constructivist learning through doing (Bender and Vredevoogd 2006: 115; Schön 1987: 16; Souleles 2011:72). To account for how this learning occurs, Margolin (2015) suggests the use of Schön's (1983, 1987) concept of reflective practice. Reflective practice is a collective term for higher-order learning that results from reflection-in-action and reflection-on-action. The connection between Schön's reflective practice and graphic design HE will be discussed in detail in the literature review.

While the students engage in learning through doing, the lecturer facilitates learning in the studio by supervising students' design practice (Schön 1987; Becker 2015; Richardson 2015). This is often referred to as the apprenticeship approach (Friedman 2001): the lecturer is the 'master' from whom the student 'apprentice' learns. Today, the professional realm of practice still reflects this interaction between lecturer and student: junior designers are often guided by senior designers (or creative directors). In fact, the mandate of modern HE design studio-style classes is to include learning tasks that are representative of the workplace – a 'functional pedagogical model', as Becker refers to it (2015).

The modern HE design studio is treated as a safe simulation where students are free to practice, experiment, make mistakes and learn from them without the serious consequences that such actions would cause in industry (Schön 1987: 37). The simulation includes design briefs that present visual communication design problems for which there is no single right or wrong solution (Becker 2015). These design briefs usually emulate briefs from the workplace and should be continuously adapted to reflect the ever-changing

needs of the communication industry (Swanson 2015). The lecturer engages with the student in the design process, making explicit to the student the lecturer's own implicit understanding of how to solve similar problems (Becker 2015). The premise of this, as explained by Becker, is that students "...tacitly absorb the thinking, reasoning, and intuiting that result in smart design decisions" (Becker 2015: n.p., para. 5). However, this approach – referred to as project-based learning (PjBL) – can place undue emphasis on the lecturer's design decisions and/or the production of the design artefact, rather than engage the students in learning from their own design decisions. This results in a missed learning opportunity.

The lecturer-student interaction of the design studio is intensive and time-consuming. This accounts for why the HE design studio usually exhibits a lower student to lecturer ratio than traditional university lectures. Design studios that employ the Bauhaus model are usually limited to no more than 24 students (or in the case of the private college being studied, 25) for every studio session with a lecturer (Bender and Vredevoogd 2006: 115; Richardson 2015). The number and length of studio sessions per week will vary from institution to institution, but these sessions are typically short and focus on one-to-one instruction (Bender and Vredevoogd 2006: 115). This one-on-one time with students is for in-depth critique of the designs produced by the student. Consequently, the depth of critique could be affected by time, and the higher the ratio of students to lecturer, the less time available for critique per student. The challenge presented by limited, synchronous, one-on-one time is one that can be tackled by Virtual Learning Environments (VLEs), where asynchronous communication can occur (Park 2011: 180). For this reason, some precedents of blended learning approaches within design education will be discussed to argue for its relevance before moving onto the motivation for the study as it relates to blended learning.

1.1.2 E-learning and blended learning in higher education

Advances in technology have impacted not only our personal worlds, but also our professional and educational ones. Technology has provided many new

systems with which to communicate with students in higher education (Bender and Vredevoogd 2006: 114; Morris 2012; Pektaş 2015: 255). Web 2.0 computing technologies in particular afford users the ability to easily create digital content for sharing and collaborating (Pektaş 2015: 256).

Pektaş described Web 2.0 as the concept of software design for the Internet – or Web – as a place for connectivity, interaction, self-expression, and content creation (2015: 256). The rise of Web 2.0 applications led to the development of social media and networking sites – like Facebook, Google+, and Twitter – where users are able to share content, establish and foster social connections through communication (Pektaş 2015: 256). While literature has explored the use of social networking platforms for academic use and instruction (Roblyer et al. 2010), some sources suggest that the disadvantages might outweigh the benefits (Souleles 2012b, 2012c).

But social networking is only part of the Web 2.0 story. Cloud computing is a Web 2.0 development that gives users access to shared content in a way that promotes asynchronous collaboration between them (Pektaş 2015: 256). Pektaş explains that the software developed for cloud computing requires minimal hardware and software requirements in addition to what users already possess (2015: 256), which makes it the ideal platform for the creation of a virtual design studio for online learning. Moodle, Sakai, and Blackboard are just a few of the examples of VLEs that employ Web 2.0 technology. Pektaş even goes as far as to say that:

“...the capabilities of Web 2.0 and social media tools overlap with the priorities of design education. Education in art and design fields is essentially dialogical and social. Thus, Web 2.0 and cloud computing tools have the potential to further increase design education’s already participatory approach.” (2015: 261–263)

The ease with which teachers and students can create and collaborate on digital spaces through digital media makes online learning appealing. This is especially so considering that asynchronous collaboration between student and teacher transcends the limitations of time and attendance in the

traditional studio setting (Bender and Vredevoogd 2006: 114). In other words, e-learning – an abbreviated term for ‘electronic learning’ (Oxford English Dictionary 2014) – can enhance traditional instruction through providing flexible methods of teaching and learning for the teachers and students. In fact, e-learning has become ubiquitous, with many universities offering online degrees as well as online support for degrees offered in the traditional classroom setting.

A Google search of the keywords ‘graphic design online course’ reveals a plethora of open-source and commercial online courses in graphic design. There are many free, unaccredited online courses available (Alison.com 2015; Graphic Design Academy Online 2015; Study.com 2015) as well as paid-for, online short courses whose instructors are famous graphic designers (Creativelive.com 2015; Skillshare.com 2015). Some of the courses offered are from recognised, accredited, traditional universities (Academy of Art University 2015; University of Cape Town 2015; University of Hertfordshire 2015). Additionally, there are courses offered by newer, less traditional higher education institutions (Savannah College of Art and Design 2015; Style Design College 2015; The Graphic Design School 2015). All of this serves to show that it is possible to study graphic design through e-learning, and that there are many different courses available, with different outcomes and accreditations. This implies that e-learning is a legitimate practice for graphic design education.

However, it is difficult to find a common pedagogical model for graphic design e-learning – in particular, e-learning that occurs on websites called Virtual Learning Environments (VLEs). Additionally, one author suggests that VLEs have previously been ineffectively used for e-learning in graphic design (Park 2011: 177). Correspondingly, Souleles has argued that not enough literature on e-learning for graphic design pedagogy exists and recommends further research be conducted as existing research is often too generalised (2011: 1; 2012b: 245; 2012c: 466). Therefore it can be argued that there is a need for further study of e-learning pedagogy for graphic design education. The research available suggests that a blended approach is better suited to the

design studio environment than a purely e-learning approach (George-Palilonis and Filak 2009; Zoepke 2013).

A blended approach, also known as blended learning, is a pedagogical design for integrating face-to-face and online learning activities (Garrison 2011: 75). Integration is key: simply adding e-learning activities to traditional face-to-face communication doesn't make a blended learning design (Garrison 2011: 75). By contrast, an integrated blended approach aims to eliminate passive listening, promote collaboration and reflection in students, and increase student-lecturer interaction (Garrison 2011: 76). Additionally, blended learning affords the lecturer a way to supplement contact time with asynchronous e-learning. This can be beneficial to the institution, as well as to the students and the lecturers (van der Merwe *et al.* 2015: 11). Furthermore, research argues that VLE's meet the varied learning needs of students, enabling them to learn in a way that suits them best (van der Merwe *et al.* 2015: 12). Further still, using VLEs for the dissemination of information and for critical feedback means that students can access this information and communication on demand (Bender and Vredevoogd 2006: 114). Consequently, this means that students receive information that is consistent, because there is one point of asynchronous access for all students.

The benefits of blended learning appear to be suited to graphic design. But what does this integrated approach look like for graphic design higher education? More specifically, how can this researcher's teaching context benefit from blended learning?

1.1.3 Precedents of blended learning in design

There is a need for more literature on blended learning for graphic design education (Hanrahan *et al.* 2009: 100; Souleles 2015). Existing research lacks a common pedagogical model. However, research from outside of the field of design argues that blended learning interventions are contingent on the context (Andrews and Haythornthwaite 2007: 150; van der Merwe *et al.* 2015: 13). This could account for the lack of a common model for design and

graphic design education, because existing studies discuss and explore contextualised blended learning practices. If contextualisation is key, then what can be learned from existing research must be contextualised for the study at hand. Therefore the principles and practices of existing research on blended learning for design education have been used to inform the development of the action research for this study. More specifically, the aspects of each study that relate to the two contextual challenges – limited contact time, and limited critical reflection – will be discussed.

A study by Bender and Vredevoogd identified blended learning as an opportunity to supplement contact time and engage students in critical reflection (2006: 116). Their study focused on streamlining critique to supplement contact time. The one-on-one critique that normally takes place in the architectural design studio was moved onto an online classroom. This was done by incorporating online communication through a custom website to provide online critique that can apply to the entire class. Using the online platform, students were required to reflect on and upload their weekly design process. Lecturers compiled the student work into a single document for review, and voice recorded their critique of the collection of student work. The document and the audio file of the critique were uploaded to the online classroom for students to download. This contextual study showed that the blended studio benefitted the students in two ways: learning from the critique of the work of peers, and improved reflection. The latter is particularly relevant to the context of the study at hand. The asynchronous nature of the audio critique meant that students could access, play, pause, and replay – and therefore, reflect – as individually required (Bender and Vredevoogd 2006: 119).

Reflection – and certainly, Schön's concept of it – appears to be an important theme for blended learning. In the development of her VLE, Pektaş used Schön's reflection-on-action as a principle for sustaining reflective practice and experiential learning in the online space (2015: 256–257).

Park recognised Schön's reflection-on-action as being intrinsic to graphic design learning. His article reviewed the delivery and evaluation of online learning through the commercial VLE, Blackboard, as part of a blended graphic design course at an Australian university (Park 2008). Park listed reflection-on-action as one of the benefits of blended learning (2011: 178). However, in order to gain such learning benefits, Park's study emphasised the roles of the lecturer and the students on the VLE. For Park, the role of the lecturer in VLEs is to be an active facilitator of learning through: assessment of student learning styles, facilitation of student participation, engagement and communication, and assistance with technical limitations (2011: 178). The role of students is to be actively engaged in the online environment, and "... 'interactive learning participants' rather than knowledge receivers" (Park 2011: 179). Park's study outlined the important roles of both lecturer and student that need to be fulfilled if learning – like the kind gained from reflection-on-action – is to be fostered online. In other words, in order for this study's contextual challenges to be addressed by a blended learning intervention, the roles of the lecturer and student had to be fulfilled.

Zoepke's study also identified the importance of the lecturer as facilitator of the learning experience (2013: 138). She recognised her role in engaging students in higher-order learning. Furthermore, she suggested that blended learning fosters critical reflection in students (2013). Zoepke's study evaluated the effectiveness of a VLE as part of studio-based learning in graphic design at the Durban University of Technology (DUT) in South Africa. One of the findings of her study was that a VLE could be used to shift the focus from the production of an artefact to learning from the design process through design thinking and meta-cognition (2013: 139). This result relates to the missed learning opportunity presented by the PjBL approach, and suggests that blended learning can be used to engage students in tasks related to critical reflection.

In a study by Barber, a widely used framework for online and blended learning was used to guide the development of her online classroom, namely the Community of Inquiry (CoI) framework by Garrison, Anderson and Archer

(2000). The Col framework was used to develop a blended model for the online critique (crit) of graphic design student work (Barber 2011). Barber's aim was to leverage the benefits of asynchronous communication to conduct the crit – which traditionally occurs in a synchronous studio setting – in an online setting. Asynchronous communication for online critique offered the students the benefit of pausing to reflect on critique (Barber 2011).

The Col framework represents the relationship between the teacher and the student in online and blended learning (Garrison, Anderson and Archer 2000). In order to develop a worthwhile learning experience, Garrison, Anderson and Archer argue that three key aspects of learning – what they refer to as the 'presences' – must overlap (2000). These three presences are the Teaching Presence (the functions of the teacher in the learning experience), the Social Presence (the functions of the student cohort), and the Cognitive Presence (the higher-order learning functions).

Barber's study shows the relative importance of the Col framework for blended learning in graphic design – more specifically, the relevance of the Cognitive Presence to the graphic design process. As a result, the Col framework – particularly the Cognitive Presence – is a key influence in this study and is discussed in detail further in the literature review.

To recapitulate, previous studies have shown that blended learning appears to be a legitimate teaching and learning practice for design education. It provides an asynchronous method of learning that fosters critical reflection for design learning. However, for the blend to be successful, it requires careful facilitation by the teacher to ensure that students are engaged and stimulated to learn.

The motivations for the study will now be explained, as supported by the conclusions drawn from the precedents.

1.2 Motivation for the study

What is the relevance of theory to a field of practice like graphic design, and how does it affect the way designers learn to design? These questions formed the foundation on which the researcher's personal and professional motivations are built – as well as the motivation for the study.

Graphic design is a practice that needs theory for its legitimization, and in turn, its theory needs practice if the theory is to improve practice. Blauvelt explains this in his essay on the relevance of theory to practice:

“...it would be misleading to suggest that theory is something that is only added to the design process or curriculum when, in actuality, it is something that is already there and is made visible, and once discovered, makes visible certain assumptions and problems. We can and do import theories and ideas from other disciplines in order to understand our work, but it is only through the integration and synthesis of these ideas into the very materiality and particularity of graphic design that we can begin to determine the relevance of such an operation.” (2015: n.p., para. 2)

Blauvelt's view is appropriate for contrasting the researcher's initial thoughts for this study. The researcher – in addition to being a graphic design educator – is also a practicing graphic designer. The professional motivation for the study was to learn more about theory behind how people become graphic designers (good ones, more importantly). There has to be more to our practice than a mere 'designerly intuition', 'creativity', or 'talent' combined with 'trial-and-error' practice that results in a piece of visual communication for subjective assessment and critique (only from those in-the-know).

The study focused on the researcher's teaching context and practice to understand how learning was happening, and to compare it to literature on graphic design learning theory. The personal motivation was that the findings could improve this researcher-as-lecturer-and-practitioner's pedagogy and to find practical ways to empower her students to become better graphic designers. More specifically, this researcher sought to examine her own

teaching context and address some of its learning challenges – things perceived to prevent students from becoming good designers.

Two challenges in particular seemed appropriate and interconnected. First, the researcher believed that her students' levels of critical reflection on the graphic design process were below what is perceived to be the industry standard. Indeed, there is research that supports the view that reflection is an important part of design thinking (Baaki and Tracey 2015; Reymen 2001, Reymen 2003, Reymen et al. 2006, Tracey and Baaki 2014; Tracey, Hutchison & Gzerbk 2014, Schön 1983). It is particularly important for producing graduates with lifelong learning skills (Blaschke, 2012; Agouridas and Race: 2016), as is the aim of the private design college. Therefore, the researcher sought to find ways to improve students' critical reflection. Second, the time constraints of the typical studio-style approach to design education appeared to play a role in the inhibition of student reflection. To put it differently, the limitation of critical reflection for learning seemed to be linked to limited contact time with students: less class time meant less opportunities to engage in critical thinking. To address these two challenges, the researcher sought to integrate asynchronous learning through an online classroom in order to supplement contact time and engage students in critical reflection outside of contact time. The challenges form the motivation for the study will now be explained in more detail.

Previous experience with second-year graphic design students at this college suggested that there is a need for students to improve their critical reflection skills – to step back and think about their practice in a way that challenges and improves their practice (Ellmers 2014). However, the aptitude of second-year students in this particular context means that much of the contact time is spent engaged in the critique of their work, covering course content to build their understanding of the design discipline, and addressing their technical skills.

Although – perceived levels of critical reflection aside – it's worth noting that the students' aptitudes were appropriate to their relative stage within their

degree course. At the end of a successful three-year Bachelor of Design Degree, the students would have met the exit-level requirements of the South African Qualifications Authority's (SAQA) National Qualifications Framework (NQF) level 7 (2012: 9). However, in the second year, these students were still in the process of building towards these criteria. One could argue that the aptitude of these students is relatively represented by the NQF level 6 descriptors (2012: 9). The level descriptors for both NQF 6 and 7 specify that students must possess the ability to evaluate their own performance against identified criteria (South African Qualifications Authority 2012: 9(i)). This self-evaluation is a form of reflection, and in past experiences, has been one of the challenging tasks.

The researcher's informal, research thinking conjecture was that the current limitations of synchronous studio-based contact time may influence students' ability to critically reflect. To see if this was the case, the researcher engaged in iterative cycles of inquiry through action research. This led to the development of a strategy for introducing and evaluating blended learning and its effects on contact time, and students' critical reflection. However, before this inquiry can be unpacked, it is necessary to understand what constitutes a typical approach to studio-based contact time in graphic design education.

This interpretive study addressed the aforementioned challenges through cycles of action research that lead to the development of the blended learning strategy for critical reflection. Blended learning was chosen to address the constraints of limited contact time with students because it is part of a worldwide trend in technology, and more specifically, a trend in higher education. But beyond the trend, the affordances of blended learning were particularly suited to this study.

1.3 Research opportunity

In section 1.1.1 it was revealed that critical reflection is a relevant theory for design education. The studies discussed in 1.1.2 have shown that blended learning can be planned to incorporate critical reflection-on-action in a way

that asynchronously supplements contact time with students. Furthermore, students could benefit from incorporating reflective practices that cannot fit within the time constraints of face-to-face contact time. Further still, blended learning could benefit students by introducing Web 2.0 technologies that are part of professional practice (Hanrahan *et al.* 2009: 100). These points serve to address the two contextual challenges of this study.

As a statement of this research opportunity, the study aims to evaluate the effectiveness of a graphic design blended learning strategy for supplementing contact time and fostering critical reflection.

The longer-term concerns of the study are to develop a blended learning strategy in order to:

1. Supplement limited contact time with graphic design students by integrating a Virtual Learning Environment (VLE) for blended learning;
2. Improve students' ability to critically reflect on their design process;
3. Contribute to research on blended learning pedagogy for graphic design.

Consequently, the research question guiding this study is as follows:

How might the integration of a VLE allow for guided critical reflection that supplements contact time with students?

1.4 The scope of the study

This interpretivist inquiry was conducted through cycles of action research to develop and evaluate the effects of a blended learning intervention on students' critical reflection and contact time. Three cycles of action research were employed. The first cycle qualitatively evaluated the students' levels of critical reflection before the intervention, to provide a baseline measurement for comparison with cycle two. Second, the blended learning intervention was implemented and evaluated for its effects on students' critical reflection. Third, a focus group interview was conducted with the student participants to evaluate their perceptions of the blend for supplementing contact time. While

the study was primarily qualitative, some quantitative analysis was used to support the qualitative findings, and this is discussed in greater detail in the Research Methodology chapter.

The study focused on the researcher's context. This presents some limitations in the applicability of the research findings beyond the scope of the study. Furthermore, because action research is typified by iterative cycles of planning, intervention, and evaluation, this study does not provide a ready-made model for application in other contexts. However, what it does provide is a starting point for other educators seeking to develop blended learning approaches for their own contexts. In other words, future studies may use this research to depart from where this study ended.

The work of Ellmers (2014) and Schön (1983, 1987) greatly influenced research design decisions: Ellmers presents the importance of critical reflection to graphic design learning and builds on Schön's concept of reflective practice, so these theorists are of key importance to this study.

1.5 The dissertation structure

The chapters that follow this introduction cover the literature relevant to the topics of graphic design learning through critical reflection, and blended learning in higher education. This literature was used to develop a theoretical framework that was used in the second of the three action research cycles. The application of the framework as part of the data collection and analysis of the action research cycles are explained before the conclusions for the study are drawn in the final chapter.

The outline of chapters is discussed in greater detail below.

1.5.1 Chapter one: introduction

An explanation of the motivations for the study and the current state of the research topics was discussed. This chapter set the scene for the study.

1.5.2 Chapter two: theoretical literature review

This chapter establishes the theoretical parameters of inquiry for the study. It uses theory to address the contextual challenges and develop a blended learning framework for critical reflection on the graphic design process. Learning theories for fostering critical reflection in graphic design education and blended learning are reviewed and compared to illustrate the relationship between them. In particular, the work of Ellmers (2014) – and consequently, Schön (1983, 1987) – are discussed in relation to Garrison, Anderson and Archer's Col (2000) for the development of a blended learning framework.

1.5.3 Chapter three: the action research methodology

The study's parameters of inquiry from the literature review direct methodological choices in this chapter. The research setting, research participants, ethical considerations, and delimitations are discussed. Then the underpinning epistemology and ontology of interpretivism is used to motivate for an action research methodological approach. Three interconnected cycles of action research are explained. The qualitative and quantitative methods used for data collection and analysis in these action research cycles are discussed in detail.

1.5.4 Chapter four: cycle one – baseline analysis of student critical reflection

This chapter presents the findings from the first cycle of action research. The findings served as a baseline measurement of students' levels of critical reflection before intervention. Excerpts from the data and the coding are provided and discussed.

1.5.5 Chapter five: cycle two – analysis of student critical reflection after the intervention

The findings of action research cycle one were used to develop the Blended Learning Strategy for Critical Reflection (BLSCR) of cycle two. The data, codes, and findings from action research cycle two are presented and

compared to those from cycle one. The connection between the first two cycles is explained with reference to the effects the first cycle had on the second. The two cycles are also compared in order to explain the effects of the blended learning intervention on critical reflection.

1.5.6 Chapter six: cycle three and conclusion – evaluation of the Blended Learning Strategy for Critical Reflection (BLSCR)

Finally, this chapter discusses the results from the third cycle of action research that served to evaluate student perceptions of the blended intervention and its effects on contact time. Furthermore, the results of action research cycle three were used to validate findings from cycle two. Thereafter, the research questions posed in chapter one were revisited and addressed based on the action research findings. Lastly, the researcher's reflections on the study and recommendations for further research are presented.

Chapter 2: Literature review: parameters for implementing a blended learning approach

2.1 Introduction

The blended graphic design learning focus of this study addressed two contextual challenges: limited contact time, and limited signs of students' critical reflection on the graphic design process. Blended learning has been identified as one way of transcending the boundaries of synchronous contact time with students. Furthermore, studies on blended learning have identified its potential to improve critical reflection. However, a common blended learning model could not be found in previous studies situated in the field of design education.

In response to these challenges, this chapter reviews relevant literature of the main topics of this study, namely graphic design learning theory, learning theories for fostering critical reflection, and blended learning theory. As such, this literature review takes the structure of a theoretical review. A theoretical review is distinct from other literature review formats in that it seeks to examine existing theories in order to find a relationship between them for addressing new or emerging research problems (Alabama State University 2017). In particular, this literature review serves to identify the learning theory that explains the way graphic designers learn in the typical studio approach. This learning theory is compared to learning theory that fosters critical reflection in order to identify and address missed learning opportunities within the researcher's context. Furthermore, blended learning theory is reviewed to indicate how it could be integrated into graphic design learning to foster critical reflection. Because a common model for blended graphic design learning could not be found in previous studies, a theoretical framework is developed to address this study's challenges. Therefore, the existing theories of critical reflection, graphic design learning, and blended learning are compared to develop a contextual blended learning framework. The framework was applied through action research to develop the study's blended learning strategy, as is discussed in detail in chapter three.

The researcher carefully considered the application of the blended learning framework to develop the blended learning strategy. This is because blended learning is a thoughtful integration of face-to-face and asynchronous online instruction (van der Merwe *et al.* 2015). It should not be a mere incorporation of e-learning into traditional studio practices (Park 2011). Therefore, traditional face-to-face graphic design studio practices and pedagogy must first be understood before explaining the development of the blended learning framework for graphic design education.

Project-based learning (PjBL) is a widely used learning theory for graphic design education. However, section 2.2 of this chapter reviews this theory and identifies missed learning opportunities that relate to critical reflection. In answer to these missed opportunities, Ellmers' (2014) problem-based learning (PBL) framework is reviewed for its potential to promote critical reflection on the graphic design process. The key to critical reflection underpinning Ellmers' PBL framework is Schön's (1983, 1987) concept of reflection-on-action – an epistemology widely used in design education for explaining the relevance of critical reflection for learning. The works of Ellmers and Schön were used in this study to develop the reflective aspect of a blended learning framework.

Section 2.3 of this chapter reviewed a widely used blended learning theory that incorporated aspects of critical reflection, namely the Community of Inquiry (CoI) by Garrison, Anderson and Archer (2000). Indeed, Barber (2011) had used the CoI theory and identified its relevance to the graphic design process, as discussed in section 1.5 of chapter one. The affordances of the CoI theory for fostering critical reflection and its relevance to this study are explained in section 2.4 of this chapter.

The theoretical blended learning framework developed in section 2.4 was used to guide the second action research cycle of this study: the development and application of a blended learning strategy that fosters critical reflection. The theoretical framework guided the implementation of the blend, and the action research strategy for implementation is discussed in the next chapter.

2.2 The missed learning opportunity in graphic design education

2.2.1 Project-based learning (PjBL) in design education

Design learning is constructivist with a strong emphasis on learning-through-doing, and graphic design learning is no different. Project-based learning (PjBL) is one such approach that is widely used in graphic design education (Joubert and Economou 2009; Park 2011: 178; Rowe 2007; Souleles 2011: 76). Indeed, the researcher used the PjBL approach in her lecturing context.

Blumenfeld *et al.* define PjBL as a “...comprehensive perspective focused on teaching by engaging students in investigation...” (1991: 321). As its name suggests, it is learning that happens through engagement in projects, typically those that simulate the real-world scenarios of the discipline concerned (Council on Higher Education 2011: 18; Pektaş 2015). The project has two parts – a problem, and a solution – and culminates in the production of a solution or artefact in answer to the problem (Blumenfeld *et al.* 1991: 321).

Figure 2.1 shows a generalized model of the developmental steps of PjBL as applied to the design process of design education. As can be seen in the diagram, the PjBL model is driven by the problem, has iterative cycles of activity and assessment, and concludes with the presentation of the solution to the problem.

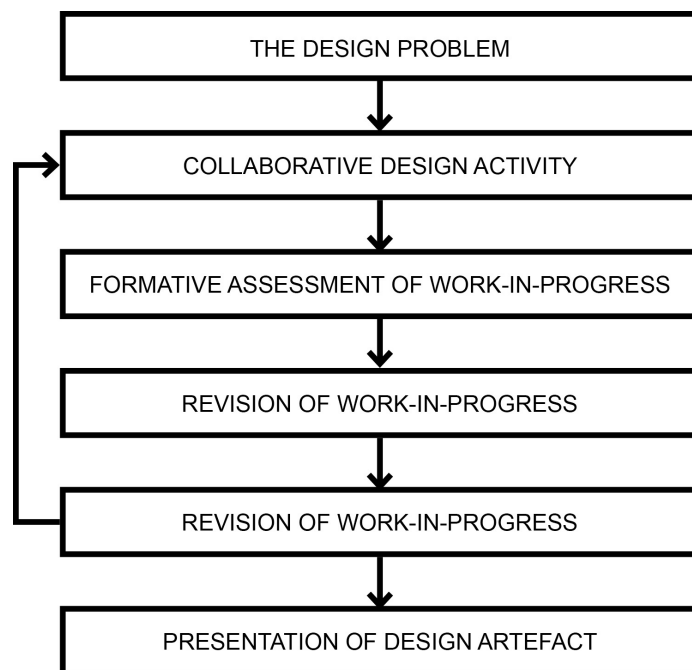


Figure 2.1 *The project-based learning model*

Students engage in the project either collaboratively in groups, or individually, and projects are typified by extended periods of self-led learning followed by periods of critique as part of formative assessment (Souleles 2011: 72). While this process of inquiry is intended to engage students in higher-order learning, this engagement does not always happen, which Blumenfeld *et al.* attribute to the varying levels of teachers' facilitation of the project and support of the students (1991: 374-375). Further critique of this model suggests that focusing too strongly on the project as a 'practice-makes-perfect' model may result in learning that lacks critical inquiry (Swann 2001). In other words, PjBL may result in missed learning opportunities for learners to make the most of critical reflection on their design practice. This has been the experience of the researcher in the past.

A common practice in PjBL is the critique or crit. This is typically a review of students' work-in-progress, either by the lecturer one-on-one, or with peers in a group setting, and can include industry professionals (Souleles 2011: 72-73). In reviewing the work, the student benefits from formative feedback and can apply the feedback to the design process. Vygotsky's concept of the Zone

of Proximal Development (ZPD) – as explained in the collection of works by the late Lev Vygotsky, edited by Cole – is useful for understanding the relevance of the crit. (Vygotsky and Cole, 1978).

The ZPD describes the field between what a student can achieve in isolation and what they can achieve through collaboration with the lecturer or knowledgeable peers (Vygotsky and Cole 1978: 91). The lecturer's role in a student's ZPD is to enable the student to achieve more with proper assistance than can be achieved by that student alone. This 'help' is referred to as instructional scaffolding (Andrews and Haythornthwaite 2007: 256). Both the concept of the ZPD and the resultant instructional scaffolding are strategies that a design lecturer may use to help students progress in their design abilities. Knowing where students currently are within the ZPD enables lecturers to assist students – individually and collectively – to develop in specific areas. In the case of this study, the researcher as lecturer was tasked with recognising where students were in relation to each other and the end goal: the exit-level requirements of NQF level 7, as explained in section 1.3 of chapter one. The crit is one of the ways that the lecturer is able to do this.

In addition to identifying students' positions within their ZPD, the crit or review sessions are also part of formative assessment, as is required by the syllabus at the institution of this study. Formative assessment reveals to lecturers what students know before, during and after a project (Blumenfeld *et al.* 1991: 283). Blumenfeld *et al.* recommend that the results of assessment should determine instructional practices (1991: 283). Again, this suggests that lecturers must respond to the needs of students within their ZPD and do what is needed to help them achieve their learning goals.

However, criticism of the crit is that it can sometimes result in feedback that is too subjective, is poorly formulated by the lecturer due to time constraints, and can be taken too personally by students (Souleles 2011: 74). Furthermore, when students are given the opportunity to rationalise their design decisions, their ability to do so may affect the critique they receive (Souleles 2011: 74). In other words, students who feel ill equipped or too intimidated to articulate

their design decisions may not receive appropriate feedback on their process and therefore miss the opportunity to learn from it. It stands to reason then that the crits in PjBL require sufficient contact time with students in order to produce in-depth critique that results in learning from the design process. It could therefore be argued that the time constraints experienced by the researcher in her PjBL context could negatively impact on her students' ability to learn from the design process.

To recapitulate, PjBL tends to result in missed learning opportunities for students to critically reflect and learn from the process of design, placing disproportionate focus on the design of the artefact (Souleles 2011: 75). It can therefore be argued that an approach to graphic design education that fosters a critical approach to inquiry as part of the design process is more beneficial to students than can be afforded by the PjBL approach alone.

Problem-based learning (PBL) is a viable alternative to PjBL. One such PBL framework has been developed by Ellmers to shift the focus of learning from the production of the artefact to learning from the design process itself through integrating reflection-on-action (2014). To do this, Ellmers' PBL framework structures reflective learning tasks to occur at regular intervals throughout the design process. These reflective tasks are aimed at fostering critical reflection for higher-order learning (2014).

A key concept for design learning, and one that informs Ellmers' PBL, is Schön's reflective practice – in particular, reflection-on-action. The following sections explore how reflective practice might extend Ellmers' PBL framework to the context of blended learning.

2.2.2 Schön's reflective practice as a design epistemology

Schön's epistemology of the reflective practitioner is often cited as relevant to the learning that takes place in fields of professional practice, like design. However, Ellmers (2014: 3) notes that little research on the educational benefits of critical reflection for graphic design, despite literature that

discussed its benefits for education in general (Boud, Keogh and Walker 1985; Hatton and Smith 1995; Kember *et al.* 2007; Moon 1999, 2004). Nevertheless, reflective practice is particularly important for design practitioners to understand and learn from design practice. For Schön, the practitioners are not only focused on resolving the problem, but also engaged in understanding their practice – the ways in which they solve problems. Schön implies that learning from the design process itself is just as important as producing a design solution, and thus that practitioners have to critically reflect on their practice. This is the concept of reflective practice.

Schön argues that professional practice – and with it, reflective practice – is inherently constructivist (Schön 1987: 36). He describes the constructivist process as beginning with a problem, usually surprising in nature – a deviation from routine patterns of professional practice. These surprising problems require the practitioner to first construct meaning from them in order to solve them. The construction of meaning is subjective to the practitioner. Thereafter, once the problems are understood, solutions must be constructed from the practitioner's personal knowledge and experiences, because no existing theory for the solution of the unique problems exists. Like understanding the problem, the solution to the problem is also subjective to the practitioner. It stands to reason then that different practitioners will solve the problem differently, based on unique perspectives, experiences and levels of ability. This is clearly contrasted with technical rationality which is positivist – a paradigm which takes truth to be objective, which would mean that solutions to the problems encountered in professional practice are objective to the problem (Schön 1987: 36). While there is a place for technical rationality in other fields of study, it does not fit within the indeterminate fields of professional practice in design. In the same way, graphic designers can be taught theory for design practice, but cannot learn objective solutions for the ill-defined problems they encounter, referred to as 'wicked' problems (Buchanan 1992; Rittel and Webber 1973). Instead, they need to be equipped with ways in which to generate unique solutions for them. Schön believes that critical reflection on practice is one of the ways that professionals equip themselves to deal with wicked problems.

Reflection on practice draws from the professional's 'knowing-in-action' (Schön 1987: 23). Schön uses the term 'knowing-in-action' to refer to the kinds of intelligent actions that reveal the know-how implicit in the action. While this 'know-how' is difficult to make verbally explicit, he believes that attempting to reflect on our actions may bring us closer to describing our tacit knowledge. Even so, our descriptions will always remain what Schön calls 'constructions' – they are attempts at making explicit those things that occur spontaneously and tacitly. As Schön puts it, our "**knowing** suggests the dynamic quality of knowing-in-action, which, when we describe it, we convert to **knowledge**-in-action" (Schön 1987: 24). In other words, Schön believes that we are able to turn our tacit understanding of our actions while doing them (knowing-in-action) into explicit knowledge (knowledge-in-action). This is the basis for his reflection-in- and on-action.

To explain reflection-in- and -on-action, Schön looks at the things we do without thinking – the tasks that become routine actions (Schön 1987: 26). There are times, however, when these routine activities have an element of surprise – something that doesn't meet our expectations of the activity. Schön suggests that after the surprise presents itself people choose either to ignore it (and continue to preserve the routine patterns of behaviour), or to reflect on the actions that led up to the presentation of the surprise (1987: 26). It's to these surprising and indeterminate problems of practice that professionals apply reflection-in-action, not to the routine situations that present no problems (Schön 1992: 124).

Reflection-in-action, in contrast to reflection-on-action, is focused on learning from the actions in the moment they are being acted out. Schön explains this by using the metaphor of a conversation – that the practitioner transacts with the problem in a way that moves the problem back and forth along the continuum of problem definition (Schön 1992: 122). New actions produce new problems, which result in a new definition of the problem. The metaphor of the conversation is therefore appropriate, as a conversation (an exemplary one, at least) is described as a back-and-forth exchange between people.

Schön's describes the pattern of inquiry as "...a sequence of 'moments' in a process of reflection-in-action" (1987: 27). These 'moments' of reflection-in-action are described below. He acknowledged at the time that it was an idealised model – that the 'moments' would more than likely blur into each other (Schön 1987: 29). If we were to situate Schön's ideal sequence of 'moments' within the context of graphic design practice, the scenario might resemble Table 2.1.

Table 2.1 Schön's reflection-in-action 'moments' as applied to the scenario of a graphic designer at practice

Schön's 'Moments' (1987: 28)	Graphic Design Practice Scenario
We attempt a routine task through relying on our knowing-in-action (tacitly) .	The graphic designer takes text and images, supplied by a magazine editor, and attempts the task of creating a double-page spread layout for a magazine article.
Our routine behaviour produces a 'surprise' – that is, an unexpected result that doesn't fit our knowing-in-action (tacit knowledge).	After attempting to set the text out in the grid, the designer finds that the content isn't fitting well within the usual layout style used for a double-page spread in the magazine.
We reflect on the surprise within the 'action-present'.	Without stopping (Schön 1992: 125), the designer realises that actions must be taken in order to fit the content into the two pages of the double-page spread.
We think critically of our knowing-in-action, which leads us to frame new problems to take advantage of or to solve the surprise problem.	The designer considers the layout style and the content provided for the article, and compares this to the actions that led to the surprise (the content not fitting in). The designer frames new problems, for example: have her actions led to the layout style inadvertently changing; is there too much content for the layout; should the layout style change to accommodate the content?
This critical thinking and consequent problem-framing leads us to 'on-the-spot' experimentation in order to explore phenomena or to test our understanding and try new actions.	The designer begins the metaphorical dialogue with the materials for frame experimentation (Schön 1992: 125): she checks her software settings to see if anything has been changed, or if changing the settings slightly resolves the layout problem; she tries to reduce the content to see if that's possible, and how it would affect the layout; she tries to change the layout to fit the content in a way that 'feels right'.

It is clear that Schön's concept of reflection-in-action relates mostly to the implicit and tacit knowledge of design practice. It is reflection in the present, occurring during and as an inseparable part of the design activity. By contrast, reflection-on-action relates more to pausing for reflection. This may occur as a pause-and-step-back from the design process, or at the end of the design process once the problem has been resolved. Smith explains that it is important for practitioners to critically evaluate their own actions and learn

from them for the sake of solving future problems (The Encyclopaedia of Informal Education 2011). It is this practice of reflection-on-action that is most relevant to the study at hand. Incorporating structured moments of reflection-on-action will be used to take advantage of previously missed opportunities to learn from the graphic design process.

Some authors have argued that the distinctions between reflection-in- and -on-action are murky. Smith (The Encyclopaedia of Informal Education 2011) suggests that Schön has not clarified what is involved in the process of reflection, and Eraut (1994) identifies the key issue that practitioners who experience the pressure of meeting a deadline will not have the time to reflect. Furthermore, Smith highlights that Schön's theory lacks a clear description of what actions should result from the reflection (The Encyclopaedia of Informal Education 2011).

Friedman refers to a seldom-referenced debate that reflective practice is actually founded on explicit knowledge, not tacit knowledge as Schön has described (2008: 155). Additionally, Friedman argues that reflective practice should not be used for theory development, and points out that Schön does not answer the questions raised about how exactly reflective practice – if not made explicit – can contribute to our understanding of what makes good practice. Smith agrees that Schön has theorized a model of the reflective practitioner but has not examined it (The Encyclopaedia of Informal Education 2011; Usher, Bryant and Johnston 1997). Citing Usher, Bryant and Johnston (1997: 149), the Encyclopaedia of Informal Education shows that Schön has not recognized and addressed the questions around Reflective Practice for theory-creation. This echoes Friedman's concerns regarding reflective practice for theorization of professional practice.

While acknowledging the criticism of Schön's reflective practice, the epistemology remains relevant to this study for explaining how students learn from reflecting on the design process. While Schön's distinction between reflection-in-action and reflection-on-action may be considered to be murky, this study views the combination of the two as reflective practice that is

valuable to graphic design learning. To further clarify, reflection-in-action for this study refers to implicit or subconscious reflection that occurs in the midst of design actions (the doing). Reflection-on-action will be referred to as a pause from the design actions in order to reflect explicitly or consciously during and after the course of the design process. The benefits of reflection-on-action as part of reflective practice will be sought for this study's context, by prompting students to engage in reflection outside of contact time. Ellmers' framework – which will now be discussed – provides the basis for how reflection-on-action and reflective practice should be integrated into the graphic design process.

2.2.3 An alternative to PjBL: Ellmers' reflective PBL framework

The importance of reflection-on-action for design learning has been identified. Ellmers' study employed Schön's reflection-in- and -on-action strategies as part of a reflective approach to graphic design education. He believes that in order to foster critical reflection in graphic design education, a move away from traditional approaches to learning is necessary. He argues that PjBL, however well conceived and structured, is still inclined to focus on the production of the artefact (Ellmers 2014: 24). Citing studies that explore the use of problem-based learning (PBL) as an alternative learning theory, Ellmers suggests that PBL has benefits that PjBL does not (Ellmers & Foley 2007; Kvan 2001; Roberts 2004; Russel 1999; as cited in Ellmers 2014: 25). Although they are often confused, PBL is different to PjBL. PBL focuses on building extensive and integrated knowledge for solving vocational problems, and focuses on self-directed learning for the development of lifelong learning skills (Council on Higher Education 2011: 17). In other words, PBL focuses more on the process of learning than on producing an artefact.

In his PhD research, Ellmers uses a generalised model of PBL for developing his own PBL framework for graphic design education. The significance of Ellmers' contribution to the PBL model is the incorporation of reflection as part of the design process. The framework integrates reflective steps that engage students in reflection-in- and -on-practice (2014). Figure 2.2 below shows

Ellmers' PBL framework. The researcher has annotated his framework to visualise how his steps of design practice and inquiry can be summarised into four major phases.

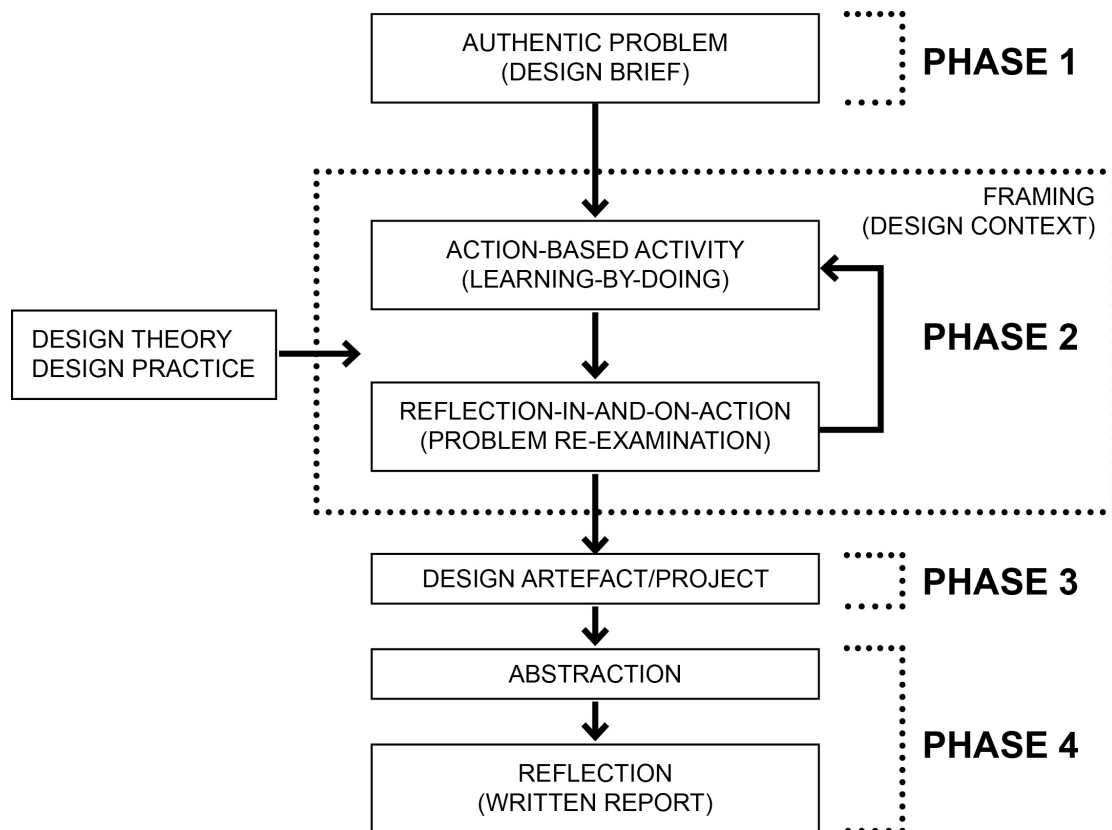


Figure 2.2 Ellmers' reflective PBL framework, annotated with phases 1–4

Ellmers situates Schön's concept of reflective practice in relation to graphic design education, particularly focusing on reflection-on-action (2014: 32-41). He used two types of reflection-on-action that are suited to knowledge transfer for graphic design education, namely structured reflection and critical reflection. Critical reflection, in particular, is a widely researched area, but little research focuses on design education specifically. Therefore Ellmers draws from the field of higher education as a whole for his conception of critical reflection (2014: 47, 49) and in particular, Hatton and Smith (1995), and Kember *et al.* (2007). He uses the core similarities between the two to explain critical reflection as a higher order thinking activity that:

- has a transformative effect on the designer,
- makes the designer aware of their effect on the context, and the effect the context has on them,
- challenges deep-seated beliefs that the designer holds, whether consciously or otherwise, to form new beliefs.

Ellmers recommends that a combination of structured reflection and critical reflection provides a "...structured approach to reflective practice as a means to critically engage with the learning from a project..." (2014: 50). This kind of reflection presents benefits for the context of this study.

Ellmers' study employed various phases of data collection, analysis, model development and intervention development. However, what is most relevant to this study is his application of his PBL framework, and the reflective tools he developed for the structured instances of reflection. Ellmers reflective assessment tasks were used to guide student reflection at various points in the design development process, which he introduced in phases two and four of his PBL framework (see Figure 2.2).

These tasks were of two types, seen on the following pages in Tables 2.2 and 2.3 respectively (Ellmers 2014: 73-87).

Table 2.2 *Ellmers' summary of the first reflective task (2014: 80)*

	Learning prompt (LP)	Aim of prompt
LP1	Briefly outline your design concept. Summarise your design process. Summarise the feedback you received from your design presentation.	To describe the design process
LP2	How do you feel about the feedback you received from your presentation? How do you feel about the progress of your design project to this point?	To link personal feelings with the project
LP3	Identify three significant aspects (critical incidents) of your design process to date. Describe these critical incidents and explain why you think these aspects are significant.	To identify and analyse critical incidents from the design process
LP4	How might the issues identified through the reflective process (from Parts 1 and 2) help you further develop and refine your design project? Why do you think this?	To link thinking about the project with thinking about subsequent project development
LP5	Do these issues remind you of any previous experience? If so how?	To link thinking about the current project with previous projects
LP6	In light of these issues, are there aspects of your design technique/process you would approach differently in the future? If so how?	To link thinking about the project with thinking about projects in the future

The first task was completed in phase two of his PBL framework. This task was completed three times within this phase. Each time, the same six reflective questions – referred to as ‘learning prompts’ – were posed for students to answer in a text-based format. These learning prompts aimed to engage students in structured instances of critical reflection-in- and on-action for knowledge transfer. The aims of each of the six learning prompts are explained, as each question serves to target different categories of cognition as part of the students’ reflection-on-action.

Table 2.3 *Ellmers' summary of the second reflective task (2014: 87)*

	Learning prompt (LP)	Aim of prompt
LP1	Briefly outline your design concept Outline three primary references including their relevance. Describe your design process that lead to the completion of your major design project.	Describing the design process Describing actions from the recent past
LP2	Identify and describe 3 outcomes of your design project. Discuss why you believe these outcomes are particularly significant.	Identifying and analysing critical incidents from the project
LP3	Compare your concept statement from the first reflective task with your final statement. How has your concept changed?	Looking back over the project to identify shifts in project focus
LP4	Do you feel your final concept statement is an improvement on the first? Why?	Linking personal feelings with the design project
LP5	Look back over your responses to the three reflective tasks. What patterns do you see emerging?	Identifying patterns in the reflective and project
LP6	Identify and describe three things you have learnt during this project.	Identifying learning embedded in the project
LP7	How might you apply this learning to future design situations?	Applying new learning to future practice
LP8	Now you have completed your project, do you see any alternative outcomes? Why?	Considering alternative outcomes in the same context as the current project
LP9	Is there anything you would do differently in the future when approaching a similar design situation? Why?	Projecting new knowledge to a similar design context in the future
LP10	How might the final outcomes from your design project (DESN312) prepare you for industry or post-graduate study? How might your reflections/observations from the reflective tasks (DESN302) prepare you for industry or post-graduate study?	Projecting new knowledge to the wider context of design practice

The second task was completed after the design project's submission (phase four) and featured ten learning prompts. These learning prompts were similar to those of the first reflective task, but included some additional prompts that encouraged students to reflect for knowledge transfer to the broader context of their design practice, and how their actions and beliefs would change as a result of learning from the design project. Again, the aims of each prompt targeted different categories of cognition as part of reflection-on-action.

The findings from Ellmers' study demonstrates that his students were engaged in different levels of reflection throughout the design process. When prompted by the tasks to reflect on their design process, his students' reflections were consistent with Schön's concept of reflection-on-action, and demonstrated critical reflection through critical incident analysis (Ellmers 2014: 238-240). While it did not occur consistently throughout the study, Ellmers did find that students who critically connected reflections on their projects with future projects were able to transform their practice through learning by challenging their thinking and perspectives (2014: 242-244). While transformed practice presents obvious benefits to the students of this study, evaluating the connection between improved practice and critical reflection is outside of the parameters of this study, as explained in section 3.2.2 of chapter three.

To summarise section 2.2, the PjBL approach previously used in this study's context tends to focus largely on the production of the artefact, which results in missed opportunities to learn from the design process itself. Furthermore, the common PjBL practice of the one-on-one 'crit' requires intense facilitation by the lecturer to assist students with learning, and is therefore negatively affected by contact time constraints. An alternative to project-based learning (PjBL) is problem-based learning (PBL). In particular, the PBL framework developed by Ellmers (2014) incorporates structured instances of reflection by introducing reflective tasks that foster critical reflection-on-action. Reflection-on-action is an epistemology developed by Schön (1983; 1987; 1992) that accounts for graphic design learning. Therefore, Ellmers' reflective tasks, implemented as part of his PBL framework, present a way for this study to engage its graphic design students in learning from their design practice. However, simply adding these tasks to synchronous contact time would further limit the amount of time available for crit of students' work-in-progress. Therefore, integrating an online classroom wherein students may asynchronously engage in reflection-on-action will supplement contact time and reduce the strain on the synchronous crit. Such thoughtful integration of

online learning tasks with the face-to-face crit is the very nature of blended learning.

However, a model for blended learning needs to be used to motivate for how and when Ellmers' PBL framework with its reflective tasks may be integrated into the VLE in a way that supports the graphic design process. One such blended learning framework is that of the Community of Inquiry.

2.3 The Community of Inquiry framework for blended learning in graphic design

The Community of Inquiry (CoI) theoretical model by Garrison, Anderson and Archer (2000) is used for online learning research to foster higher-order cognitive thinking and learning in students (Barber 2011: 4; van der Merwe *et al.* 2015: 12). Examples of higher-order thinking and learning are critical thinking and self-reflection, which are part of reflective practice (Barber 2011: 2, Ellmers 2014). Vaughan *et al.* agree that the CoI model is well suited to HE due to its fundamental belief that the learning experience is constructivist and consists of collaborative and individual learning (2013: 10). This combination of collaborative and individual learning speaks to the key elements of CoI, namely the Social, Cognitive, and Teaching Presences.

The three elements are used to deduce the principles of good practice associated with online learning and have been successfully used in graphic design learning, as explained in section 1.5 of chapter one (see Barber 2011: 4-9). Additionally, these elements support the PBL model that suggests that learning happens constructively and through collaboration with others. This type of learning speaks to the concept of scaffolding in learning (Vygotsky and Cole 1978: 91; Blumenfeld *et al.* 1991: 383-384; Andrews and Haythornthwaite 2007: 256). Scaffolding is rooted in Vygotsky's theory of the Zone of Proximal Development, (see section 2.2.1 above). Other learning theories that lead to the development of the CoI, as well as a detailed

explanation of the interrelationship of the three elements, are discussed further on in this section.

The Col model was first published in 2000 as a tool for support in online communication for higher education (Garrison, Anderson and Archer 2000). Garrison, Anderson and Archer set out to analyse the communication transcripts from a computer conferencing course, and a framework emerged to indicate the presence of critical inquiry, which is indicative of a successful higher education experience (2000: 87). Their framework represents three interrelated key aspects required for collaborative, practical, critical inquiry, namely the Cognitive Presence, Social Presence, and the Teaching Presence (Garrison, Anderson and Archer 2000: 87). These key aspects are referred to as the Col elements, and overlap to form a framework. Figure 2.3 features the framework and represents the interrelationship and overlap of the three Col elements.

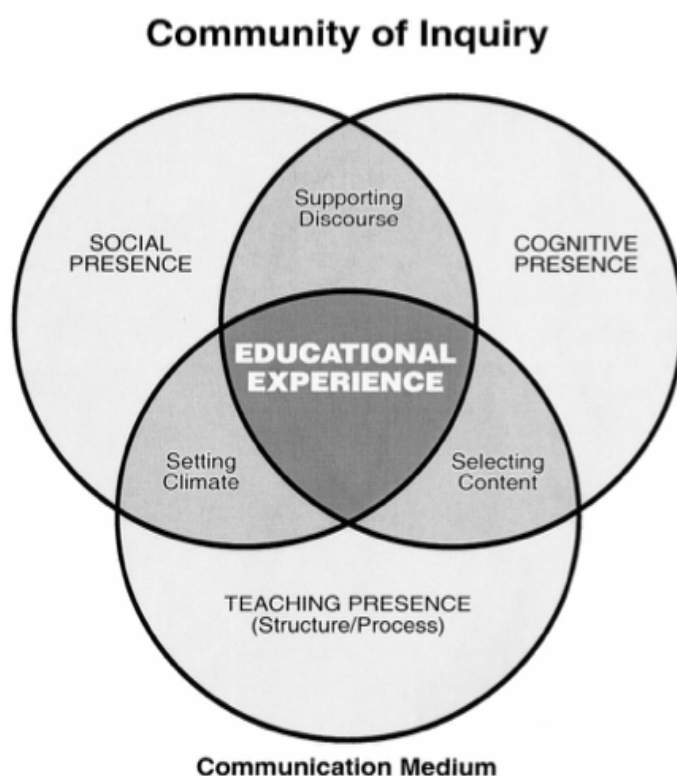


Figure 2.3 Garrison, Anderson and Archer's 'Elements of an Educational Experience' (2000: 88)

The framework represents the relationships between the key participants in the educational process: the teachers and the students. For learning to occur, the participants interacted in ways that reflected the presence of the Col elements. In their analysis, Garrison, Anderson and Archer looked for key words and phrases that would indicate the three elements. These indicators were tabulated for categorization purposes in Table 2.4 below.

Table 2.4 Garrison, Anderson and Archer's 'Community of Inquiry Template' (2000: 89)

<i>Elements</i>	<i>Categories</i>	<i>Indicators (examples only)</i>
Cognitive Presence	Triggering Event	Sense of puzzlement
	Exploration	Information exchange
	Integration	Connecting ideas
	Resolution	Apply new ideas
Social Presence	Emotional Expression	Emotions
	Open Communication	Risk-free expression
	Group Cohesion	Encouraging collaboration
Teaching Presence	Instructional Management	Defining and initiating discussion topics
	Building Understanding	Sharing personal meaning
	Direct Instruction	Focusing discussion

The table shows the three Col elements and gives examples of indicators (Garrison, Anderson and Archer 2000: 89). The authors are especially focused on the Cognitive Presence, as this represents the critical thinking that is crucial to the success of higher education learning in general. Their focus on critical thinking is well suited to the study at hand, as Ellmers' work has already shown the importance and relevance of critical reflection for engagement in graphic design learning (Ellmers 2014).

While both oral and text-based communication have educational benefits and disadvantages, Garrison, Anderson and Archer's study focuses on the advantages of text-based online communication for learning. One of these advantages is the provision of time for students to reflect in a way that is connected to critical thinking. Garrison, Anderson and Archer suggest that the time taken to reflect and write makes text-based communication suitable to courses that aim to produce higher-order cognitive learning (2000: 90-91). As Ellmers has already demonstrated through the use of text-based reflective

tasks, it can be argued that text-based communication for critical reflection is suitable for graphic design learning (2014). However, Ellmers concedes that forms of reflection other than text-based communication may also benefit graphic design students (2014: 249). In the same way, Garrison, Anderson and Archer acknowledge that the connection between higher-order learning and the form of communication – whether text-based or oral – is complicated. The authors explain that while text-based communication is generally regarded as complex and explicit in comparison to oral communication, studies such as that of Chafe and Danielewicz (1987) explain that the cognitive effects of the different types of communication is contingent on the context and the individual (Garrison, Anderson and Archer 2000: 91).

The authors identify the characteristics of the Community of Inquiry to include questioning, reasoning, connecting, deliberating, challenging and developing methods of problem-solving (Garrison, Anderson and Archer 2000: 91). These characteristics connect the Cognitive Presence to the Social Presence, whereby the community of students creates meaning through negotiation, diagnosing, and challenging misconceptions and beliefs (Garrison, Anderson and Archer 2000: 91). To expand on the role of the Social Presence, the authors also identify the role of students' personal and shared worlds in affecting their learning experience in a meaningful way, and refer to this as the collaborative constructivist perspective (Garrison, Anderson and Archer 2000: 92). They refer to the work of Dewey to underpin the philosophical perspective of education as collaborative and constructivist, as Dewey's perspective of education is that it is a practice of collaboratively reconstructing experience to gain knowledge (Dewey 1959). This collaborative constructivist way of learning is managed in the CoI by the lecturer (Teaching Presence), who ensures that student engagement (Social Presence) is met with higher order learning (Cognitive Presence).

Since 2000, the framework has proven its staying power and relevance, and a search on Google Scholar reveals that it been cited 3677 times in scholarly publications (as of January 2017). Despite the high rate of technological change, the CoI appears to remain a relevant framework. In order to

understand how the CoI was used to develop the blended learning framework for this study, the roles of the three key presences will be unpacked.

2.3.1 The Cognitive Presence

The first of the three influences on the effectiveness of online learning is the Cognitive Presence. To show how the Cognitive Presence is evidenced in online learning, Garrison, Anderson and Archer created a model for practical inquiry. The model builds on Dewey's theory of the social nature of practical inquiry (Garrison, Anderson and Archer 2010: 6). Their model outlines the key processes of practical inquiry, how the processes relate to critical inquiry, and what indicates critical inquiry, as seen in Figure 2.4.



Figure 2.4 Garrison, Anderson and Archer's model of practical inquiry' for the indication of Cognitive Presence (2000: 99)

The model above reflects the steps that can be seen in a typical educational setting. These steps are represented in the model, the flow of which begins in the lower-left quadrant and then moves in a clockwise direction (2000: 98-99). Students move from the problem set by the teacher (triggering event), to develop a greater awareness of the problem (perception) by searching for

relevant information and knowledge to make sense of it (exploration). Next, students assess the applicability of the information to the problem (deliberation), and begin to assimilate the relevant information (integration) into an idea or concept (conception). From this stage, students narrow their concepts down to the idea that best solves the problem (resolution), which then leads them to informed practice (action) for creating the solution. The indicators of practical inquiry for the Cognitive Presence are tabulated below in 2.5.

Table 2.5 Comparison of Garrison, Anderson and Archer’s Cognitive Presence with Ellmers’ critical reflective framework

Col Element	Col Indicators	Examples
Cognitive Presence	Triggering event	<ul style="list-style-type: none"> • The presentation of a problem or a task • Developing an awareness of the problem or the task
	Exploration	<ul style="list-style-type: none"> • Improving awareness of the problem through searching for answers
	Integration	<ul style="list-style-type: none"> • Assess the applicability of the answers to the original problem or the task • Assimilate applicable information into concepts and solutions to the problem or the task
	Resolution	<ul style="list-style-type: none"> • Produce the solution or complete the task

The various phases of practical inquiry are similar to the phases of the graphic design process, as will be explained in section 2.4 below. Furthermore, Barber (2011) has shown the relevance of the steps of practical inquiry to the development of a blended learning intervention for her graphic design context (section 1.5, chapter one). Her model for blended learning in Figure 2.5 as follows, represents how the Cognitive Presence of the Col integrates with the graphic design process.

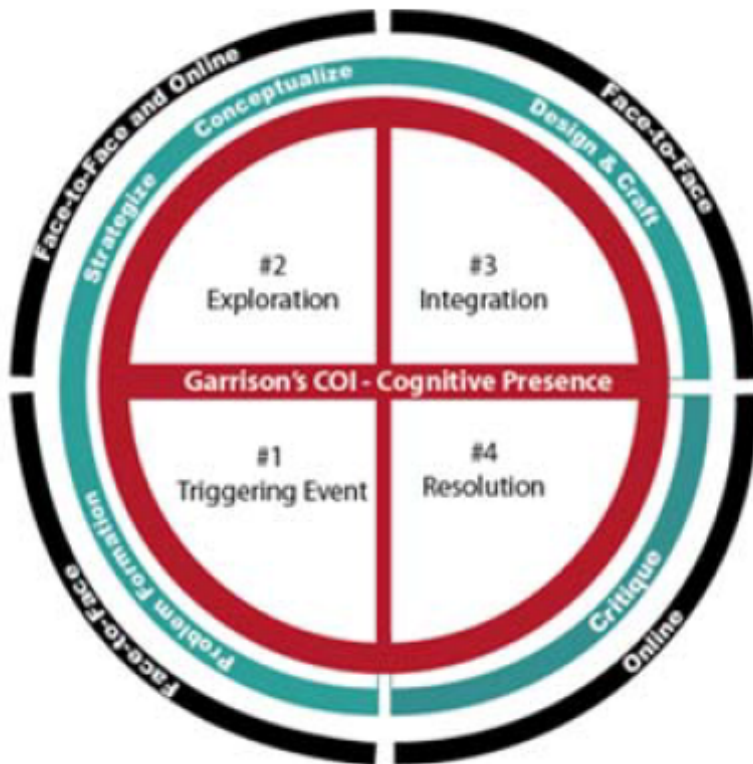


Figure 2.5 Barber's model for blended learning delivery (2011)

In the 2010 review of the Col, Garrison, Anderson and Archer validated the role of the Teaching Presence of closely facilitating student engagement in practical inquiry. More specifically, the Teaching Presence should recognise what learning tasks could engage students, set the tasks (with a timeline), and facilitate the transition between the steps of practical inquiry (2010: 7).

Garrison, Anderson and Archer maintain that, while the Cognitive Presence is significant to the learning process and is facilitated by the Teaching Presence, it requires the Social Presence to sustain the critical community of students (2010: 7).

2.3.2 The Social Presence

Establishing the Social Presence in text-based online communication is difficult without the visual and verbal cues present in face-to-face interactions (Garrison, Anderson and Archer 2000: 89). The authors discovered that this

absence of visual non-verbal communication was compensated for by the use of emoticons – an abbreviated term for ‘emotion icons’ like the smiley face. Emotional expression through body language and tone of voice are absent from textual communication, so emoticons are used instead to connote emotional expression.

Today, 17 years after Garrison, Anderson and Archer recognised the use of emoticons in their computer-mediated course, emoticons and emoji’s have become even more important for personal emotional expression in online text-based communication for education, according to Phirangee and Hewitt (2014). Students’ use of emoticons for emotional expression, together with sustained socio-emotional support from peers, can work towards the creation of a strong Social Presence that is focused on working collaboratively on critical inquiry. This led Garrison, Anderson and Archer to the development of the indicators for Social Presence, as seen in Table 2.6 below.

Table 2.6 Garrison, Anderson and Archer’s Social Presence indicators

Col Element	Col Indicators	Examples
Social Presence	Emotional Expression	• The ability to support and encourage peers
		• The use of emoticons to compensate for lack of non-verbal cues
		• Use of humour and self-disclosure to foster a sense of goodwill and belonging
	Open Communication	• A mutual awareness of peers
		• Students’ recognition of their peers’ contributions
		• The ability to support and encourage peers
		• The use of emoticons to compensate for lack of non-verbal cues
	Group Cohesion	• Engagement in group activities or tasks
		• Corresponding empathy for peers engaged in the task
• A move away from self-centred communication to focusing on peers		

Garrison, Anderson and Archer suggest that the motivation to learn, and therefore critical inquiry, is intrinsically linked to emotion – this is their emotional expression indicator (2000: 99). Consequently, the authors suggest that emotional support from peers in a Community of Inquiry can improve motivation. This emotional support can be shown through expressive emotional communication between peers (supplemented by emoticons), as well as expressions of humour and self-disclosure.

The second indicator is open communication, which can create mutual awareness and respect amongst learners through recognition of each other's contributions (Garrison, Anderson and Archer 2000: 100). The indicator is exemplified by replies to messages and posts, reference to contributions, expressing appreciation and agreement, and showing support.

Group cohesion is the third indicator, evidenced by learner engagement with and empathy for peers (Garrison, Anderson and Archer 2000: 100). This can be seen in online discussion forums and threads where students identify with their peers as they work together towards a common goal: addressing the problem of the triggering event.

The Social Presence's emotional expression, support, and cohesion has been observed by the researcher during sessions of lecturer-facilitated class critique of student work in the synchronous classroom. It can therefore be argued that the Social Presence of online learning is relevant to fostering the social cohesion that already occurs in the graphic design studio environment.

Just as the lecturer facilitates the critique in the typical design studio, so does the teacher facilitate the learning and students' engagement in the Col. The facilitation of online communication and learning tasks that foster social cohesion and engage students in practical inquiry – particularly critical reflection – is the task of the Teaching Presence.

2.3.3 The Teaching Presence

The aim of the Teaching Presence is to balance cognitive and social issues of online learning in a way that aligns to the course's established learning outcomes. Garrison, Anderson and Archer list the practices of the Teaching Presence as:

- making use of non-verbal communication tools;
- acknowledging learner contributions through brief responses;
- moderation of critical discourse;
- constructive critique of learner contributions;
- management of the online environment and content;
- and establishment of relationships and expectations through initial face-to-face meetings (2000: 97).

The practices above underscore the importance of the Teaching Presence in facilitating learning, which Garrison and Arbaugh (2007: 163) label as "...a significant determinant of student satisfaction, perceived learning, and sense of community..." The practices have been combined to create indicators for the Teaching Presence, namely instructional management, building understanding, and direct instruction (2000: 101). The indicators and relevant examples of each can be seen in Table 2.7 as follows.

Table 2.7 Garrison, Anderson and Archer’s Teaching Presence indicators

Col Element	Col Indicators	Examples
Teaching Presence	Instructional Management	<ul style="list-style-type: none"> Structuring content from courseware to be available online in a format conducive to online learning
		<ul style="list-style-type: none"> Ensuring that supplementary course content is available online
		<ul style="list-style-type: none"> In the case of blended learning, facilitating the reciprocal relationship between the learning activities of the studio, and of the VLE
	Building Understanding	<ul style="list-style-type: none"> Teacher’s role in:
		<ul style="list-style-type: none"> moderation of online discussions;
		<ul style="list-style-type: none"> clarification of meaning between students, teacher and courseware;
		<ul style="list-style-type: none"> distinguishing between conflicting beliefs;
		<ul style="list-style-type: none"> engaging students who are not participating.
	Direct Instruction	<ul style="list-style-type: none"> Facilitation of reflection for learning
		<ul style="list-style-type: none"> Facilitation of discourse of subject matter in online forums
		<ul style="list-style-type: none"> Ensuring course outcomes are met
		<ul style="list-style-type: none"> Answering questions
		<ul style="list-style-type: none"> Providing effective and critical feedback

To summarise, the three Col presences integrate to create a learning experience for the student that engages them in higher-order learning. The Cognitive Presence is of particular relevance to fostering higher-order learning through critical reflection, and it is the task of the Teaching Presence to facilitate this. However, no learning experience is worthwhile if the students’ socio-emotional and learning needs are not met, and these needs are mobilised through the Social Presence.

In the context of this study and in line with the Col model, the Teaching Presence – the researcher as lecturer – has managed the blend of online and face-to-face learning activities and student engagement. In this case, the indicators of the Teaching Presence are exemplified in the development and management of the blended learning strategy (discussed in chapter five). The

strategy has taken into account the needs of the students and ensured that they engaged in online discussion of their design process, all of which served to establish the Social Presence. Lastly, the Cognitive Presence – the process of learning through practical inquiry into a problem – was established through the development of a blended learning framework for fostering critical reflection. The blended learning framework for critical reflection on the graphic design process will now be explained.

2.4 A graphic design blended learning framework for critical reflection

The Community of Inquiry (CoI) is a worthwhile framework for building blended learning approaches. Of the CoI presences, the Cognitive Presence can be used to develop a blended strategy for the integration of online learning tasks. Its steps of practical inquiry focus on higher-order learning activities – among them, critical reflection. It can therefore be argued that the learning activities of Garrison, Anderson and Archer's CoI (2000) are compatible with the learning activities of Ellmers' PBL framework (2014). This suggests that the two can be integrated as a blended learning framework (BLF), which can be used to develop a strategy for implementing blended graphic design learning. This integrated BLF indicates the common learning tasks, presented in Table 2.8 as follows.

Table 2.8 The blended learning framework (BLF) for fostering critical reflection

Steps of practical inquiry	First three phases of Ellmers' PBL framework	Common learning tasks
Triggering event	Phase 1: Authentic problem (design brief)	A problem is presented
Exploration	Phase 2: Design context (design activity, reflection during the project)	Problem is explored through action and critical reflection (critical reflection #1)
Integration	Phase 2: Design context (design activity, reflection during the project) Phase 3: Design artefact	Problem is addressed through further action and critical reflection (critical reflection #2)
Resolution	Phase 3: Design artefact	Actions taken to resolve the problem

The steps of practical inquiry of the Cognitive Presence can be compared to the first three phases of Ellmers' PBL framework for the graphic design, as seen in Table 2.8. The third column of the table articulates what the common learning tasks are for both theories. This implies that the Cognitive Presence of the Col is met when engaged in Ellmers' PBL framework for the graphic design process, and shows which phases of the PBL framework align to which steps of practical inquiry. The BLF represents a conceptual approach to graphic design blended learning that fosters critical reflection. The relevance of its application to the study will now be discussed.

The BLF framework can be used for integrating steps for online learning (practical inquiry of the Col) with phases of graphic design learning (Ellmers' PBL framework). The common learning tasks can be illustrated in a typical

design process scenario. For instance, the students begin their practical inquiry with the triggering event of the introduction of the authentic problem (design brief), and would move through the same steps of exploration and integration in developing the design concept (design context) to produce the final solution (design artefact). Further still, Garrison, Anderson and Archer's model draws on Dewey's concept of practical inquiry as it relates to reflection (2000: 98-99). Therefore, practical inquiry can be seen to afford critical reflection, which is also an affordance of Ellmers' PBL framework.

What remains to be argued is the application of all three of the CoI presences through the BLF. As the model of practical inquiry in fig. 2.4 of section 2.3.1 shows, critical thinking is represented on the axis that links deliberation and action in a reciprocal way. Similarly, Ellmers' concept of critical reflection links action and reflection: it suggests that students' design actions are shaped by deliberation through reflection-on-action, in a way that would also shape future practice. To foster the conditions for learning through critical reflection, Ellmers designed the reflective learning tasks (2014). In this way, the Cognitive Presence of the CoI can be operationalized through critical reflection. The Teaching Presence can be operationalised by integrating Ellmers' reflective tasks into the problem-based blended learning strategy. Lastly, the Social Presence can be operationalised through social engagement on the discussion thread of a VLE, where students may support each other in collaborative inquiry into addressing the design problem. Based on this explanation, it can be argued that the Cognitive Presence of the CoI is most explicitly aligned to the graphic design process – in particular, Ellmers' representation of a PBL framework for graphic design learning. However, the other two presences – Teaching and Social – can also be integrated into the design process to create a blended approach.

The Cognitive Presence, however, remains the main focus of the CoI for the BLF due to its close connection to critical reflection – that is one of the contextual challenges of this study. In particular, the point at which Ellmers introduced the reflective tasks – phase two of his PBL framework – aligns to the second and third categories of practical inquiry, namely Exploration and

Integration. Introducing these reflective tasks at this point of the design process, to be completed through the VLE asynchronously outside of class time, means that existing time spent engaged in critique will not be reduced by the introduction of an additional task. Further still, phase two of the PBL framework is the context for critique of work-in-progress, which typically occurs in the face-to-face studio. To supplement the critique happening in class, additional critique of students' work-in-progress can be conducted asynchronously through the VLE. It can therefore be argued that a blended approach for fostering critical reflection on the graphic design process appears to be feasible, and would seem to supplement contact time.

2.5 Conclusion

This chapter has discussed traditional approaches to graphic design education. It revealed how students learn through engaging in a design project, and the common practice of face-to-face contact between student and lecturer: the critique (crit) of student's design work. The crit is in-depth, and therefore requires contact time to focus on it. The chapter also highlighted the problem with the widely used graphic design learning theory of project-based learning (PjBL): missed learning opportunities as a result of undue emphasis on the final artefact. To address these missed opportunities, the work of Schön (1983, 1986, 1992) and Ellmers (2014) was used to show the relevance of critical reflection to graphic design learning and practice. In particular, Ellmers' problem-based learning (PBL) framework presents an alternative to PjBL. His PBL framework fosters critical reflection and encourages learning from the design process, not merely the production of the artefact. The PBL framework is well suited to the widely used blended learning framework: the Community of Inquiry (CoI) by Garrison, Anderson and Archer (2000).

Online learning can be used to supplement face-to-face learning for a blended approach, and seems suited to graphic design. In particular, the crit can be extended into the online classroom, and so can the structured reflective tasks like those used by Ellmers. The CoI framework can be used to develop such a

blend of learning tasks. The Cognitive Presence of the Col, specifically, is operationalized through steps of practical inquiry that require critical reflection. The steps of practical inquiry align to the first three phases of Ellmers' PBL framework. Further, Ellmers' reflective tasks can be used to foster critical reflection, and such tasks are well suited to the aims of the Cognitive and Teaching Presences: to engage students in higher-order learning. Therefore, the Col's Cognitive Presence indicators were integrated with Ellmers' PBL framework and its reflective tasks in order to create a blended learning framework (BLF) that could foster critical reflection.

The literature review has argued for methods to address the study's research opportunity, which is to evaluate the effectiveness of a graphic design blended learning strategy for supplementing contact time and fostering critical reflection. First, the perceived limitation of students' ability to critically reflect on their design process can be addressed using Ellmers' PBL framework and reflective tasks. Second, limited contact time with students can be supplemented by using asynchronous Web 2.0 communication technologies for a blended approach. Together, Ellmers' PBL framework and Garrison, Anderson and Archer's Col can be combined to create a graphic design blended learning framework for fostering critical reflection.

In other words, the literature review has identified theoretical parameters for the inquiry of the study. These parameters – used to implement the action research blended learning intervention – can be described as:

1. Identification of critical reflection as a missed learning opportunity;
2. Understanding of critical reflection in the literature;
3. Evaluation of potential approaches to a blended learning intervention for critical reflection;
4. The blended learning framework's (BLF) integration of the Col and PBL as the most suitable option for blended learning;
5. Implementation of the integrated BLF for developing action research strategy.

In the next chapter, the study's action research methodology accounts for the development and evaluation of the blended learning strategy, as guided by the theoretical parameters.

Chapter 3: The action research methodology

3.1 Chapter overview

This chapter begins with an overview of the motivation, research problem and questions of this study as detailed in Chapter one. The researcher is a lecturer at a local private design college. Previous lecturing experiences with the graphic design students at this college have led the researcher to believe that limited contact time has a negative effect on students' ability to critically reflect during the design process. Therefore, the study's research opportunity is to evaluate the effectiveness of a graphic design blended learning framework for supplementing contact time and fostering critical reflection. While the study addresses these contextual challenges, aspects of the findings that relate to critical reflection for learning may be generalised to the greater design and higher education fields.

In chapter two, literature was used to identify the missed learning opportunities of the context's typical PjBL approach to graphic design learning – an approach that tends to shift the learning focus away from critical reflection on the design process. Furthermore, literature on blended learning presents it as a feasible approach to graphic design education, one that would afford the researcher a way to asynchronously engage students in critical reflection to supplement their contact time. In particular, the Community of Inquiry (CoI) by Garrison, Anderson and Archer (2000), and Ellmers' problem-based learning (PBL) framework (2014), were integrated to develop a blended learning framework (BLF) for graphic design that fosters critical reflection. The chapter ended by identifying the theoretical parameters for the inquiry of the study. These parameters can be described as:

1. Identification of critical reflection as a missed learning opportunity;
2. Understanding of critical reflection in the literature;
3. Evaluation of potential approaches to a blended learning intervention for critical reflection;

4. The BLF integration of the Col and PBL as the most suitable option for blended learning;
5. Implementation of the integrated BLF for developing action research strategy.

This chapter explains how parameters four and five above shaped the implementation and evaluation of a blended learning strategy through action research.

The action research – described in detail in sections 3.4–3.7 of this chapter – involved three main cycles:

- **Cycle one: Analysis of students' critical reflection before the intervention. Data collected from face-to-face studio time was used to serve as a baseline assessment of students' engagement in critical reflection.**
- **Cycle two: Analysis of students' critical reflection after the intervention. This cycle featured the application of the blended learning framework (BLF) and cycle one results for the development of a blended learning strategy for critical reflection (BLSCR).**
- **Cycle three: Evaluation of the BLSCR. The findings of cycle two and results from a focus group interview with the students were used to evaluate the effectiveness of the BLSCR for fostering critical reflection and supplementing contact time.**

Before the action research cycles are unpacked, I will delimit the study in relation to its parameters and methodology. Section 3.2 explains the parameters of the research inquiry, and this is followed by the qualitative methodology of the study in section 3.3.

3.2 The research inquiry

In the literature review chapter, the problem from which this study originates was addressed. The study's research opportunity is to evaluate the

effectiveness of a graphic design blended learning strategy for supplementing contact time and fostering critical reflection. The research inquiry will now be explained in this section as it affects the methodology discussed in the following section 3.3.

Crotty describes methodology as relating to the selection of research strategies and methods that are well connected and appropriate for the desired outcomes (1998:3). In this study, the researcher's desired outcome is students' improved critical reflection on the graphic design process. Action research is a suitable strategy for addressing this kind of educational issue, because it uses a staged approach to addressing impediments to the desired result, whilst taking advantage of positive effects. Action research cycles of inquiry are therefore iterative and could become endless as the researcher engages in improving pedagogy (Sagor 2000: 3). Therefore, it can be argued that the researcher could always improve on the research intervention. It would therefore make sense to focus on addressing overall challenges identified by the study, but acknowledge that these are not necessarily aims that can be achieved within the scope of this study – that the inquiry may well continue beyond the scope of this study. As such, the longer-term concerns of the study are to develop a blended learning strategy in order to:

- Supplement limited contact time with graphic design students by integrating a Virtual Learning Environment (VLE) for blended learning;
- Improve students' ability to critically reflect on their design process;
- Contribute to research on blended learning pedagogy for graphic design.

The research question guiding this study is as follows:

- How might the integration of a VLE allow for guided critical reflection that supplements contact time with students?

This study is bounded by the contextual limits of teacher-student interactions between the researcher as lecturer and her second-year degree students, within a private higher education institution. More specifically, it is focused on

the way these graphic design students engage in critical reflection. The study did not assess connections between critical reflection and improved design practice evidenced by summative assessment. The action research focus was instead on what could be learned about how to improve critical reflection in the teaching context. Consequently, the study does not aim to generate nomothetic theory (the creation of generalised rules or laws). Instead, the study is idiographic in nature, exploring the relationship between blended learning and critical reflection on the graphic design process.

3.2.1 Research participants and research setting

The study focused on the researcher's teaching context and took place in the second-year graphic design class at a private higher education design college in Durban. The graphic design subject of this class is part of the second year of a Bachelors Degree in Design, specialising in Graphic Design, at NQF Level 7. However, in the second of their three-year degree, these students are still in the process of building towards this level, and so one could argue that they are at about NQF level 6 (South African Qualifications Authority 2012: 9). The researcher's experience of students' aptitudes anecdotally supports this comparison. The academic structure of the degree is such that the second year of study is also the first year of specialization, so the student participants are still new to graphic design practice.

The study was conducted as part of the structured class time with the thirteen second-year students. Of the thirteen students, eleven agreed to participate in the study and were part of the first phase of data collection. However, after this phase was completed, two students deregistered from the qualification, leaving eleven students of which nine were participants. A detailed discussion regarding number of students present for the various cycles of data collection is given in section 3.4.1.

The classes for this subject happen twice weekly: one 2-hour class (single session), and a second 4-hour class (double session). In this subject, students work on projects – 'design briefs' – to show practical application of

course content. One of the sessions is used to cover course content and theory on graphic design practice, while the other two sessions are used to critique or review work-in-progress. As has been established in section 2.2.1 of chapter 2, review sessions or 'crits' are typical of graphic design learning. Before the intervention, the researcher used the two review sessions to alternate between individual (one-on-one review between student and lecturer), and group review sessions (class reviews work as a whole). The first action research cycle presents a view of the context before any interventions were introduced.

The review sessions are also part of formative assessment, as is required by the syllabus at the institution of this study. Formative assessment reveals to lecturers what students know before, during and after a project (Blumenfeld *et al.* 1991: 283). Blumenfeld *et al.* recommend that the results of assessment should determine instructional practices (1991: 283), and this makes it suitable for action research that aims to improve pedagogy. Furthermore, in the context of this study, formative assessment builds towards summative assessment of student work. However, to protect the research participants of this study, summative assessment is not part of the data collection. Ethical considerations such as this are further explained in section 3.2.2 below.

3.2.2 Ethical considerations

The study's proposal and its accompanying ethics checklist were approved by the Durban University of Technology's Institutional Ethics Review Committee. In the interests of protecting the identity of the private design college and its students, both remain anonymous in the dissertation.

Steps towards ensuring that the above ethical considerations were applied to the study are outlined as follows:

- **Students signed letters of informed consent.** These letters outlined the aims of the study, explained that the identities of participants would remain anonymous, provided an overview of the research activities that they would be participating in, and described how the data would be

recorded. It was made clear that the study, as well as their decision to participate or not, would have no impact on their summative assessment. Students were also made aware that they could withdraw from participation at any time during the study.

- Students were briefed on the study, and were provided the opportunity to ask questions. The briefing further explained the contents of the letters of informed consent.
- **Student participants were assigned pseudonyms to protect their identities.** The researcher edited the transcripts to assign a pseudonym for each student. Only the researcher has access to the students' real names.
- **Institutional gatekeepers signed letters of informed consent.** These letters stated the same information as per the previous point, but emphasised that summative assessment of students was excluded from the study, and that no mention of the institution, its syllabus, or any trade secrets were to be made in the dissertation.
- **Data collected over the course of the study was treated confidentially.** Students' names were replaced by aliases, and access to the raw data remained limited to the researcher and the participants.
- **Summative assessment with regard to academic marks was excluded from consideration.** No causative connection between critical reflection and improved academic performance was established or identified as part of this study's challenges. Therefore, students' marks were not discussed, as this falls outside of the scope of this study.
- **The blended learning intervention benefited both participating and non-participating students.** It was made clear to students that even if they elected not to participate in the study, they would still be a part of the online classroom, and reap its benefits.

3.2.3 Validity concerns

To conduct valid interpretivist inquiry, the researcher does not follow a set of prescribed processes (Smith 2008: 461). Instead, interpretivist researchers

believe that practical judgments in research are made during the research process, as a result of and in response to the contextual influences and interpretations thereof (Smith 2008: 461). Smith explains that this means three points need to be considered to engage in valid interpretivist inquiry (2008: 461). First, the criteria that guide interpretivist research are less like rules and more like open-ended characterizing traits (Smith 2008: 461). Second, the traits are open-ended because they are a result of practical inquiry, and can therefore change as the researcher engages in inquiry (Smith 2008: 461). Third, the researcher's judgments made from interpretation are characterised by moral decisions about whose interpretation is more valid, reliable, or relevant than another (Smith 2008: 461). In summary, interpretivist inquiry is made valid by being flexible, open-minded, and empathetic to the social world that is being interpreted.

The study presents two issues of validity to be addressed. First, the role of the researcher is identified and discussed. Second, the differences between the context of Ellmers study – wherein the problem-based learning (PBL) framework with its structured reflective tasks and taxonomy was developed – and the context of this study – wherein the researcher will apply Ellmers' tasks and taxonomy.

The researcher's role is that of the lecturer of the second year graphic design subject examined in this study. Because a potential conflict of interest could arise if the study directly affected the summative assessments of participants' work, such assessments are excluded from this study.

To be both researcher and lecturer presents the problem of a potential lack of objectivity. However, in order to improve personal pedagogy, this researcher has chosen to be a participant in the study. Therefore, in spite of making efforts to view the data from different perspectives in the interest of objectivity, the researcher acknowledges that she can never truly be objective. In light of this, the transcripts are included with the researcher's annotated codes. This is to ensure that the coding process, however biased it may be, remains transparent.

It must also be acknowledged that the students may have been influenced by the role of the researcher as the lecturer. This could have affected the students' reflections. Students may have felt obliged to reflect on what they perceived to be what the lecturer was looking for, as opposed to their own true reflections. The researcher has made every effort to assure students that there is no one correct answer to reflective questions posed in the intervention. The researcher explained, before the introduction of each data collection tool, that their reflections would guide the study. It was made clear that the truer the reflections were to what students themselves believed, the better the interventions would serve to benefit their design practice.

The second concern was the valid application of Ellmer's reflective PBL framework (figure 2.2, chapter 2), and his reflective learning tasks first presented in the literature review in section 2.2.3. While it has been made clear that Ellmers' reflective framework is relevant to the study, it is important to understand the differences between the contexts of his study and this one: the socio-politics of the institutional structure; the design experience and aptitude of the students; and student reflective practices. These points of comparison have been tabulated in 3.1 as follows.

Table 3.1 Comparison of contexts

Differences	Context of Ellmers' study	Context of researcher's study
Socio-politics of institutional structure	Public university	Private institution
	Large volume of students	Relatively small number of students
	Vast infrastructure	Basic infrastructure
Design experience and aptitude of students	Students in third of three-year Australian Qualifications Framework level 7 degree	Students only in second year of three-year South African National Qualifications Framework (NQF) level 7 degree
	Students in at least third of design practice	Students in at least first of design practice Stage in degree relative to NQF level 6 outcomes
Students' reflective practices	Students likely to have practiced reflection more due to relative design experience	Students likely to have practiced reflection less due to relative design experience
	Students' reflections guided by Ellmers' reflective tasks	Action research cycle one: Students' reflection not guided by Ellmers' reflective tasks
		Action research cycle two: Ellmers' reflective task were used to prompt student reflection

Ellmers' study was conducted at the University of Wollongong – a public university in the city of Wollongong, New South Wales, Australia. It is publicly funded, with large enough infrastructure to accommodate large volumes of students for a broad variety of departments and courses, and also has a global network of campuses locally and abroad (University of Wollongong 2016a, 2016b). His research participants were senior design students in their third year of study, which is at the Australian Qualifications Framework's level 7 (2016) – comparable to the South African Qualification Association's NQF 7 (2012: 9). Ellmers introduced structured reflective tasks of specific questions to prompt reflection, and analysed students' answers using his cognition taxonomy developed to target particular categories of reflection (2014: 91).

By comparison, the study at hand differs in these three areas. First, the context is that of a private design college in Durban, South Africa, one of four national campuses that are part of a higher education group. Also, it is safe to

say that the societies of Australia and South Africa are different enough to suggest differences in social behaviour. These differences are amplified by the differences in structure of the two institutions. The nature of the private design college is that the number of enrolments and class sizes are much smaller than public institutions, and consequently there is a lesser need for large infrastructure. Private education tuition fees are considerably higher, and institutional governance and stakeholders differ from those of a public university. These differences in structure suggest differences in the classroom environment, the style of pedagogy, and the type of student enrolled.

Second, these student participants are in their second year of study, but only their first year of specialized graphic design practice. Although students' are enrolled for a degree with NQF 7 exit-level requirements, their aptitude is relative to NQF 6 (South African Qualifications Authority 2012: 9). This means that Ellmers' participants were at a higher level of progression in their studies, and their ability to reflect critically would naturally be greater than that of the participants of this study. It would be unfair to expect the same levels of cognition from these students as was evidenced in Ellmers' study.

Third, in the data collection from action research cycle one – which represents a baseline evaluation of students' capacity for reflection – the students' reflections were informal and unstructured. Furthermore, Ellmers designed his reflective tasks to prompt student reflections that target specific reflective categories from his taxonomy. By contrast, the student reflections from action research cycle one of this study did not result from Ellmers' reflective questions. The researcher did not use Ellmers' reflective tasks until action research cycle two. This, taken together with the students' levels of design experience, would mean that the students would not be as articulate or well practiced in their reflections from action research cycle one, as compared to Ellmers' students. The detailed discussion of this study's application of Ellmers' reflective tasks, their reflective questions, and the taxonomy for categorising the types of reflections targeted by the questions is presented in 3.5 of this chapter.

3.3 Qualitative methodology

In keeping with the contextual nature of inquiry into teaching practice, this study is situated within the qualitative research paradigm. Qualitative methods, as explained by Rapley, are difficult to define in a broad sense due to the varied approaches and practices (2011: 16-34). What can be said is that qualitative research is emic: it seeks to understand social phenomena and constructs from within their contexts in order to provide some explanation of them (Rapley 2011: 16-34; Creswell *et al.* 2012: 51; Babbie and Mouton 2014: 270). To do this, qualitative researchers analyse experiences, interactions, and communication (Rapley 2011: 16-34; Creswell *et al.* 2012: 51; Babbie and Mouton 2014: 270-271). Seale *et al.* (2011) agree that there are many theoretical approaches within qualitative research. As such, qualitative research practice does not have a standard set of principles, but rather thoughtfully incorporates existing procedures and strategies to suit the research context (Seale *et al.* 2011). Indeed, qualitative research focuses more on the research process than the research results (Babbie and Mouton 2014: 270). In this sense, Seale *et al.* (2011) suggest that qualitative research favours practice over principles, but such practice must be underpinned by existing research and theory of empirical practice similar to that of the study. Seale *et al.* (2011) caution that whatever methods or position are chosen by qualitative researchers, they should be contextualised, and strictly and consistently employed. Qualitative research is contextualised, and seeks to understand the uniqueness of the research setting – the results of which are generally idiographic, rarely focused on seeking general laws for describing the context (Creswell *et al.* 2012: 51). A qualitative research perspective that produces idiographic results for contextualised study is that of interpretivism.

Interpretivism is an epistemological perspective that assumes reality as socially constructed, contextual, and therefore highly subjective (Creswell *et al.* 2012: 59, Taylor 2006a). In other words, the interpretivist ontology is that there is no objective reality “out there” that can be fully known and understood separately from the individual interests of researchers (Smith 2008: 460).

In this study, the researcher was engaged in interpretivist inquiry into students' critical reflections on the graphic design process, and what effects a blended intervention may have on their reflections. Furthermore, the researcher also sought to interpret students' perceptions of the blend's effects on reflection and contact time. To interpret the students' reflections, as well as their perceptions of the blend, the researcher employed inductive reasoning, which is suitable for qualitative studies (Babbie and Mouton 2014: 270, 273). Inductive reasoning seeks to interpret specific observations by discovering patterns that lead to theory development and connection to existing theory (Babbie 2007: 22). Data generated for this study served to identify the effects of a blended approach on students' ability to critically reflect on their design actions. In order to assess the students' critical reflection, patterns of reflection needed to be discovered and connected to Ellmers' (2014) theory of structured critical reflection. Again, this study does not serve to develop nomothetic theory, but draws idiographic conclusions to make sense of the contextual issues.

A systematic approach for developing solutions to contextual issues in education is that of action research (Creswell *et al.* 2012: 74). Therefore, action research can be suitably used within the interpretivist perspective as action research seeks to investigate socially constructed issues and the social group's perspectives thereof (Dudovskiy 2011). This iterative research approach seeks to answer questions of 'how' and 'why' (Creswell *et al.* 2012: 74). Cycles of action research were followed to answer this study's research questions.

3.4 Interpretivist inquiry through action research

Action research falls within the range of qualitative approaches to research design. It is an appropriate strategy for addressing practical problems of educational practice (Creswell *et al.* 2012: 129). It is difficult to provide a singular definition of action research and there are unresolved debates and questions about the traditions of action research (Brydon-Miller, Greenwood,

and Maguire 2003: 11; Ferrance 2000: (i); Noffke and Somekh 2009: 26). Given that this study investigates the use of blended learning to address teaching challenges, the study takes Wadsworth's generalised view of action research, that is, inquiry into finding "the way things could alternatively be" (2005).

The process of inquiry through action research is flexible, building new understanding through engaging in the context of a problem with the stakeholders (Masters 1995). So too, the interpretivist perspective on inquiry views it as a flexible process of interpreting meaning from research (Smith 2008: 460). Therefore, this study's aims and questions suggest that an action research methodology is likely to be the most appropriate (Koshy 2005: xxi, Mouton 2003: 150-151, Given 2008: 5-8, Souleles 2012a: 128). Furthermore, the interpretivist perspective of this study is suitable for underpinning inquiry through action research (Masters 1995; Creswell *et al.* 2012: 130).

Accordingly, action research as a strategy for interpretive inquiry means that certain paradigmatic lenses are applied, which Creswell *et al.* (2012: 130-131) describe as follows:

- “(1) Multiple realities exist
- (2) Research and intervention can coexist
- (3) Blurred boundaries exist between aspects of inquiry
- (4) Subjectivity is a strength and central to inquiry”.

If we consider points 3 and 4 above together with the diversity of approaches to action research practices (Noffke and Somekh 2009: 26) the reader can expect that this researcher's approach to action research will be subjective, and that there will be blurred boundaries between the cycles on which this inquiry is built. Creswell *et al.* (2012: 129) describe the action research process as a "tapestry framework" of decisions, choices and actions. Action research incorporates flexible and interconnected cycles of practical investigation, experimentation and evaluation of outcomes in order to improve understanding and implement change that will improve practices (Creswell *et al.* 2012: 124, Koshy 2005: 4-5, Given 2008: 5-8). Or, as Kemmis and

McTaggart (1990: 8) describe it, action research is a “spiral of steps, each of which is composed of planning, action and the evaluation of the result of action”. This does present some difficulty when interpreting what constitutes a cycle, and what is merely a step or phase within a cycle. The researcher’s interpretation of her steps of inquiry as cycles is explained further on in this section.

It must be noted, however, that this methodology has two schools of thought. The first view of action research is linked to educational reform for promoting social justice, established by the work of Kurt Lewin (Koshy 2005: 2). The second and more relevant to the study is that of action research for teacher education (Adams 2010: 5-10). Action research of this kind is emic, employing a systematic approach to gathering information in the educational context to make sense of contextual problems (Taylor 2006a: 1-2). The latter approach is the one taken in this study, and fits within the interpretivist perspective of the study.

Action research studies within the educational context seek to improve pedagogy, develop new theory, and engage the researcher in reflective practice (Taylor 2006a: 2-3). These action research studies need to regard the subject of the inquiry as “susceptible to improvement”, and involve the stakeholders of the subject of inquiry to ensure it is addressed collaboratively (Masters 1995). It is therefore clear that reflective practice is an important tool for the researcher as well as other stakeholders if “a better way for all” is to be developed. In this way, action research serves to assist this researcher in addressing the contextual challenges to students’ critical thinking that are presented by limited contact time. Additionally, this researcher has engaged in reflective practice to improve pedagogical practice within the context.

This type of action research involves working with small groups of participants to benefit both the practitioner and participants (Creswell *et al.* 2012: 125). As a result of working with small sample groups, action research of this nature has been criticised for being a ‘soft’ research option (Koshy 2005: 109) with a low degree of control that negatively affects the generalisability of the study

(Mouton 2003: 151). However as Taylor (2006a: 5) explains, action research is focused on a particular context and therefore not typically generalizable. As such, action research can be used to effect change that benefits the participants within a specific context.

Elliott's model for action research (Koshy 2005: 5), as seen in Fig. 3.1, was used as a basis for this study. The defining feature of any action research model is that it is iterative. Action research moves through overlapping phases of planning, action, observation, and evaluation of the research intervention to generate successive cycles of phases (Taylor 2006a: 5). These phases are linked and guided by the reflections of the researcher (Taylor 2006a: 6). Elliott's model has been loosely applied in the next section (3.4.1) to ensure that cycles did not inhibit the development of new opportunities, which is characteristic of action research (Koshy 2005: 8).

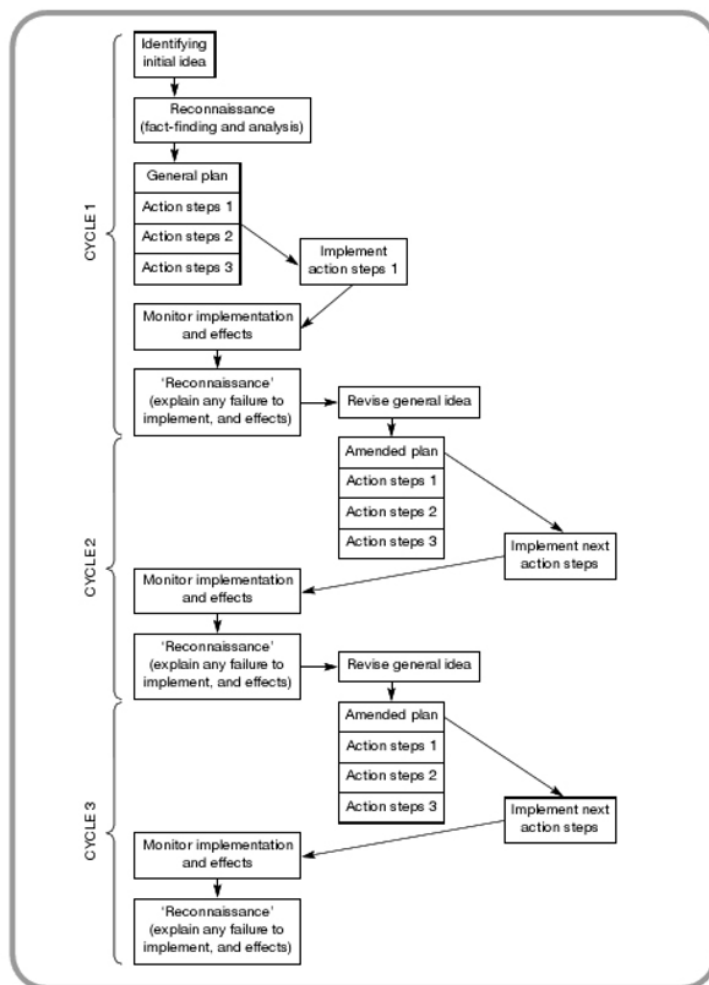


Figure 3.1 Elliott's action research model (Koshy 2005: 6).

Three cycles of data collection and analysis emerged from the study. The researcher used a reflective journal that assisted with planning and developing consecutive cycles, and aided the process of documenting the relationships between interventions and analyses. Each of the three cycles had different but interdependent aims for data collection and analysis that will be discussed in greater detail in the following sections. The research resulted in methods and techniques used for data generation and analysis over the three cycles of action research are first described below as they relate to each other and the overall research design. It must be noted that the explanation of the three cycles may result in the perception that the cycles were collectively planned before intervention. To the contrary: each cycle emerged from the previous one as the researcher engaged in data collection and analysis. The interdependence of steps of inquiry as part of a cycle is typical of action research (Ferrance 2000: 9).

A brief overview of each cycle is first given, before the methodological thinking for each cycle is explained in detail.

1. Cycle one: Baseline analysis of students' critical reflection before the intervention.

- 28 April 2016: voice recorded group review session
- (11 students, 9 of which are research participants)
- 3 May 2016: Voice recorded a series of individual review sessions (7 research participants)
- Comparison of results from group review and individual reviews to understand:
 - 'what': "What types of reflection do students engage in?".
 - 'why': "Why are the students reflecting in a particular way?".

2. Cycle two: Development of blended learning strategy for critical reflection (BLSCR); analysis of students' critical reflection after the intervention.

- Findings from cycle one applied to BLSCR
- Implementation of BLSCR
- 23 August– 4 September 2016: Students' online participation in Virtual Learning Environment (VLE) discussion thread
- (11 students, 10 of which are research participants)
- Comparative analysis of discussion thread results with results from cycle one
- 26 August 2016: Students' online completion of reflective task (8 research participants)
- 2 September 2016: Students' online completion of reflective task (7 research participants)

3. Cycle three: Evaluation of the BLSCR.

- Voice recorded student focus group interview to assess their perceptions of the blended learning intervention (11 students, 10 of which are research participants).
- Comparative analysis of cycles two and three

Following Elliot's model and visualisation of action research, this study's three iterative cycles and their subsequent methods of data collection and analysis can be visualised. The following three sections present a diagram for each of the three cycles and motivate for the data collection and analysis methods used within the cycles.

The nature of action research is that one cycle leads to the development of the next, and that these cycles could continue endlessly (Sagor 2000: 3). In this study, the data collected and analysed from cycle one lead to the development of the blended learning strategy for cycle two. The results from cycle two lead the researcher to evaluate certain aspects of the intervention in cycle three. This resulted in suggestions for future research cycles (although due to time constraints, these fall outside the scope of this study).

3.5 Action research cycle one: students' critical reflection before the blended learning intervention

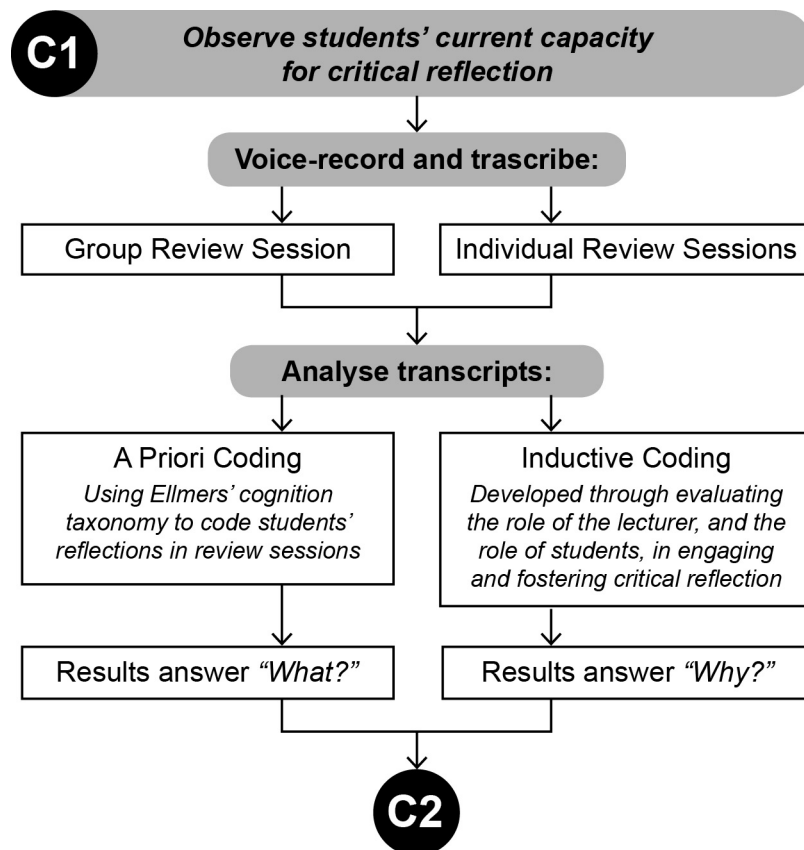


Figure 3.2 Action research cycle one (C1)

In this section then, I describe the first generation of action research data involving voice recordings of one student group review session, and a series of individual student review sessions (see figure 3.2). As established in the literature review, the crit (critique) is part of the graphic design learning process. As part of the crit, individual review and group review sessions are typical of the graphic design studio, and serve as formative assessment for the lecturer to help students within their relative Zones of Proximal Development (see Section 2.2.1). Furthermore, these review sessions were a regular weekly occurrence in this study's context before any intervention. Prior to the study, the reviews revealed informally to the researcher that both the

group and individual reviews benefit students in different ways, resulting in student preferences for one, the other, or both.

The researcher's reason for conducting both a group review and a series of individual reviews with students will now be explained.

3.5.1 Data generation: group and individual reviews

Creswell *et al.* (2012: 131) say that interviews – among other types of data collection – are an appropriate technique for conducting action research.

Before the study, the researcher would use class time with students to conduct group and individual review sessions. In the past, some students engaged well in group review sessions while offering feedback on the work of their peers. However, the researcher noticed that some students were less engaged and attributed this to students feeling shy, lacking confidence, or feeling intimidated by the size of the group, or by individuals within the group. In contrast, the students who were less comfortable participating in group reviews were perceived to be more comfortable with individual review sessions. The researcher also found the converse of the preferences for group as opposed individual reviews to be true. This led the researcher to sample one group review session, and one set of individual review sessions as a valid sample of students' reflections, representing the range of the students' preferences. Additionally, students were familiar with these review formats, which thus provided a reasonably natural setting (except for adding a recording device, which however did not seem to bother the students and was quickly forgotten).

One group review and a set of individual review sessions were voice-recorded on separate days as a sample of the design studio environment before any intervention.

3.5.2 Data analysis: deductive and inductive content analysis

Documents such as transcripts of interviews and other text-based documents can be analysed for qualitative research using content analysis.

Content analysis is a suitable approach for analysing qualitative data like transcripts (Creswell *et al.* 2012: 101). This approach falls within the interpretivist paradigm of this study. Content analysis is a strategy for interpretively analysing texts for evidence of concepts, meanings and use of words (Mathison 2011: 82-83, Schwandt 2007: 41, Payne and Payne 2004: 51-55, Schreier 2014: 170-183). In applying this method, the researcher effectively reduces the data by selecting parts of text that relate to the research questions (Schreier 2014: 170-183). These selections of texts are coded into categories either by conceptual analysis, which seeks to enumerate concepts within the text, or conceptually analysed, which seeks to understand relationships between concepts (Mathison 2011: 82-83, Payne and Payne 2004: 51-55). This study will apply conceptual analysis as it is better suited to the qualitative aims and research questions. This type of qualitative content analysis works well for researchers who need to derive contextually dependent conclusions from the text (Schreier 2014: 170-183). However, the instances of the qualitative categories will be quantified to reinforce interpretations of the meaning of the text.

Creswell *et al.* (2012) describe two types of coding: *a priori* coding, and inductive coding. First, transcripts of the group and individual reviews were deductively coded using an *a priori* approach. This means that the transcripts were analysed for coding into predetermined categories that have been developed using existing literature (Creswell *et al.* 2012: 107-110). In this study, transcripts of review sessions have been analysed for signs of students' critical reflection using Ellmers' reflective categories (2014). Second, inductive coding was applied to the analysis of the group and individual review transcripts. In this approach, the text is examined and codes are developed at the same time as they are applied (Schreier 2014: 170-183). Inductive

analysis of the transcript allowed the researcher to develop categories during and after analysis.

Therefore, the transcripts of the group and individual reviews were interpreted using the principles of content analysis in two ways:

1. **They were deductively analysed for signs of reflection using a set of *a priori* reflective categories.** The deductive analysis attempts to understand the ‘what’ of student reflection: in other words, “What types of reflection are students engaged in?”.
2. **They were inductively analysed for reflective interactions between lecturer and students.** The inductive analysis attempts to understand the ‘why’ of student reflection: in other words, “Why do students reflect in this way?”.

The complete transcripts are included in appendices 1 and 2, because while the entire document was analysed, only excerpts will be discussed in chapter four. This serves to keep the coding process transparent.

The *a priori* coding of the transcripts used an adaptation of Ellmers’ cognition taxonomy (2014: 92). The way in which Ellmers’ cognition taxonomy was adapted for this study will now be explained.

Table 3.2 below was developed to help the researcher categorise student reflections in a way that contextualised Ellmers’ taxonomy. His reflective categories were adapted to the students’ level of expertise, and the nature of their reflections (which focused more on their current design actions than on future design practice, as addressed in section 3.2.3 above). To build the table, the researcher used Ellmers’ explanations of how he developed the taxonomy (2014: 91-92).

Table 3.2 Application of Ellmers' Cognition Taxonomy to current study

Reflection relates to:	ABSTRACTION	GENERALISATION	JUDGMENT	INTERPRETATION	SUMMARISING DESCRIPTION	REPRODUCTIVE DESCRIPTION
• Current design brief		✓	✓	✓	✓	✓
• Future design practice (going beyond current brief)	✓			✓		
• Describing a rule of thumb, or discussing design theory	✓				✓	
• Generalised discussion of a process of action		✓			✓	✓
• Explanation of a critical incident (shows critical thinking)	✓	✓	✓	✓		
• Personal perception, personal feelings, personal judgment of value			✓			
• Suggesting changes to design practice			✓	✓		
• Description of design actions (shows no critical thinking)					✓	✓

Ellmers did not explicitly state which levels of cognition were more or less critical than others, but the researcher interpreted that the types of reflection that showed evidence of critical thinking implied critical reflection. Ellmers did however say that critical reflection relates to suggesting change or challenging future practice. Therefore the researcher viewed the following as critical reflection:

- reflection-on-action that identified critical incidents;
- reflection that challenged or changed students' perceptions of their practice.

In other words, students were thinking critically when they reflected on their work-in-progress, or the work-in-progress of their peers, in a way that suggested further design actions for the current design brief. This implied that

the reflective categories of Abstraction, Generalisation, Judgment, and Interpretation indicated critical reflection.

The researcher therefore rewrote Ellmers' taxonomy with contextualised descriptions for each of the reflective categories. Both Ellmers' indication of the reflective categories, as well as the researcher's adaptation of them, can be as seen in Table 3.3 below. The researcher's indications were used to code the transcripts in a deductive *a priori* fashion.

Table 3.3 Researcher's adaptation of Ellmers' cognition taxonomy (2014: 92)

Code	Ellmers' Indication of cognitive descriptors	Researcher's Indication
Generalisation	Presents a general observation or draws a generalising conclusion within the context of a project.	A generalised observation, explanation or assumption about design actions for the current brief
Summarizing description	Descriptive response that summarises or synthesises or recounts information presented in the project. This includes re-wording and restructuring of a number of events into one statement. This type of response does not present new information from beyond the project.	An overview of design actions that lacks detail. The description does not have a critical rationale
Reproductive description	Descriptive response that reproduces information directly from the case with no elaboration.	A report of particular design actions for the current brief. The description does not have a critical rationale.
Judgment	Goes beyond re-presenting or interpreting information to offer a value judgment or claim.	A personal claim of value or personal feelings about work, sometimes accompanied by a rationale.
Interpretation	Seeks to explain or make sense of an event or statement by interpreting information from the project.	A suggestion of new design possibilities or actions within or beyond the current brief. At best, Interpretation also shows that the student has changed their practice, and provides a rationale for doing so. At worst, it merely suggests alternative design actions without offering a critical rationale.
Abstraction	Presents a general principle or procedure that moves beyond the design project to address wider or future practice.	A generalised rule of thumb for current and future design practice.

Both the *a priori* codes above as well as the inductive codes developed during analysis will be discussed in connection with the action research cycle one results in chapter four.

3.6 Action research cycle two: students' critical reflection after intervention

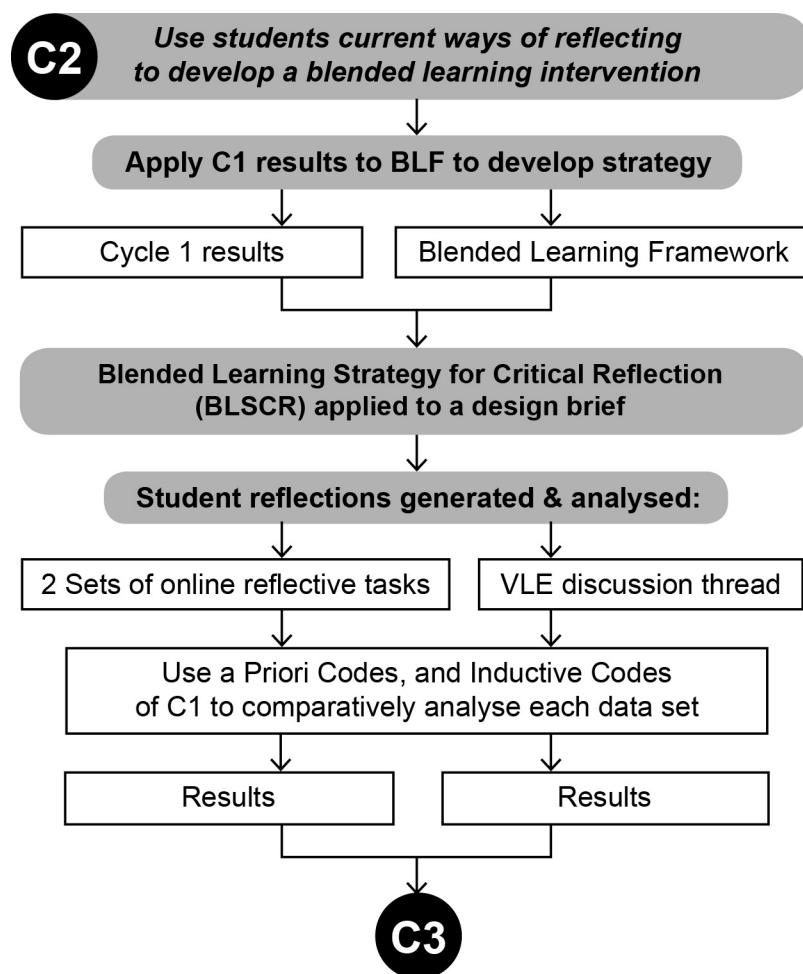


Figure 3.3 Action research cycle two (C2)

In the second cycle – shaped by the results of cycle one – students' online interaction and their completed reflective tasks were analysed for critical reflection using the principles of content analysis (see figure 3.3). Content analysis, as previously explained in section 3.5.2, is an appropriate qualitative research strategy for analysing text-based documents. The text-based data

from cycle two was generated in two ways: 1) student and lecturer interactions on the discussion thread of the Virtual Learning Environment (VLE); and 2) students' answers to reflective questions of the online reflective tasks. These two types of data were deductively coded for comparative analysis with cycle one using the same codes from cycle one; namely Ellmers' reflective categories, and the reflective interactions between lecturer and student that were inductively developed. Furthermore, the discussion thread was deductively analysed for the Community of Inquiry (CoI) presence indicators to establish the validity of the VLE as an online learning tool.

Before discussing how the students' critical reflections were analysed, the application of the blended learning framework (BLF) and the findings from cycle one to the development of the blended learning strategy for critical reflection (BLSCR) will be explained.

3.6.1 Development of the blended learning strategy for critical reflection (BLSCR)

The development of the BLSCR was shaped by the theoretical parameters established in the literature review – in particular, parameters three, four, and five (see section 2.5 in chapter two). The BLF developed in the previous chapter took Garrison, Anderson and Archer's Community of Inquiry (CoI) and integrated it with Ellmers' problem-based learning (PBL) framework to produce a blended learning framework for critical reflection (see section 2.4, Table 2.8). This framework was used to guide the blend of face-to-face and online learning activities for the graphic design process, as were the findings from action research cycle one.

The findings from cycle one had an effect on the selection of certain learning tasks: the researcher found that students engaged more in critical reflection in a group review than individual review. This guided the researcher to include an online forum as part of the VLE. The specifics of this finding will be discussed in detail in the following chapter. What is important to note is that these findings had an effect on cycle two.

Table 3.4 below shows the various learning activities and highlights the two points at which structured critical reflection was introduced (yellow) as well as the implementation of the key finding from action research cycle one (red).

Table 3.4 The blended learning strategy for critical reflection (BLSCR)

BLF Common Learning Tasks	Online Learning Activities	Face-to-Face Studio Activities
A problem is presented	Lecturer task: • Upload resources Student task: • Find research integrated advertising	Lecturer task: • Present design brief Student task: • Brainstorm and conceptualise using research from VLE task Integrate VLE: • Students to upload research and scamps* before next studio session
CRITICAL REFLECTION #1 Problem is explored through action and critical reflection	Lecturer task: • Upload resources • Review students' uploads • Moderate discussion Student tasks: • Upload research and scamps for online group review (C1 findings) • Review peer work • Complete reflective task online	Lecturer task: • Individual reviews with students Student tasks: • Research, conceptualise, scamp • Review work-in-progress (WIP) Integrate VLE: • Students to upload WIP before next studio session
CRITICAL REFLECTION #2 Problem is addressed through further action and critical reflection	Lecturer task: • Review students' WIP • Moderate discussion Student tasks: • Upload WIP for online group review (C1 findings) • Review peer WIP • Complete reflective task online	Lecturer task: • Group review with students Student tasks: • Group review of WIP • Execute final design solutions Integrate VLE: • Upload final design solutions for review
Actions taken to resolve the problem	Lecturer task: • Review students' design solutions • Moderate discussion Student tasks: • Upload final designs for online group review (C1 findings) • Review peer designs	• Presentation of final design artefact

*Scamps are small, informal sketches or thumbnail drawings used to plan compositions and layouts of media, with respect to the hierarchy of the intended message.

In addition to managing the integration of online group reviews and structured points of critical reflection, the BLSCR guided the management of the blend to establish the three presences of the Col. How this was done will now be discussed as it relates to each of the three presences.

First, the Cognitive Presence has already been established through the implementation of the BLF's common learning tasks (see section 2.4 of chapter two). Additionally, the two instances of Ellmers' reflective assessment task (discussed in section 3.6.2 below) were introduced and completed on the VLE built for this study. The reflective task intends to foster critical thinking and learning, and will therefore meet the requirements of the Cognitive Presence (Garrison, Anderson and Archer 2000: 93-94).

Second, the Social Presence was established through fostering group cohesion, and ensuring that students were able to express their emotions through text and emoticons/emoji's (Garrison, Anderson and Archer 2001), and that there was open communication between students (Garrison, Anderson and Archer 2000: 100). By the nature of the blended studio of this study, group cohesion should already exist as a result of face-to-face studio time, which the researcher has informally perceived. The introduction of the VLE aimed to further solidify this group cohesion by ensuring emotional expression and open communication. The VLE used for this study used a discussion thread to engage students in open communication by prompting them to post their work-in-progress, and provide critique on their peers' work. The VLE platform enabled students to use emoji's with which they are familiar. After introducing students to the VLE, evidence of their interactions assured the researcher that the Social Presence was indeed present on the VLE. These findings will be discussed in detail in the next chapter.

Third, the Teaching Presence was established through the participation in and facilitation of the VLE by the researcher as lecturer. The Teaching Presence requires that the following aspects be facilitated: instructional management, building student understanding, and direct instruction (Garrison, Anderson and Archer 2000: 101). The researcher was an active member of the VLE,

and – guided by the tasks identified in the BLSCR – managed instruction. This was done by ensuring an integrated blend of face-to-face and online learning activities, as well clearly communicating and assisting with each online learning task. The researcher built student understanding by: moderating the discussion; clarifying points of confusion or conflict; and acknowledging student participation. Direct instruction was achieved by: facilitating reflection through the critical reflective assessment tasks, ensuring course outcomes were met; answering questions; and providing critique of students' work-in-progress. This was verified by the analysis of the discussion thread, which is discussed in chapter four.

The BLSCR guided the intervention, but it also identified where data would be collected and analysed in response to the findings of cycle one (discussed in detail in chapter four). A particular learning task that was used for data collection was the online discussion forum/thread. This was identified in the cycle one findings, and also aligns to the Col's Social Presence indicator. As a result, the first set of data that was collected and analysed was the students' reflections on the work of their peers as part of the VLE discussion thread. The second set of data collected and analysed came from the two instances of student-completed reflective tasks, as seen in yellow on the BLSCR.

The following three sections will explain the important methodological aspects of cycle two. First, the use of Ellmers' reflective assessment task for data collection and analysis will be explained. Second, collection and analysis of the student's participation in the group review on the VLE discussion forum/thread will be explained. Third, the development of the VLE will be discussed to explain which Web 2.0 app was selected and why this software was selected.

3.6.2 Data generation and analysis: reflective assessment tasks

The study's parameter for inquiry (see section 3.1) guided the selection of reflective tasks, as well as the points at which they would be introduced. While Ellmers used two different reflective tasks (2014: 74-87), this study only used

the first of the two. Ellmers' first reflective task was introduced at two points that correspond with the points of critical reflection of the BLF.

As explained in section 2.2.3 above, Ellmers' two types of reflective tasks are structured instances of reflective questions – he called these 'learning prompts'. The first reflective assessment's learning prompts can be seen in Table 2.2 of section 2.2.3. The researcher believed that an appropriate application of Ellmers' tasks would be to focus on his first reflective task only. The combined pressure on students of the time constraints of the design briefs, as well as work due for other subjects, meant that a two-week period of learning would be saturated with multiple additional learning tasks. This would likely compromise any reflection that might be forthcoming from students. Furthermore, the focus of Ellmers' first reflective task is for students to reflect on their practice within the design process of a particular design brief as opposed to their practice as a whole (see 'validity concerns' section 3.2.3 above).

To contextualise the learning prompts, the researcher adapted the wording of each question to replace possibly confusing terms with synonyms more familiar to the students. The reflective task template can be seen in appendix 4.

For each of the two instances of structured reflection, the templates were uploaded to the VLE with instructions on how to complete them. The templates were formatted into both Microsoft Word (for PC), and Pages (for Apple Mac). These two file types were easily downloaded and edited by students to fill in their reflective answers to the six learning prompt questions.

Once downloaded by the researcher, the questions and answers were copied and pasted into a table in a Word document for line-by-line analysis. The researcher used the principles of content analysis to code students' answers in an *a priori* fashion, using an adaptation of Ellmers' taxonomy – the same codes used in action research cycle one. In addition to this, the inductive codes developed in cycle one were also applied in an *a priori* fashion to

produce results for comparing to the action research cycle one results. The Word documents containing the students' answers to the two reflective assessments are included in appendices 5 and 6. As with action research cycle one, chapter four will only include excerpts of the students' answers from the action research cycle two findings for the sake of brevity.

3.6.3 Data generation and analysis: VLE student discussion thread

Students were required to use the discussion thread of the VLE to post their work-in-progress, and then to review their peers' work.

The researcher used the principles of content analysis for understanding the types of unstructured student reflection that occurred on the discussion thread. This type of reflection is referred to as 'unstructured' because it was not in response to learning prompt questions such as those used in Ellmers' structured reflective assessment tasks. It is organic and unprompted. Even so, the reflections of the discussion thread were coded in the same way as the structured reflective assessments: using both the *a priori* codes of Ellmers' taxonomy, and the same inductive codes developed in action research cycle one. The results were compared with the findings of cycle one to highlight the differences and similarities.

The thread also served to identify the three presences of the Col on the VLE. This was coded in an *a priori* fashion using the Col Presence indicators (as in sections 2.3.1 – 2.3.3 above). This served to confirm that the VLE exhibited indicators of an online classroom that – according to Garrison, Anderson and Archer (2000) – fosters higher order learning.

Because the VLE does not afford the user any way of exporting the thread as a text file, screenshots of the discussion thread were taken and filed in chronological order. These screenshots were then pasted into a Word document for line-by-line content analysis and coding (See appendix 3 for complete document).

3.6.4 Development of the VLE

The choice of Web 2.0 VLE needed to meet the requirements of the BLSCR for the study. In particular, one of the key findings of action research cycle one was that the VLE had to integrate an online group review of students' work-in-progress (WIP). To do this, the researcher had to consider the options available to her in terms of free, open-source Web 2.0 VLEs that students could easily learn to use.

There are many VLE options available to educators. While some research has explored commonly-used social media platforms (like Facebook) for e-learning in design education, the findings seem to indicate that a formal VLE platform would be better suited to interactions for education (Schadewitz and Zamenopoulos 2009; Souleles 2012b, 2012c; Sinfield 2013b; Pektaş and Gürel 2014). Formal VLEs available for the South African HE context range from commercial to open-source (van der Merwe *et al.* 2015: 12). A commercial platform like the widely-used Blackboard is not feasible for this study due to budgetary and institutional constraints. Open-source platforms, on the other hand, are free and feasible for this researcher's context. Of the open-source platforms available, van der Merwe *et al.* (2015: 13) indicate that the most widely used in South African HE are Moodle and Sakai, Moodle has been used before as a VLE for graphic design, as has been suggested by Sinfield (2013a). However, after building and testing the MoodleCloud online classroom, the researcher encountered potential problems with usability – both for lecturers and students. This led the researcher to return to a free VLE that she had informally used before, namely Edmodo.

Edmodo is a free online classroom network, and claims to be the number one K-12 (pre-primary through to grade 12) social learning network in the world (Edmodo 2016). However, Edmodo cannot be branded to look like any particular institution. Edmodo classes look the same for everyone using it – there is very little customization. This limitation could affect the students' perception of whether the online class is officially endorsed by the institution.

However, this does mean that future application of Edmodo by other teachers ensures that students remain familiar with the VLE. Additionally, the Edmodo-branded classrooms should feel familiar to students because the UX and aspects of the UI are similar to Facebook, the widely used social networking platform. In previous experience, students confirmed that Edmodo was similar to Facebook. See Figure 3.4 for a screen shot of the home page of the Edmodo class, and Figure 3.5 for a screen shot of a Facebook home page.

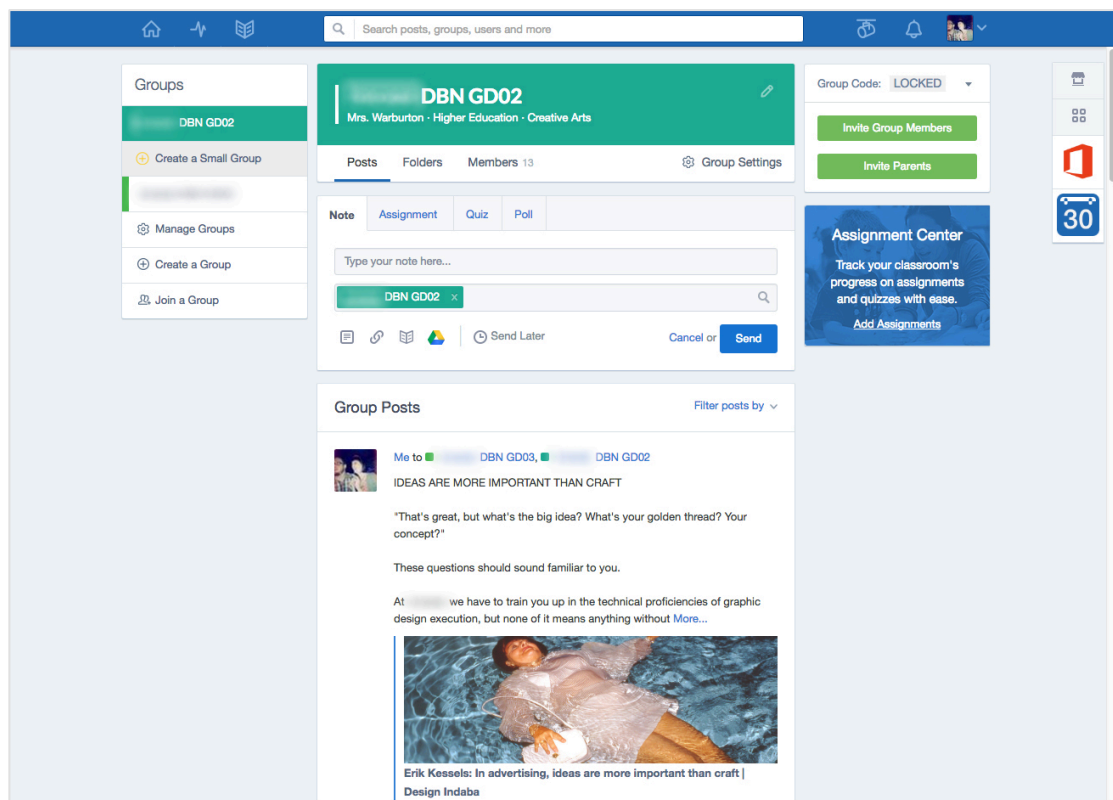


Figure 3.4 Screen shot of the Edmodo home page

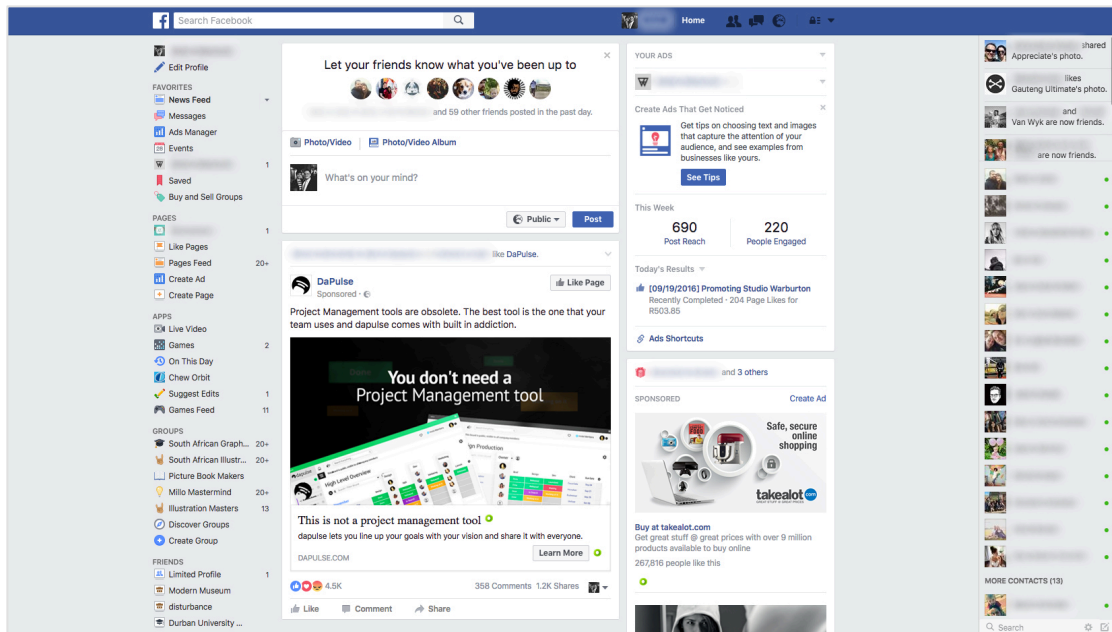


Figure 3.5 Screen shot of a Facebook home page

There were two main considerations affecting the change from Moodle to Edmodo. First, the features available on Edmodo are not just text based. Second, there are no file size limitations to content, so students could upload multiple files for every reply to the discussion thread. This is important, because the discussion thread was where students would interact and engage in group reviews of their peers' work. Therefore the researcher used Edmodo in spite of a lack of literature on the use of Edmodo in design education.

The Edmodo classroom became the online platform for student interaction through group reviews, as well as the place for asynchronous structured reflection. The VLE was managed according to the BLSCR, as has been explained. The BLSCR with its reflective tasks and discussion thread for data collection guided action research cycle two. This served to evaluate what effects a blended intervention with structured reflection could have on students' ability to critically reflect. The researcher then planned action research cycle three to validate her findings on the effects of the BLSCR.

3.7 Action research cycle three: evaluating the BLSCR

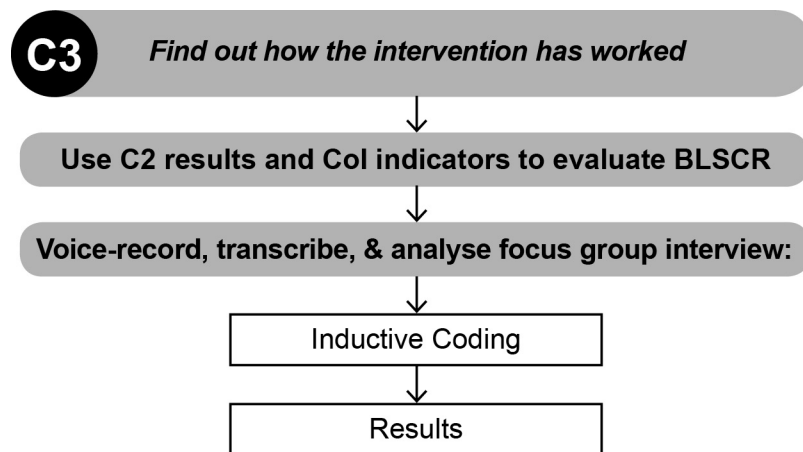


Figure 3.6 Action research cycle three (C3)

The third cycle involved a focus group interview for evaluating student perceptions of the blended learning strategy for critical reflection (BLSCR) to compare to and validate the findings from action research cycle two (see figure 3.6).

3.7.1 Data generation: focus group interview

Creswell *et al.* (2012: 131) include focus groups as one of the appropriate techniques for conducting action research. Focus groups provide the researcher with rich qualitative data, provided the sample is representative of the target population and the discussion is well moderated (Creswell 2012: 90-91; Babbie and Mouton 2014: 292). When this is the case, the participants are able to construct richer perspectives as they build on the ideas and perception of other participants (Creswell *et al.* 2012: 90; Babbie and Mouton 2014: 292). Interviews are conversations that can be open-ended, semi-structured, or structured.

The researcher conducted a semi-structured focus group with the student participants and sought to focus the discussion on the perceptions of the BLSCR. The focus group formed part of structured class-time with the second year graphic design students, and therefore included comments from participating and non-participating students. However, only the responses of

the participating students will be analysed. The sample is purposive and appropriate due to the group's involvement with intervention, and because student buy-in is necessary for online learning to be successful.

The use of focus group interviews may have some limitations that need to be considered (Babbie and Mouton 2014: 292):

- **The focus group interview itself is not naturalistic** (Creswell *et al.* 2012: 91). Student participants would consider a group discussion in the studio to be natural. However, it would not be natural for them to discuss their perceptions of the way they learn and the way they are taught.
- **Students' perceptions may be shaped by one another's** in a way that the researcher is not able to observe (Babbie and Mouton 2014: 292).
- **The focus group interview provides less depth than an individual interview** (Babbie and Mouton 2014: 292).
- **The role of the moderator is key, and has an effect on the interview** (Babbie and Mouton 2014: 292). The researcher acknowledges that some students may feel intimidated by the presence of the researcher-lecturer as the moderator of the focus group. This power-dynamic has been considered in the data analysis.
- **The effectiveness of the data in addressing the research questions is contingent on the ability of the researcher to moderate discussion** (Babbie and Mouton 2014: 292, Creswell *et al.* 2012: 91). The researcher acknowledges this and discusses her role as moderator in chapter five's analysis of the focus group evaluation of the blended intervention.

Documents such as transcripts of focus groups can be analysed for qualitative research using content analysis. This method was used for this study as described in section 3.5.2 of this chapter.

The focus group was conducted face-to-face during studio time as part of the class structure. The researcher moderated the discussion. While this may be perceived to be a conflict of interest, the researcher began the focus group by reminding students that no correct or incorrect points could be made about the intervention. The researcher also explained that the blended intervention is meant to be for the benefit of the students, and therefore their perceptions of the intervention were valuable for evaluating its effectiveness. The questions that informally guided the focus group were as follows:

1. How do you feel about the blend of face-to-face and online learning activities?
2. On a scale of 1 to 10: How well does the blend supplement contact time?
3. What about the blend did you most enjoy?
4. What about the blend did you least enjoy?
5. Was there anything that prevented you from participating in the online learning activities?
6. What effects did the blend have on your ability to learn?
7. What effects did the blend have on the sense of community we share in class time?
8. How was the blend managed by the lecturer?
9. If you could change anything about the blend, what would it be?
10. What effects did the reflective questionnaires have on your design process?

3.7.2 Data analysis: inductive content analysis

The focus group was voice-recorded and transcribed. The transcripts were inductively analysed for codes using the principles of content analysis. Schreier (2014: 170-183) recommends building a coding frame of main categories and subcategories. The two main categories developed were students' perceptions of advantages and disadvantages of the blended learning intervention. Various subcategories are discussed in the data analysis chapter. The two main categories that emerged were positive

perceptions, and negative perceptions. These results will be discussed along with the excerpts in the final chapter. However, the full transcript is available in appendix 7, and the coded transcript in appendix 8.

3.8 Conclusion

In summary, this qualitative study is an interpretive inquiry into the effects of a blended learning intervention on students' ability to critically reflect on the graphic design process. Furthermore, the study interprets the students' perceptions of the blended intervention for supplementing contact time. These two points of inquiry address the study's research opportunity and research question, as stated in section 3.2 of this chapter. The theoretical parameters for the inquiry of the study can be described as:

1. Identification of critical reflection as a missed learning opportunity;
2. Understanding of critical reflection in the literature;
3. Evaluation of potential approaches to a blended learning intervention for critical reflection;
4. The BLF integration of the Col and PBL as the most suitable option for blended learning;
5. Implementation of the integrated BLF for developing action research strategy.

Parameters four and five above shaped the implementation and evaluation of a blended learning strategy through action research, as explained in section 3.4. Such a strategy is useful for addressing problems in an educational context with an aim to improve pedagogical practice. Action research is highly contextual, and therefore the parameters of the inquiry as far as the role of the researcher, the research participants, ethical considerations, and validity concerns are addressed in section 3.2. The process of inquiry resulted in three iterative and interconnected cycles of action research (visualised in figure 3.2 of section 3.4.1), explained in sections 3.5–3.7. These three sections explain how and why data was collected, analysed, and used for

each action research cycle, bearing the research inquiry's parameters in mind.

The nature of action research is that the cycles develop as a product of inquiry, and to influence further inquiry. As such, the iterative cycles of action research could arguably continue beyond the scope of the study as the problem becomes more defined with each cycle, producing different results with each cycle of intervention. The iterative findings of this study's three action research cycles will be discussed in chapters four and five. Chapter four presents action research cycles one and two, as these deal with the effects of the blended intervention on students' abilities to reflect critically on the graphic design process. Chapter five presents the findings of action research cycle three that deal with students' perceptions of the blend.

Chapter 4: cycle one – baseline analysis of student critical reflection

4.1 Introduction

The previous chapter outlined the research methodology, methods, and research design. This chapter takes these points of reference into account in the process of interpreting students' critical reflection before and after the blended learning intervention was introduced. Also a rigorous examination of the effects of these action research cycles is needed if any valid conclusion is to be reached about the possibility of supplementing contact time through a blended learning intervention that targets reflection on design process.

The study employed three iterative cycles of action research for data collection and analysis. This chapter however deals only with the data collected from the first action research cycle. In particular, the first cycle was a baseline analysis of students' capacity for critical reflection before intervention. The findings from this cycle were important for the development of the second cycle, which presents how the blended learning strategy for critical reflection (BLSCR) was developed and applied. The second action research cycle is presented in chapter five. The final chapter deals with the third action research cycle: students' evaluation of their blended learning experiences of reflection on design.

This departure from a more traditional thesis structure seems appropriate because the students' evaluation very much conditions the action research *findings or results* (rather than conclusions) of this study. As explained in the previous chapter's discussion of the methodology and methods for this interpretive action research inquiry, action research is iterative with interconnected cycles of research planning, action, and evaluation. Action research is never complete or conclusive: instead, the aim is to show the way forward for future interventions.

To give an advance overview, the first action research cycle deals with the students' capacity for critical reflection before the blended learning intervention was implemented. Group and individual reviews were voice-recorded and transcribed for content analysis, as explained in section 3.5 of chapter three. Before coding, the researcher edited the transcripts to assign pseudonyms to each student to protect their identities. Each transcript was interpretively coded using the *a priori* codes of Ellmers' cognition taxonomy (2014: 92), followed by inductive coding to discover emerging trends that relate to students' reflection. These two different approaches serve different purposes. First, the deductive *a priori* codes serve to answer the question of 'what': "What types of reflection do students engage in?". Second, the inductive codes serve to address the question of 'why': "Why are the students reflecting in a particular way?". The combination of these two approaches provides depth to the qualitative analysis. However, while the interpretive analysis is primarily qualitative, the researcher does include quantitative analysis. This is done to aid comparisons between data sets.

4.1.1 The approach to presentation of findings

In the sections that follow, the researcher will only show one excerpt from the relevant transcript as an example of a particular code. This is in the interest of reducing the length of this chapter for focusing the line of argument. However, in the interest of transparency, the full transcripts with coding are included in appendix 1 and 2. Furthermore, to make the coding process clear for the reader, each set of codes will feature exemplar excerpts. This serves to show how the researcher interpreted the transcript.

An overview of the researcher's intent, subsequent actions, and a summary of the results are presented. This is to assist the reader's interpretation of the excerpts and to support the line of argument. Furthermore, the researcher's interpretive codes – grouped as 1) *a priori* and 2) inductive – are provided with excerpt examples of each, followed by a graph that quantifies these codes. Thereafter, the codes are discussed individually with an exemplar excerpt for each code to illustrate the researcher's analysis.

The chapter ends with a summary of the results from action research cycle one, and explains its effects on action research cycle two, which is discussed in the following chapter.

4.2 Action research cycle one: analysis of student critical reflection capacity before the blended learning intervention

The first action research cycle was conducted to provide a baseline indication of students' capacities for critical reflection before research intervention. The researcher used this first cycle to determine what factors played a role in inhibiting or fostering reflection. *A priori* codes (see Table 4.1 of section 4.2.2.1), and inductive inference (see Table 4.2 of section 4.2.2.2) were used to discern these factors.

The results of cycle one revealed that students were engaging in reflection of various kinds. In particular, the commonest reflective observations in both group and individual reviews took the form of:

- Judgment: a personal claim of value or personal feelings about work;
- Interpretation: a suggestion of new design possibilities or actions;
- And reproductive description: a report of particular design actions.

The 'judgment' and 'interpretation' categories imply capacity for critical reflection. In contrast, the 'reproductive description' reflective category is described as reflection that lacks critical thinking. In other words, this code indicates reflection, but not the critical kind. In the group reviews, these types of reflections were calculated at n=155, n=86, and n=37 respectively. In the individual reviews, 'judgment' dropped to n=85, 'interpretation' decreased to n=26, and 'reproductive description' increased to n= 50. The contrast of the quantified codes suggests that the group reviews foster more critical reflection than what occurs in the individual reviews. This was the key finding of action

research cycle one, however, other important findings resulted from this cycle, as will now be discussed.

4.2.1 The group review session

The researcher recorded and transcribed one review session to analyse students' capacity to reflect in the studio environment: a group crit of the students' work-in-progress, which happens once a week for one studio session (1h45min). Of the thirteen students registered for the class, eleven were present, and nine were research participants. Pseudonyms were assigned to each student.

This crit of work-in-progress was for a brief whose objective was to compare branding aspects of two student-selected brands. The branding aspects were covered by courseware content in a series of lectures, and self-study. The students were required to create engaging presentations that visualised the differences between their chosen brands, and apply knowledge gained from the courseware and self-study. This session was the first review of the students' theoretical and visual research into their selected brands, and of some initial design work and/or mood boards for their presentations.

4.2.1.1 Deductive coding and analysis of student reflections

The group review session was recorded and transcribed for qualitative analysis and quantitative analysis. A series of reflective categories (developed and explained in section 3.5 of chapter three) were used to deductively code the transcripts into categories of reflection. Table 4.1 shows the reflective categories of the *a priori* codes, their indicators, and exemplar excerpt(s) for each, as follows.

Table 4.1 Researcher's a priori codes for action research cycle one reflective categories

Code	Exemplar excerpt
<p>Generalisation</p> <p><i>Indication:</i> A generalised observation, explanation or assumption about design actions for the current brief</p>	<p><i>The group review did not feature this code, but the following is an excerpt from the individual review:</i> Chrystal: Because most of the time, these advertisements influence our real personality." (p22)</p>
<p>Summarizing description</p> <p><i>Indication:</i> An overview of design actions that lacks detail. The description does not have a critical rationale.</p>	<p>Mary: Okay so first of all, I haven't done any designs yet but I have a full concept and I have done a lot of research. Okay so my concept is this: Whose friend would you rather be? Okay so I am placing my two brands against each other as people with personalities and then the point system goes to voting whose friend would you rather be, in other words, who do you relate to more. Who seems funner or anything like that." (p1)</p>
<p>Reproductive description</p> <p><i>Indication:</i> A report of particular design actions for the current brief. The description does not have a critical rationale.</p>	<p>Tamsyn: Okay, so the two brands that I chose was Nike and BMW. So, um, what I was thinking for the rating system and stuff, um, for graphics, with Nike, um, I could do, like, a graphics of these little shoes, and have the logos of it, or like foot prints. And for the cars, I could have, like, these little BMW cars with the logo – that's just the rating system. (p17-18)</p> <p>Faith: So what I was thinking for it is a game show. I will have an interactive PDF and I will have it based on a game show. I will only have two contestants and I will ask each a simpler question and will obviously give their own answers to that question. Then the audience rates them based on the answer that they give. So obviously the audience will be the class. Their questions would be based on whatever they have learnt in class and the answers would obviously be what each of the brands personified, or stand for." (p30)</p>
<p>Judgment</p> <p><i>Indication:</i> A personal claim of value or personal feelings about work, sometimes accompanied by a rationale.</p>	<p>Robyn: I think it's a really solid concept and also that she changed her second brand to one that is not as similar to the first one." (p2)</p> <p>Mark: Because it goes well with the aesthetic of the actual, um... brands that she is working with so it doesn't feel out of place. It's very classy – what she has made – and the products she is talking about are classy. It's not like, um, a cheesy." (p8)</p> <p>Mark: I think it goes very well. I like, I can see, like an aesthetic vision of where this is going. Um...It's very modern and both – and simplistic – and so I think the typefaces are perfect." (p 16)</p>

Table 4.1 ... continued from previous page

Code	Exemplar excerpt
<p>Interpretation</p> <p><i>Indication:</i> A suggestion of new design possibilities or actions within or beyond the current brief. At best, Interpretation also shows that student has changed their practice, and provides a rationale for doing so. At worst, it merely suggests alternative design actions without offering a critical rationale.</p>	<p>“Robyn: With the front picture, um, do you not maybe think you should make the picture on the right also like greyscale.” (p9)</p> <p>“Sydney: Maybe you can have, like, the character, because like both things have a mascot. Like Bull versus the Monster.” (p24)</p> <p>“Sydney: So you could have like little printed pieces of coffee cups and give them a like a marker or something when they fill up and each time everyone puts up their marker–</p> <p>Selena: –a taste test–</p> <p>Robyn: –well, you could have your own opinion, and then you say, like, this is why I choose this one–</p> <p>Lecturer, responding to Sydney: –That’s quite nice–</p> <p>Robyn: –and if someone has an opposing opinion, then you can just voice them.</p> <p>Lecturer: Cool. Did you hear what Sydney said as well? Which was, it’s a printed element that could be nice.</p> <p>Sydney: You could have, like, you know those glossy papers? And then you print a little coffee cup on it that you design or whatever. Then you give everyone a marker–“ (p35)</p>
<p>Abstraction</p> <p><i>Indication:</i> A generalised rule of thumb for current and future design practice.</p>	<p>“Faith (interrupts): –And also because that typeface selection is usually linked to fashion.</p> <p>Lecturer: But why?</p> <p>Mary: Because it’s the modern one.</p> <p>Mark: Because of the thick and thin-</p> <p>Lecturer: It’s a modern ‘what’?</p> <p>Mary: Serif.</p> <p>Lecturer: Which is...? What makes it a modern serif?</p> <p>Mary: The thin and the thick.</p> <p>Roland: How it’s really opposite with, like, with the thin, and the really thin, and the thick.” (p9)</p> <p>“Faith: Grids. We need to have grids.” (p10)</p>

For this study, evidence of critical thinking was shown when students’ reflection-on-action led them to identify critical incidents, and as a result challenged their perceptions of their practice. In other words, students were thinking critically when they reflected on their work-in-progress in a way that suggested further design actions for the current design brief. Therefore, as explained in section 3.5 of chapter three, the reflective categories that are most likely to indicate critical reflection are abstraction, generalisation, judgment, and interpretation.

Figure 4.1 reflects the levels of reflection as coded into the six categories, as follows.

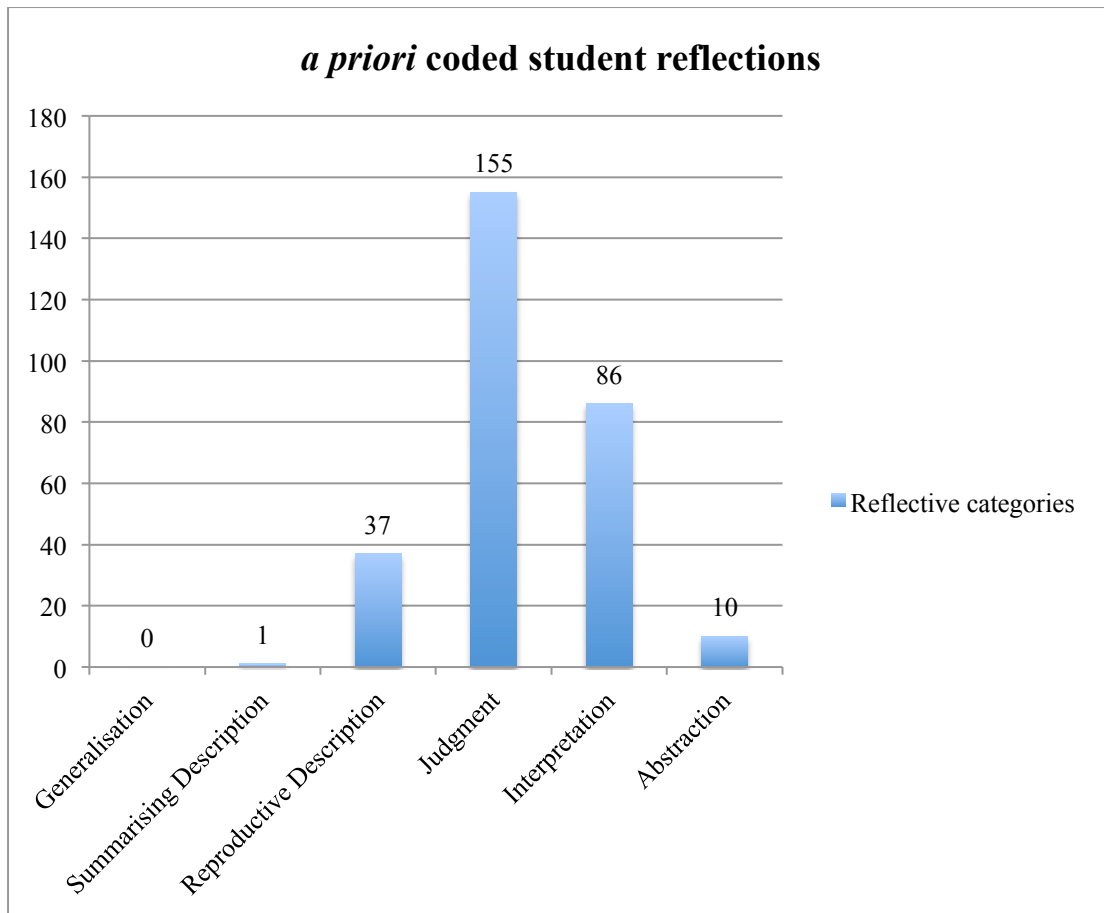


Figure 4.1 Quantified instances of reflective categories from students reflections (group review)

What follows is a more detailed discussion of the findings presented in Fig. 4.1.

a) Summarising description: n=1

Only one instance of a reflection was coded as a summarising description. In this instance, the student used the summarising description in a way that provided a background to her work-in-progress, but did not discuss any critical incidents, nor provide a rationale for why she had approached her project in the way she described. The summarising description helped her peers understand what she was doing, but didn't explain why she was doing it.

b) Reproductive descriptions: n=37

Like the summarising description, this type of reflection was used to inform peers of the design decisions made, but these descriptions lacked reasons for their decisions.

In some instances, the students described actions that still needed to be completed. In these cases, the descriptions may lack a rationale because students had not yet engaged in the design actions.

c) Judgment: n=155

The instances of judgment varied, but seldom represented reflection on students' own design actions. In fact, most instances occurred where the judgment occurred as reflection on the work of a peer. At times, the judgment appeared to have been made to show support and encouragement for the peer whose work was being reviewed.

There were instances of judgment, such as those featured in Table 4.1, where no rationale was articulated. This may have been because the students were not practiced enough in rationalising their judgments, due to their level of design experience, or had not yet been taught how to. It could also represent a link to their tacit understanding of design practice, in which case it may be difficult for students to articulate this, as argued by Schön (1987: 22-23). However, the same students provided judgments with or without a rationale.

Other instances of judgment were articulated in a limited way that lacked clarity. This type of judgment is appropriate for the student's level of aptitude. These students were still learning to justify their design decisions, so it makes sense that they were still learning to articulate the judgments that they made.

Some judgments were followed by interpretation in the form of a suggestion for future design actions within the brief. In such cases, judgment takes the form of critique. The students would provide a negative judgment on an aspect of their peer's work, but then follow it with a suggestion for what the

peer could do to address the aspect being critiqued. Students may have felt the need to accompany their judgment with a suggestion to soften the blow of critique. This could suggest that students had a desire to show empathy towards one another.

d) Interpretation: n=86

Instances of interpretation typically related to students' own work-in-progress, or the work-in-progress of a peer. In these instances, they would suggest new actions that could be taken. There were instances where these future actions were motivated by rationales, and instances where they weren't.

The most interesting way that interpretation was exhibited in the review sessions was the way that students built interpretations on each other's interpretations. When one student made a suggestion, it would lead another student to build on the suggestion, or offer an alternative. Interpretation such as this appears to be one of the ways that students collaboratively engage in problem solving.

e) Abstraction: n=10

In the first excerpt for the abstraction category featured in Table 4.1 the lecturer asked the students to comment on typeface (font) selection. One student, Faith, applied a principle she had been taught about typeface style and used it to guide her reflection on the work of her peer. Other students, Mary, Mark, and Roland also abstracted their knowledge of rules for recognising typeface styles, and applied them in their reflections. However, in this instance, the lecturer had to prompt the students to articulate their application of the rule as a rationale. This suggests that students were able to critically reflect and apply knowledge previously gained, but they needed a reminder to articulate their rationales behind the application of the rule.

The second excerpt suggests that sometimes students do abstract knowledge to create rules for broader design practice. In the context of the excerpt, the lecturer had asked the group to discuss the layout of one student's

presentation. After a lecturer prompt about using the appropriate term ‘grid’ in the layout discussion, Faith provided a rule for the use of grids. This is interesting, because this student had previously presented design work that had lacked a grid structuring her page layout. The excerpt suggests that she had applied learning from previous design experience to extend into future practice.

4.2.1.2 Inductive coding and analysis of lecturer and students’ roles in reflection

In addition to coding the transcript using the categories of reflection, the researcher also developed her own codes. In the process of analyzing the transcripts for student reflection, the researcher noticed patterns in student and lecturer interactions the either inhibited or fostered reflection. The most interesting and relevant of these patterns were turned into two sets of inductive codes to explain interactions that inhibit or foster reflection. These are described in the table 4.2 below.

Table 4.2 *Researcher’s inductive codes for action research cycle one reflective interaction*

FOSTERS REFLECTION	
<i>Code</i>	<i>Exemplar excerpts</i>
<p>Prompts behaviour</p> <p><i>Indication:</i> Lecturer prompts interpretation of alternative design actions, asks students to articulate rationales, prompts discussion of particular topics</p>	<p>“Lecturer: That would be really cool if you could try that. I think that would be a very nice use of an interactive PDF. Okay, let’s talk about it, what do you think. So Chrystal says these two brands are really similar. She wants to make it like a point system, but what do you think can work? If there are two things that you are choosing between, that are really similar – think of a drink, food or something that you want to–, that you can’t decide between – how do you choose between it?” (p7)</p> <p>“Mark: I think it works so well... Lecturer: But why? Why... Mark: Because it goes well with the aesthetic of the actual, um... brands that she is working with so it doesn’t feel out of place. It’s very classy – what she has made – and the products she is talking about are classy. It’s not like, um, a cheesy. Roland: It’s not like me with rugby, and... Mary: And that black little sheet makes me think of the thin paper you get in the box where you dress or something was folded up in. Lecturer: That’s what I want to hear. How do those visual things – because everything you are saying is spot on – but what are the visual things that make you feel that way? So that black shape with the low opacity is feeling – so, to Mary, it’s reminding her of, like, really nice tissue paper that you are going to get your clothes wrapped up in.” (p8)</p> <p>“Lecturer: ‘Taste the happiness, taste the feeling’ – it was Coke with ‘happiness’ but now we know it’s ‘taste the feeling’. Why did they change to ‘taste the feeling?’” (p32)</p>

Table 4.2 ... continued from previous page

FOSTERS REFLECTION	
<i>Code</i>	<i>Exemplar excerpts</i>
<p>Gives direction</p> <p><u>Indication:</u> Lecturer gives students specific or general instructions for work-in-progress</p>	<p>“Lecturer: So, think carefully about doing a different scenario for every single category that you want to compare. If you started with a specific place that both of them are in and they are both commentating from one position, but talking about the different aspects of their brand as if they are commentating on their brand's performance, rather than the different sports events, it will be a little bit easier for you to get done in the time you have.” (p39)</p> <p>“Lecturer: Remember we're trying to find a theme so that we can pull the two brands together visually. So like we have done with Sydney, he is doing imagination now. Meaning his whole thing is going to be about imagination. Chrystal's, the whole thing is going to be about magazine layouts. So you need something that can pull these two brands together, that are seemingly different. You've already identified visual aspects of them that are similar. But you can talk about other things that are mainly different. But what brings them together so that you can compare them? What is that thing?” (p21)</p>
<p>Teaching</p> <p><u>Indication:</u> Lecturer engages students in professional discourse, integrating points from course content</p>	<p>“Lecturer: And typeface selection? Robyn: Very good. Lecturer: Why is it appropriate? Mark: Because it's neither. It's not Prada or Chanel, but it's both in the sense that it's still classy. Lecturer: Why is it classy? Mark: Because- Faith (interrupts): –And also because that typeface selection is usually linked to fashion. Lecturer: But why? Mary: Because it's the modern one. Mark: Because of the thick and thin- Lecturer: It's a modern 'what'? Mary: Serif. Lecturer: Which is...? What makes it a modern serif? Mary: The thin and the thick. Roland: How it's really opposite with, like, with the thin, and the really thin, and the thick. Lecturer: So it's the extreme contrast with the thick and the thin is very elegant, it's very stylised, it's really beautiful. So it's often associated with...? Fashion. So, a very appropriate typeface...” (p9)</p>
<p>Encouragement</p> <p><u>Indication:</u> Lecturer's positive reinforcement of student</p>	<p>“Chrystal: I was planning to... um, when you click on it just adds up the score on which one you choose so, like, if you chose Chanel, you would get one for Chanel. But then I am struggling with that too. But, I am trying to make that work. Lecturer: That would be really cool if you could try that. I think that would be a very nice use of an interactive PDF.” (p7)</p> <p>“Lecturer: It's nice to hear you pulling stuff from AD, I think that's good... What do you guys think? There's the points system, the cup filling up...?” (p25)</p>

Table 4.2 ... continued from previous page

INHIBITS REFLECTION	
Code	Exemplar excerpts
<p>Lacks confidence</p> <p><i>Indication:</i> Students appear to feel intimidated or unprepared, experience difficulty articulating themselves, express inability to complete a task.</p>	<p>“Lecturer: –so that it doesn't feel like... No, no, what I'm saying is that it doesn't feel like just two random things that you are comparing. Like, <i>why</i> are you comparing them? Mark: Hmm, ja! Sydney: I don't really have a reason. I would have to think about that. Lecturer: But then, look, it will help you but maybe find something that you can link the two together with. Sydney: Maybe I can choose, like, a soft drink company rather–“ (p13)</p> <p>“Lecturer: What do you associate with sans serif? What kind of words? Tamsyn: Uhhh... Lecturer: What would you describe it as? * student is thinking * * Someone says “strong” * Lecturer, addressing Tamsyn: C'mon, you tell me, I wanna hear you... Tamsyn: Ummmm...like, I can't say, like I can't even make sense...I have got it in my head but I just can't... Lecturer: Is it old or new? Tamsyn: It can be new, like, it can be new... it depends on what, um, uh, like with the advertisement, it's like, what advertisement it is. It could be modern. But I would say, like, I would say it's new. Lecturer: It's definitely a modern style, so sans serif is definitely modern. Um, why is it modern? Tamsyn: For the... uhhhh... for the advertisement type? Lecturer: No, why is the sans serif – in general – why is it modern? Tamsyn: I don't know that. I honestly don't know.” (p19–20)</p> <p>“Faith: So it's basically Nestlé versus Coca-Cola. What I noticed was that Nestlé – Coca Cola is an actual product as well as the parent company of other products. Nestlé itself has no product, so it's really difficult to find one consistent logo. Because it's got many different logos throughout their products. So, um... Lecturer: So are we analyzing... we're not analyzing products here. Faith: No Lecturer: So what are – how are we going to talk– Faith: –If you got so many different logos. Then how do I go about this brief, because they have many different looks as well to suit those logos. Lecturer: Are we comparing logos or are we comparing brands? Mark: Mmm Sydney: Dum, dumm!” (p30)</p> <p>“Roland: Well I just thought because of these sports that's why. That's why. I didn't have time to think on it. Lecturer: But maybe do a little bit more digging into the kinds of sports and tally up the kinds of sports that they coverage – <i>cover</i> – and then maybe you can find something... maybe not Olympics, but something like that, that you can compare them in, in different events. Um... The other thing is, if you are doing the hand drawn illustration, is that not leaning towards Red Bull too much already? Roland: That's why, that's why I kind of asked, like, do you think I should do that? Lecturer, addresses class: What do you guys think?” (p37)</p>
<p>Does not affirm student</p> <p><i>Indication:</i> Lecturer answers students with a question to prompt thinking</p>	<p>“Tamsyn: And then, like, so, for the whole concept of it, I was thinking, like, what would you choose? I know it's totally different because it's cars versus clothing. So like, what would you choose, like, driving comfortably or being comfortable, like, with clothing. I don't know if it makes much sense... Lecturer addresses class: Mmmm... Well, what do you guys think?” (p18)</p>

Each of the codes builds towards understanding the roles that the students and the lecturer play in either inhibiting or fostering reflection in the group

review process. The results from inductive coding of the group review transcript are quantitatively represented in figure 4.2 below.

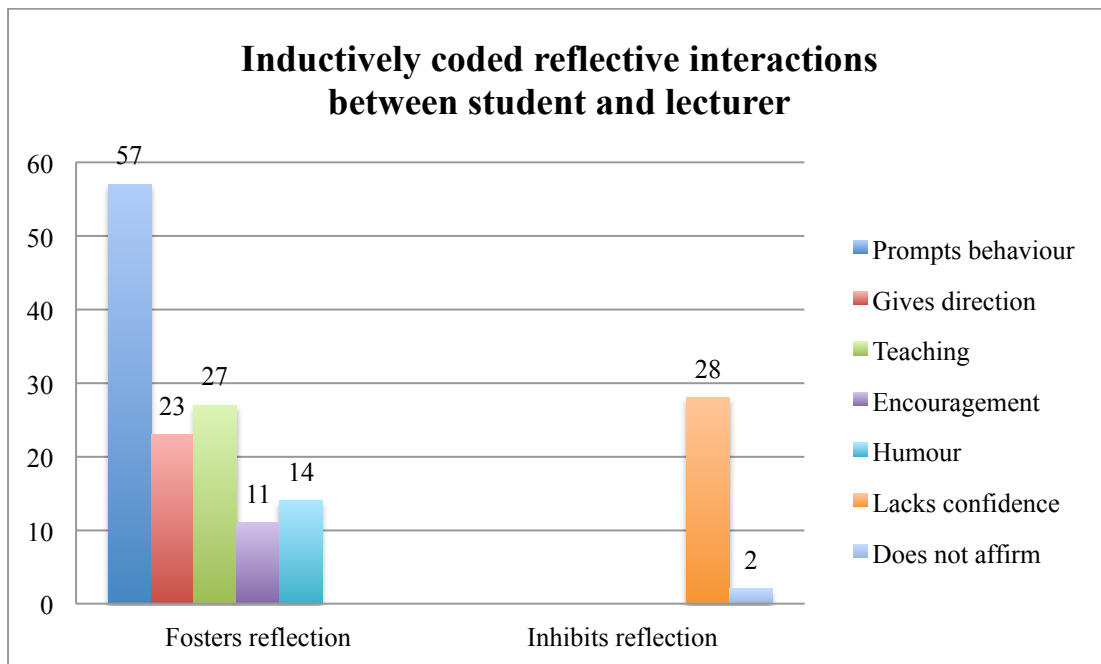


Figure 4.2 Quantified instances of reflective interaction (group review)

The analysis begins with the five codes that were interpreted as interactions that foster reflection, followed by the two types of interactions that were coded as inhibiting reflection.

a) Prompts behavior: n=57

As facilitator, the lecturer posed questions to the students (individually, and as a group) to provoke various behavioural responses. The behavioural prompts were categorised into three sub-category codes, namely ‘brainstorming’ (n=15), ‘critical thinking’ (n=12) or ‘discussion’ (n=30). An example of each of these is provided in Table 4.2.

When the lecturer prompted brainstorming, she wanted the students to engage in collaborative problem solving. In the excerpt below, she provides feedback on Chrystal’s presentation concept for comparing two luxury fashion brands. Chrystal was concerned that she would not be able to execute the interactive point-scoring system she’d planned. Rather than prescribe

solutions, the lecturer engaged the class in brainstorming alternative design solutions. Then the lecturer broadened the brainstorm from merely comparing the two fashion brands, to discuss what people do when we compare any two similar things. Here, she hoped to engage students who may have a similar problem with their choice of brands. This would require students to reflect on their own work – or previous experiences outside of the brief.

The second sub-category represents instances when the lecturer prompted critical thinking by questioning students when they provided judgments without rationales. She had hoped that this approach would make students aware of their tacit understanding of a design problem or solution, and lead them to better articulation. The second excerpt for this code featured the lecturer encouraging the students after they articulated their judgments with rationales, and implied the importance of awareness of judgments.

The third sub-category, 'discussion' asked students to elaborate on a topic raised in the group discussion.

b) Gives direction: n=23

In the group review sessions, the lecturer sometimes gave students direction for their projects. This was typically when the group had not addressed specific aspects of the student work, or when misunderstandings needed clarifying. There were two sub-categories of direction: 'specific direction' (n=14) for individual students, or 'general direction' (n=9) that could apply to any of the students in the group.

The first excerpt for this code features the lecturer giving Roland specific direction related to aspects of his work-in-progress, after the group had not pointed out the amount of work required to execute his concept. The second excerpt features the lecturer addressing Tamsyn about her project in general, but the discussion could also have applied to the rest of the group.

c) Teaching: n=27

In addition to giving specific and general feedback, the lecturer also used topics presented in the group discussion as an opportunity to teach students. 'Teaching' as a main category code was split into two sub-categories: covering 'course content' (n=17) which involved recapitulating knowledge previously presented in courseware; and engaging students in professional 'discourse' (n=10), part of the syllabus requirements of the teacher.

The excerpt in the table shows examples of 'course content' and 'discourse'. The students were discussing the typeface that Chrystal had selected for her brands. The lecturer prompted them to engage in professional discourse by using the correct terminology when describing the typeface. Furthermore, the lecturer used the opportunity to apply knowledge of typeface classification from courseware to the discussion of Chrystal's typeface selection.

d) Encouragement: n=11

The lecturer took opportunities to encourage students when she could sense that students lacked confidence. This is seen in both of the excerpts featured. These interactions were coded as 'encouragement'.

e) Humour: n=14

Humour serves to build positive social interactions. The excerpt featured in Table 4.2 shows how the students' and lecturer's sense of humour played a role in the way design problems were discussed and resolved. More specifically, the lecturer used humour to expand discussion of particular topics, and as a mechanism for the concept of comparison.

It could also be argued that humour could be used to diffuse tension caused by underlying power relationships (the perceived role of the lecturer as the authority figure, and the perception of students as submissive).

By contrast, the next two codes – ‘lacks confidence’ and ‘does not affirm’ – present interactions that could negatively impact on students’ ability to critically reflect.

f) Lacks confidence: n=28

Some of the statements or comments students made in the group review session suggest that they lack confidence as a result of their relative inexperience with design practice.

In the first excerpt, Sydney is questioned about how he will compare his chosen brands – Budweiser and Lego – considering that they are such different brands. The lecturer hoped that he would find a connection to compare them, but he said had no reason for his choice, and suggested changing one of them. It would appear that the student would rather change direction than resolve a problem encountered so early in the design process. This implies that he did not yet possess the tenacity required for the iterative cycles of the graphic design process. If the students lack the maturity required to engage in the design process without ‘giving up’, it could have a negative impact on reflection, because they do not learn the skill of engaging with the design problem in a critical way.

In the second excerpt, the lecturer recognised the student’s lack of basic terminology in describing a typeface and prompted her to engage in professional discourse by using the correct term. When the student was asked to explain why a particular style of typeface would suit the brand, she could not articulate her reasons. This may be because she doesn’t know how to answer the questions. Alternatively, it may be that she does not feel comfortable articulating her design decisions in front of others, which speaks again to the student’s relative immaturity as a design practitioner. Either case suggests that she is not yet equipped to critically reflect.

In the third excerpt, Faith showed her difficulty in resolving the brief as a whole. Her response to the lecturer was defensive as she asked how she

should address the brief requirements with the brands she had chosen. One could argue that Faith wanted the lecturer to tell her how to resolve the problem, which would imply that she lacked the confidence to do so herself. This too suggests that students are still developing the maturity required to engage in graphic design practice.

The fourth excerpt supports this view. The student seemed to lack the confidence to make a decision independently, and sought the approval of his lecturer. The lecturer responded by putting the student's question to the group. The lecturer's deflection intended to show the student that the lecturer is not the only person who can give critique and feedback. Also, it was to engage the group in collaborative problem solving, an alternative to simply giving him the answer he wanted, and thereby perpetuating the underlying power relationship between the lecturer and the student. However, this leads to the discussion of the second code that could contribute to inhibiting reflection: instances where the lecturer does not affirm the student.

g) Does not affirm student n=2

While there were instances where the lecturer chose to encourage students, there were also two instances where a student sought affirmation and the lecturer deflected this.

The first instance was discussed in the previous section, when Roland explicitly sought his lecturer's approval. Instead, the lecturer asked the group to comment. The lecturer believed that this would build independent decision-making skills. However, with hindsight, the researcher acknowledges that students may have perceived this approach in a negative way, and it could harm students' confidence.

The excerpt featured in Table 4.2 presents another instance of this deflection. Tamsyn explained her concept, ending by stating that she wasn't sure if it had made sense. The lecturer had a hard time understanding her explanation, but rather than say this, she asked the group to answer Tamsyn's question.

The excerpt suggests that the lecturer needs to be more aware of students' need for affirmation. It suggests that the lecturer should engage the student in critical reflection, but still affirm the student at the same time.

4.2.2 The individual review sessions

Samples of the individual review sessions - the one-on-one interactions between lecturer and student - were voice-recorded and transcribed. These sessions are used for more in-depth, focused critique of students' work individually, with the critique coming from the lecturer, and not from peers. Individual review sessions happen once a week for the duration of one studio session (1h45min). Of the class of thirteen students, eight were present for review, and seven were research participants.

This particular review session followed a week after the previous group review session. Students were required to work on their design solutions between the review sessions. Students continued to work on the same design brief, the objective of which was to compare two brands in terms of their branding aspects. Students were required to show their visual and theoretical research, design work and/or mood boards for their presentations.

These individual reviews typically occur in the studio, with peers working separately while each student has a turn to review with the lecturer. The environment is relatively relaxed, and students talk and play music while they work. The lecturer did not want to change the environment, but could not effectively voice record in the studio with the ambient noise. For this reason the lecturer as researcher chose to move the sessions to an empty adjacent studio. Thus the setting was not naturalistic even before the recording device was introduced. Furthermore, students may have felt uneasy or intimidated in an environment separate from the support of their peers. This decision could be argued to have negatively influenced the participants' levels of confidence. The researcher concedes that the decision to move was made on a whim.

When analysing the data, the researcher had to consider the implications of the decision to move the reviews.

The lecturer explained how the individual review sessions would work. The lecturer asked students to come through to the adjacent studio when they were ready. Students were made aware of the recording device, reminded of the aims of the study, and more specifically the aim of recording the review session: to understand how reflection occurs in the typical studio review session.

4.2.2.1 Deductive coding and analysis of student reflections

The transcripts of the individual review sessions were deductively analysed using the same six a priori codes of reflection developed from Ellmers' cognition taxonomy. As before, the qualitative analysis included quantitative representations of the categories, which are here compared to the quantitative findings from the group review session in figure 4.1 of section 4.2.1.1. This comparison is the focus of this section, and serves to present differences and similarities between student reflections occurring in the two types of studio practice: individual and group review or critique.

Only seven of the nine students who participated in the review were research participants, but this reduced data collection was nonetheless worth analysing and provided some interesting observations and findings. The difference in numbers was significant in certain categories of reflection, and less so in others. The comparison is presented in figure 4.3 as follows.

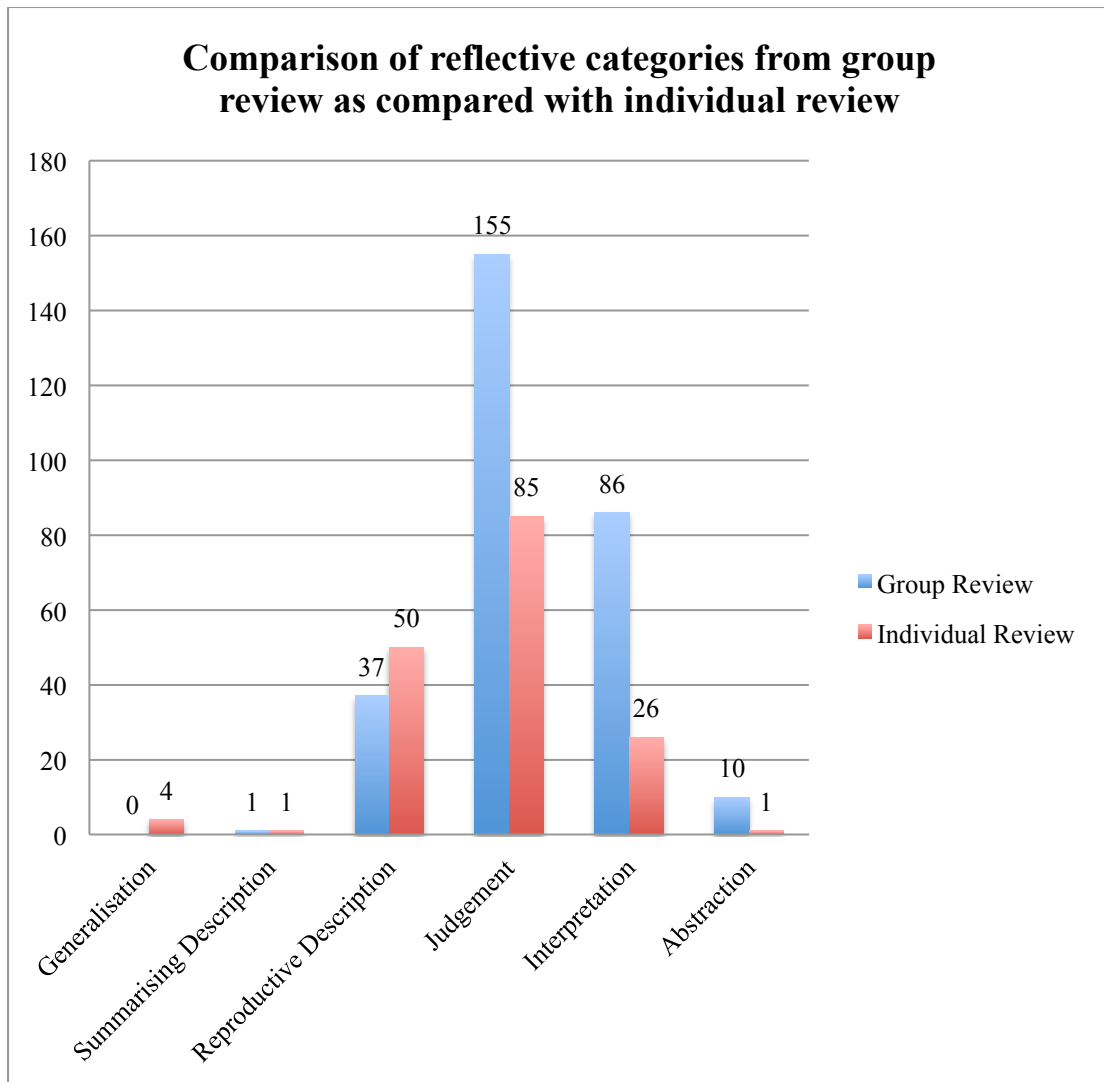


Figure 4.3 Comparison of quantified reflective categories from group review with individual reviews

The results of the comparison are discussed from left to right on the graph. First, in the group review, no instances of the ‘generalisation’ category – described as an overall observation, explanation or assumption about design actions for the current brief – were coded from the group review. However, in the individual review sessions this number increased to four.

The second category of reflection – ‘summarising description’, an overview of design actions – remained the same. However, the third category – ‘reproductive description’, a report of particular design actions – increased by 35%. This could be attributed to the students’ lack of confidence: they may

feel the need to describe their design decisions in greater detail in the presence of the lecturer.

Fourth, instances of the 'judgment' category – a personal claim of value or personal feelings about work – decreased by 45,5% from the group to the individual sessions. This presents a significant decrease in a type of reflection that students of this aptitude should be engaged in. This could be linked to students feeling intimidated by the recording device, or by the unfamiliar setting; or it could be a result of the students' lack of confidence, which will be discussed in detail in the next section. If this is the case, then it would not be surprising if students felt that they could not make a worthwhile evaluation of their peer's work, as they would believe that they lack the ability or authority to do so. Authority could also play a role in the individual review sessions. Students may feel that the lecturer as the authority figure should tell them what to do or think, rather than engage in reflective judgment on their design work. Lastly, the 'judgment' reflective category may also be affected by the absence of peers. In the group review, students frequently made evaluative judgments on the work of their peers. In the individual review, their own work was critiqued. This could imply that students don't possess the maturity to evaluate their own work as easily as they evaluate the work of their peers. Further still, students may feel more comfortable making evaluative judgments together with their partners in collaborative learning than they do when the only other person is perceived to be an authority figure.

The fifth category of reflection – 'interpretation', a suggestion of new design possibilities of actions – decreased by almost 70%. In the analysis of the group review, instances of interpretation frequently occurred after instances of the 'judgment' reflective category. In other words, students would evaluate their peers' work, and follow this with interpretation of future possible design actions. However, in the individual reviews, the only work to be judged was their own, and this could account for the decrease in interpretations. This suggests that students don't feel equipped or comfortable to interpret design actions when the work being evaluated is their own. It could also imply that, for these students, interpretation is a reflective endeavour best explored in a

collaborative environment. Furthermore, in an individual review, the student may feel too intimidated to offer suggestions for future practice, for fear of saying the wrong thing based on the pressure to perform.

The final category of reflection – ‘abstraction’, a rule of thumb for future practice – is arguably the category that Ellmers believes to be most responsible for higher order learning. Only one instance of abstraction was coded from the individual reviews, whereas ten instances were coded from the group review. In the individual reviews, the decrease in numbers suggests that students seem less comfortable reflecting on their actions in a way that they can learn from it.

4.2.2.2 Inductive coding and analysis of lecturer and students’ roles in reflection

In the group review analysis, the researcher developed five inductive codes that represented lecturer and student interactions that foster reflection. These five main categories were: ‘prompts behaviour’, ‘gives direction’, ‘teaching’, ‘encouragement’, and ‘humour’. The same categories were used to code the individual reviews with the same aim. The comparison of these categories between the group and individual codes is represented in figure 4.4 as follows.

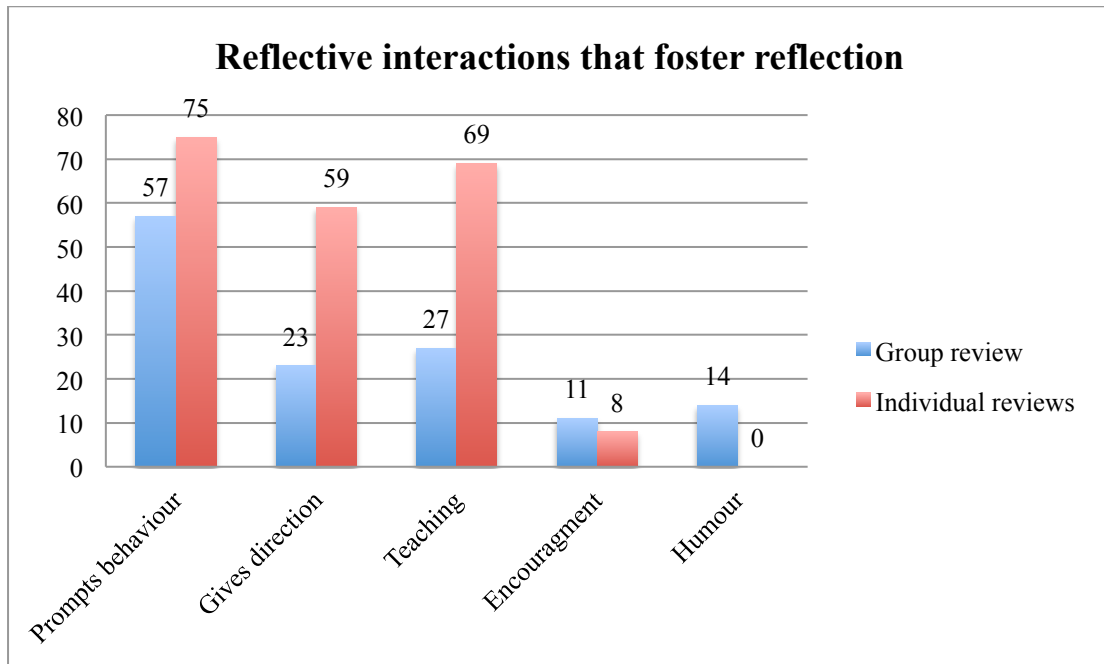


Figure 4.4 Reflective interactions that foster reflection: a comparison of quantified reflective interactions from the group review with individual reviews

The ‘prompts behaviour’ main category had three sub-categories. As a main category, the instances increased from 57 to 75. The sub-categories, however, reveal more interesting implications for student reflection. First, the ‘brainstorming’ category decreased from 15 instances in the group review to none in the individual review. This might be because the lecturer believes it’s better to brainstorm in a collaborative group setting. The lecturer may instead be giving direction to the student individually, which is plausible considering the increase in the ‘gives direction’ category. ‘Brainstorming’ could have also been replaced by the lecturer’s role in prompting ‘critical thinking’. This sub-category increased from 12 to 75, the total for the main category ‘prompts behaviour’. No interactions were coded into the ‘discussion’ sub-category either, which means that the ‘prompts behaviour’ category only represents prompting ‘critical thinking’. A 525% increase in the lecturer prompting critical thinking suggests that this is a large part of the lecturer’s role as facilitator in these individual sessions. Further still, the lack of instances of ‘discussion’ also reflects an aspect of facilitation. The researcher noted that she had to monitor the time spent with each student to ensure that she could still meet

with all the students during the session. Thus no time was spent on interesting or broader topics. Also, a discussion of this sort would only benefit the single student in the review at the time, whereas in a group review it would benefit the group as a whole.

The main category of 'gives direction' increased from 23 to 59 instances. The sub-categories reveal that the greatest increase occurred with 'specific' direction, which increased 229% – from 14 to 46. The increase could be attributed to greater focus placed on the individual student and his/her work, and the lecturer therefore spending less time moderating discussion with others. Moreover, without peers to provide critique of the student's works, the lecturer assumed this role. The sub-category of 'general' direction also increased from 9 to 14, probably for the same reasons.

Another category that increased considerably was 'teaching' – from 27 to 69. This could suggest that the individual reviews provide the lecturer with more time to teach 'content' and engage students in professional 'dialogue'. More specifically, it suggests that individual reviews enable individualized teaching and dialogue needs. However, the researcher concedes that this individual type of teaching – and sometimes, correction – may intimidate students and therefore damage their level of confidence.

The encouragement category decreased from 11 to 8. This suggests that even less encouragement is given in one-on-one engagement. The decrease in encouragement could also contribute to students' lack of confidence. This finding has had a great impact on the researcher as lecturer, as this was the first time she had noticed how little she encouraged students. It revealed the need for more encouragement in this type of interaction in future.

In the group review, 'humour' was a result of group discussion. The individual reviews did not include peers, and this could account for a complete absence in the interactions that could be coded as humour. This result supports the researcher's notion that the underlying power relationship between student

and lecturer may result in students feeling intimidated. However, it could also be attributed to the unusual format of the individual review session.

The second group of inductive codes represented lecturer and student interactions that inhibit reflection, namely 'lacks confidence' and 'does not affirm', as developed from the group reviews. Figure 4.5 below compares the group review results with the individual review results.

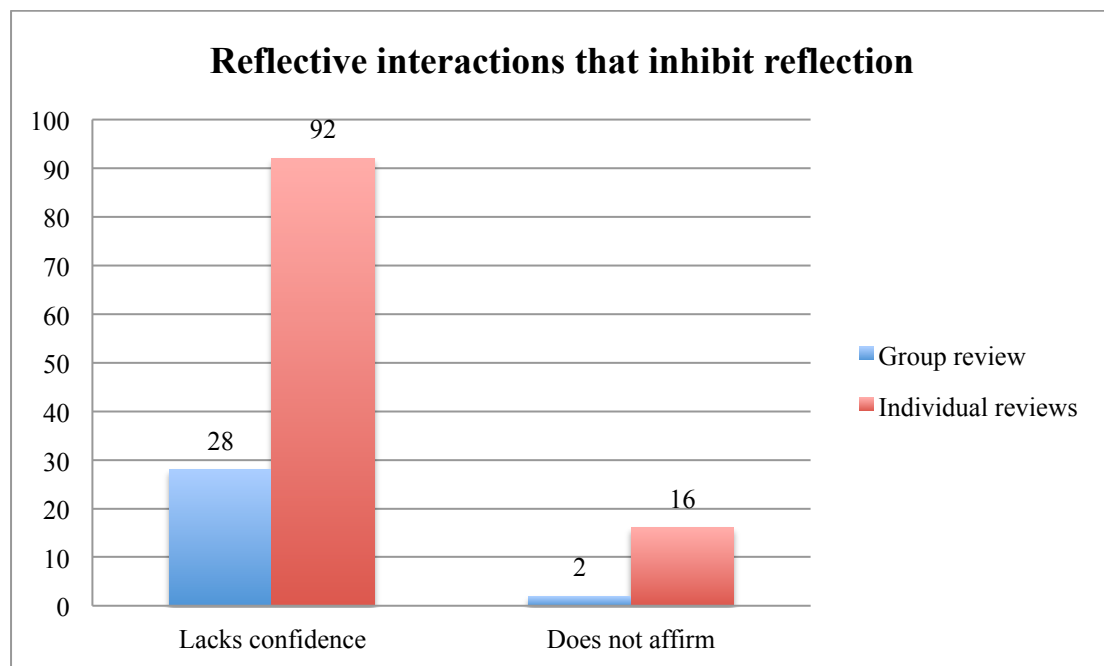


Figure 4.5 Reflective interactions that inhibit reflection: a comparison of quantified reflective interactions from the group review with individual reviews

Student interactions that were coded as 'lacks confidence' amounted to n=92 as compared to n=28 of group review, an almost 329% increase. This presents three possibilities for the researcher to consider. First, do students feel exposed and vulnerable in these individual reviews? Second, do the individual reviews draw attention to students' genuine lack of ability and confidence? And third, could it be that the students lack the maturity to assert themselves in the presence of the lecturer and without the support of their peers?

The final category was 'does not affirm'. The group review presented only two instances, whereas individual reviews presented 16. The individual reviews differed from the group reviews in that when students implicitly or explicitly sought affirmation, the lecturer could not deflect this to the group. She would have to choose to affirm the student or not. Instances like this suggest that students were relying heavily on the lecturer's input as opposed to making their own decisions. As such, the lecturer would prompt the student to think critically rather than give the student the answer they are looking for. The researcher conceded that although her motives as lecturer may be appropriate, students may not perceive her behaviour this way, which could further increase their sense of intimidation or lack of confidence.

4.3 Findings of cycle one

The comparison of the group and individual reviews gave the researcher insight into the students' reflective capacities in the two approaches. Group reviews appear to be more conducive to critical reflection than individual reviews. To come to this conclusion, the researcher used a combined approach of deductive and inductive analysis to get a clearer understanding of the 'what' and the 'why' of student reflection. These questions are helpful for understanding the insights gained, and will now be used to summarise the findings of action research cycle one.

First, the question of, "What types of reflection are students engaged in?", is used to make sense of the findings from the *a priori* coding. The most commonly coded reflective categories in both the group and individual reviews were 'judgment', 'interpretation', and 'reproductive description'. In the group review, students were able to evaluate the work of their peers to make judgments. At times, instances of the judgment category were followed by an interpretive suggestion for future design actions or problem solving. NQF 6 level descriptors indicate that making judgments regarding methods and procedures (in this case, design methods and procedures presented in work-in-progress) is required for their relative level of aptitude (South African Qualifications Authority 2012: 9(c)). However students required prompting to

explain the rationales behind their judgments and interpretations. This suggests that students may need to be taught how to articulate their rationales, or that they need more practice at articulation. In spite of the need for articulation, the students worked together to address the problems encountered by their peers, and this was evident in the way they applied interpretation for problem solving. Students constructed interpretations from each other's interpretations, which suggests that interpretation plays a role in collaborative problem solving. Conversely, in the individual reviews, students did not have their peers to collaborate with, and this could account for the sharp decrease in the interpretation reflective category. Furthermore, students made fewer judgments when their own work was being evaluated – without the support of their peers – in the individual reviews. Further still, the increase of the 'reproductive description' category – the least critical category – and the absence of the 'abstraction' category – the most critically reflective category – indicates that students' capacity for reflection is indeed inhibited in the individual review sessions.

The second question, "Why do students reflect in this way?" is used to discuss the inductive findings. The reflective interactions between the lecturer and the students in both group and individual reviews were analysed to answer the question of "why". The role of the lecturer in student reflection had not been considered until the researcher engaged in data analysis. The researcher had assumed that individual reviews facilitated student reflection. There was evidence to suggest that this may be the case. Indeed, the lecturer facilitated discussion and posed questions that were aimed at prompting students to reflect in a critical way. In the group reviews, she prompted students to do this in a collaborative way. However, in the individual reviews, the researcher was not aware of the students' need for affirmation, and learned that her interactions needed to be more mindful of this. Students' lack of confidence could be expected to hamper their ability to reflect, or at the very least, affect their articulation of their reflections. The lecturer also spent time on learning activities that produced reflection, but not reflection that is critical. For example, the 'teaching' code represents the lecturer spending

time on courseware and engaging students in critical discourse, but this did not always produce critical reflection as a result.

The analysis of the individual reviews suggests that group reviews foster a greater sense of comfort for students as there were fewer instances of the 'lacks confidence' code. This implies that students are more confident in a group review, which arguably creates a better environment for critical thinking and reflection. The sense of community required for collaboration in the group review seemed to be enhanced by signs of humour and were coded as such. Conversely, humour was lacking from the individual reviews. Furthermore, humour could arguably be used to diffuse underlying power-struggles that are typical of the traditional student-lecturer interaction.

Another finding worth mentioning is that the lecturer focuses more on prompting the student to critically reflect in the individual reviews than in the group reviews. While the reflective categories that indicate more critical reflection decreased in number for individual reviews, the researcher acknowledges that evidence of critical reflection may indeed happen at a later stage. In other words, students may not appear to be reflecting in a critical way in the transcripts, but critical reflection may still occur after the reviews.

To summarise, the key finding from action research cycle one appeared to be that collaborative group reviews seemed to engage students better by giving them a greater sense of confidence than individual reviews. This finding was incorporated into the development of the blended intervention. The VLE was selected to include a discussion thread for group review of peer work-in-progress. Furthermore, the researcher moderated the discussion thread in a way that applied the findings of lecturer interactions that foster reflection. In particular, the researcher moderated the discussion thread by:

- Encouraging students to engage in collaborative critical reflection;
- Prompting articulation of rationales;
- Affirming and encouraging student.

Chapter 5: cycle two – analysis of student critical reflection after the intervention

5.1 Introduction

The study employed three iterative cycles of action research for data collection and analysis. This chapter only deals with the data collected from action research cycle two, and the findings will be compared to those from action research cycle one in the previous chapter. The two cycles are compared because they relate specifically to students' critical reflection. The final chapter deals with the third action research cycle: students' evaluation of their blended learning experiences of reflection on design. This thesis structure is appropriate because the students' evaluation very much conditions the action research *findings or results* (rather than conclusions) of this study. As previously explained, action research cycles are iterative and inter-connected, and it is therefore necessary to refer to preceding and subsequent cycles.

To give an advance overview, the second action research cycle presents the steps taken to develop the blended intervention, and the analysis of students' reflections produced by the blended learning intervention. The chapter ends by comparing action research cycles one and two, and interpretations are made regarding the effectiveness of the blended intervention for fostering critical reflection. The third and final cycle – the student evaluation of the blend – is discussed in the next chapter.

5.1.1 The approach to presentation of findings

In the sections that follow, the researcher will only show a few excerpts from the data. This is in the interest of reducing the length of this chapter for focusing the line of argument. However, in the interest of transparency, the full collection of discussion thread screenshots, and both sets of student-completed reflective tasks – complete with coding – are included in appendix 3. Furthermore, to make the coding process clear for the reader, the chapter features exemplar excerpts for each code.

An overview of the researcher's intent, subsequent actions, and a summary of the results are presented. This is to assist the reader's interpretation of the excerpts and to support the line of argument. Furthermore, the researcher's deductive codes are provided with excerpt examples of each, followed in some cases by a graph that quantifies these codes. Thereafter, the codes are discussed individually with an exemplar excerpt for each code to illustrate the researcher's analysis.

In the last section of this chapter, the researcher concludes by summarising the findings. These results were used as discussion points for action research cycle three, presented in chapter six. Action research cycle two will now be discussed in detail in the following three sections.

5.2 Action research cycle two: analysis of student capacity for critical reflection after the blended learning intervention

The second action research cycle was used to develop and introduce the blended learning intervention. There were three aspects to this cycle, detailed in sections 5.2.1, 5.2.2 and 5.2.3 respectively.

The development of the blended intervention is discussed in section 5.2.1. This was guided by the blended learning framework (BLF) developed in chapter two (Table 2.8, section 2.4) to develop the blended learning strategy for critical reflection (BLSCR). Furthermore, the findings of action research cycle one were used to guide the researcher's choice of Web 2.0 Virtual Learning Environment (VLE), namely Edmodo. In particular, the main VLE requirement was a discussion thread that students could use for asynchronous group review of their work-in-progress. The researcher moderated the discussion thread in a way that applied the findings of lecturer interactions that foster reflection. In particular, the researcher moderated the discussion thread by:

- Encouraging students to engage in collaborative critical reflection;
- Prompting articulation of rationales;

- Affirming and encouraging students.

The BLSCR guided the blended activities and two types of data generation activities for action research cycle two. The two types of data generated were:

3. The student and lecturer interactions on the discussion thread;
4. The students' completed reflective tasks.

In section 5.2.2, the deductive analysis of the discussion thread used two sets of *a priori* codes. The first set featured the indicators of the Social, Teaching, and Cognitive presences of the Col. This deductive analysis served to indicate an online environment that is conducive to learning, and in particular, conducive to reflection. The second set used the reflective category, and reflective interaction codes from cycle one. This analysis revealed that students' reflections online were similar to the face-to-face group review of action research cycle one. Furthermore, it indicated how the researcher facilitated the discussion thread in ways that addressed the findings from cycle one.

In the section 5.2.3, the researcher provides deductive analysis of students' answers to the reflective questions of Ellmers' reflective tasks. These reflective tasks were completed asynchronously on Edmodo. The points of introduction were guided by the BLSCR. Once again, the reflective categories of Ellmers' taxonomy were used to code the student reflections. The results revealed that students reflected critically, and mostly in-line with the types of reflection targeted with each question of the reflective task.

5.2.1 The blended learning intervention

The blended learning intervention was developed using the blended learning strategy for critical reflection (BLSCR) as seen in table 3.3 of section 3.6.1 of chapter three. The strategy guided the integration of online learning activities with face-to-face studio activities, with a focus on fostering reflection. The blend also applied the findings of action research cycle one. In particular, the comparison between the group and individual reviews of cycle one revealed

that students were more confident and engaged with reflection in a group review (see section 4.3 of chapter four). This finding was applied to the blend by making the Virtual Learning Environment (VLE) a place for group review of students' work-in-progress as opposed to a place where only the lecturer gives feedback.

The introduction of the blend coincided with a new brief. This was intentional, as the Cognitive Presence of the Community of Inquiry (CoI) is operationalized through learning from practical inquiry. The first step of practical inquiry is the introduction of a problem, in this case the design brief, introduced to the students in a face-to-face studio session so that students might ask questions and resolve misunderstandings together. The brief required students to design an integrated advertising campaign (a series of advertisements broadcast across multiple types of media with the intention of creating a holistic brand experience). The hypothetical client was Exclusive Books, a South African bookseller.

Before the briefing, students were introduced to the VLE: Edmodo. They received an email invitation to join the Edmodo online classroom. Once they had accepted, they were welcomed by the message presented in figure 5.1 as follows.

The image shows a screenshot of a message in Edmodo. At the top left is a profile picture of two people. To the right of the picture, it says "Me to" followed by a blurred name. Below this, the text reads "Welcome, GD02s!".

The main body of the message contains the following text:

Edmodo will be your online classroom for project DAT23011. This space will be used for 3 tasks:

POSTING, REVIEWING, and REFLECTING.

These tasks will form part of your assessment for DAT23011 – plus, they're really good for helping improve your work. You can refer to the calendar for an overview of what is due by when. Each online learning task will be posted as an 'assignment', which means that you'll be notified each time a task is due.

The structure of the three online learning tasks:

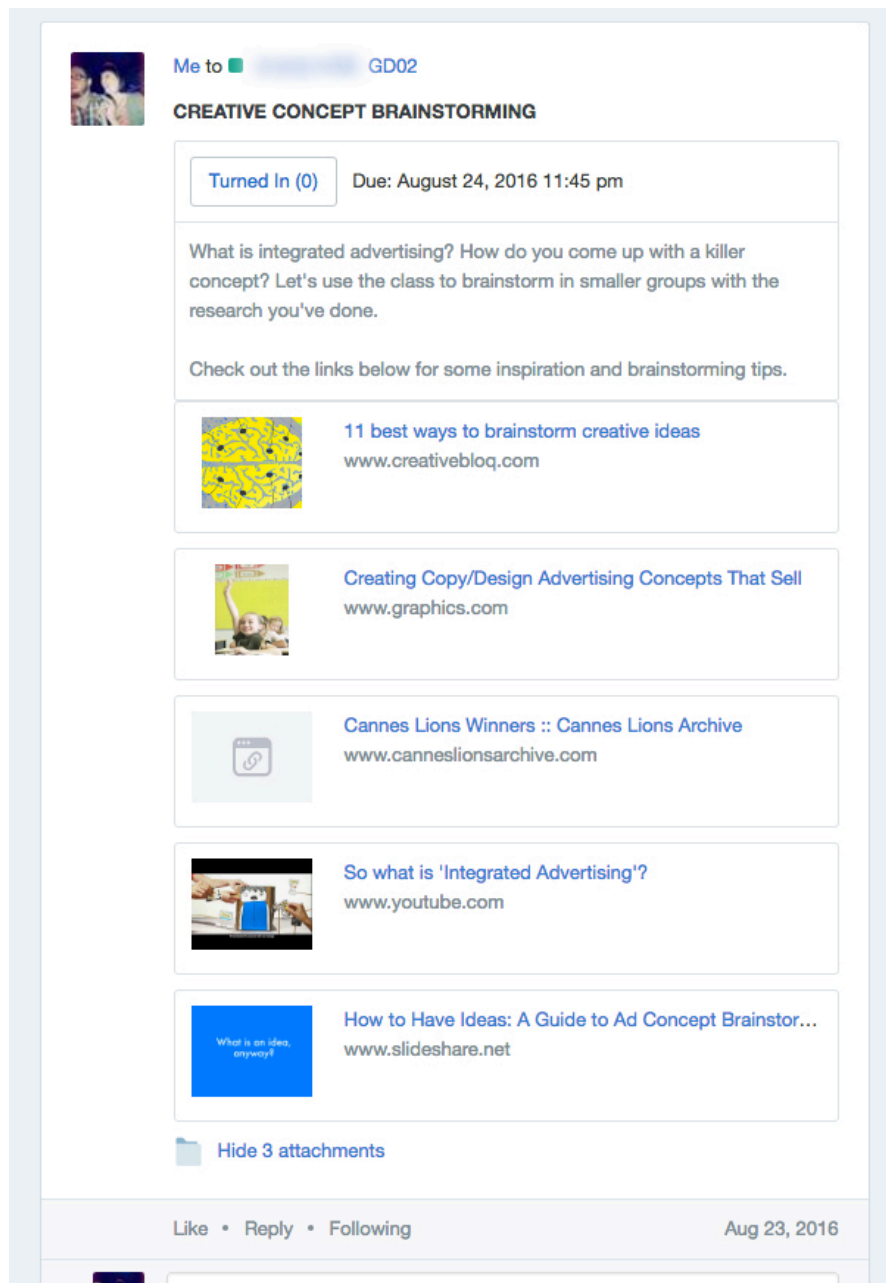
- POST & REVIEW #1
Post your moodboard, scamps, and work-in-progress (WIP). Review what others have posted by the date required.
- REFLECT #1
Answer the reflective questionnaire and post online so that others can see your thoughts.
- POST & REVIEW #2
Post your WIP. Review what others have posted by the date required.
- REFLECT #2
Answer the reflective questionnaire and post online so that others can see your thoughts.
- REFLECT #3
After the project is submitted, you'll need to answer one last set of reflective questions. [Less...](#)

At the bottom of the message area, there are interaction options: "Like • Reply • Share • Following" and the date "Aug 23, 2016". Below this is a reply box with a small profile picture on the left and the placeholder text "Type a reply..." inside the box.

Figure 5.1 Edmodo welcome message and online learning tasks

During the face-to-face class, the lecturer resolved invitation and login issues, showed students how to navigate the online classroom, discussed the aims of using Edmodo as part of a blended studio, and explained the online learning tasks to be completed on the Edmodo. Additionally, students were told about the free Edmodo mobile application (app), which could notify them of posts, learning tasks, deadlines, etc.

After the studio briefing session, the first learning task was posted on Edmodo: preparation for a face-to-face studio brainstorming session. The post is presented in figure 5.2 below.



The image shows a screenshot of an Edmodo post. At the top left is a profile picture of a person. To the right of the profile picture, it says "Me to" followed by a green square icon and the text "GD02". Below this is the title "CREATIVE CONCEPT BRAINSTORMING". Under the title is a box containing "Turned In (0)" and "Due: August 24, 2016 11:45 pm". The main text of the post asks: "What is integrated advertising? How do you come up with a killer concept? Let's use the class to brainstorm in smaller groups with the research you've done." Below this text is a line: "Check out the links below for some inspiration and brainstorming tips." There are five links, each with a small image icon and text: 1. "11 best ways to brainstorm creative ideas" with a yellow and black patterned icon, link to www.creativebloq.com. 2. "Creating Copy/Design Advertising Concepts That Sell" with a photo of a person, link to www.graphics.com. 3. "Cannes Lions Winners :: Cannes Lions Archive" with a calendar icon, link to www.canneslionsarchive.com. 4. "So what is 'Integrated Advertising'?" with a photo of a person, link to www.youtube.com. 5. "How to Have Ideas: A Guide to Ad Concept Brainstor..." with a blue square icon containing the text "What is an idea, anyway?", link to www.slideshare.net. Below the links is a folder icon and the text "Hide 3 attachments". At the bottom of the post area are the options "Like", "Reply", and "Following", and the date "Aug 23, 2016".

Figure 5.2 First Edmodo learning task

The post included hyperlinks to curated content to assist students in their task. The objective of the brainstorm session was to engage students in

discussion of their visual and theoretical research into their client, as well as the practice of integrated advertising.

All of the thirteen students were required to participate in online learning activities regardless of whether they were a part of the study or not. Furthermore, Park (2011) suggests that participation in online learning needs to be part of the summative assessment of the project, and so an assessment criterion of 'online participation' was added to the brief's assessment sheet.

Two sets of 'post and review' sessions were scheduled using the Edmodo Planner function, a calendar used to help students manage deadlines for the online part of the blend. Students received notifications to post their work-in progress on Edmodo and review the work of their peers. See Figures 5.3 and 5.4.

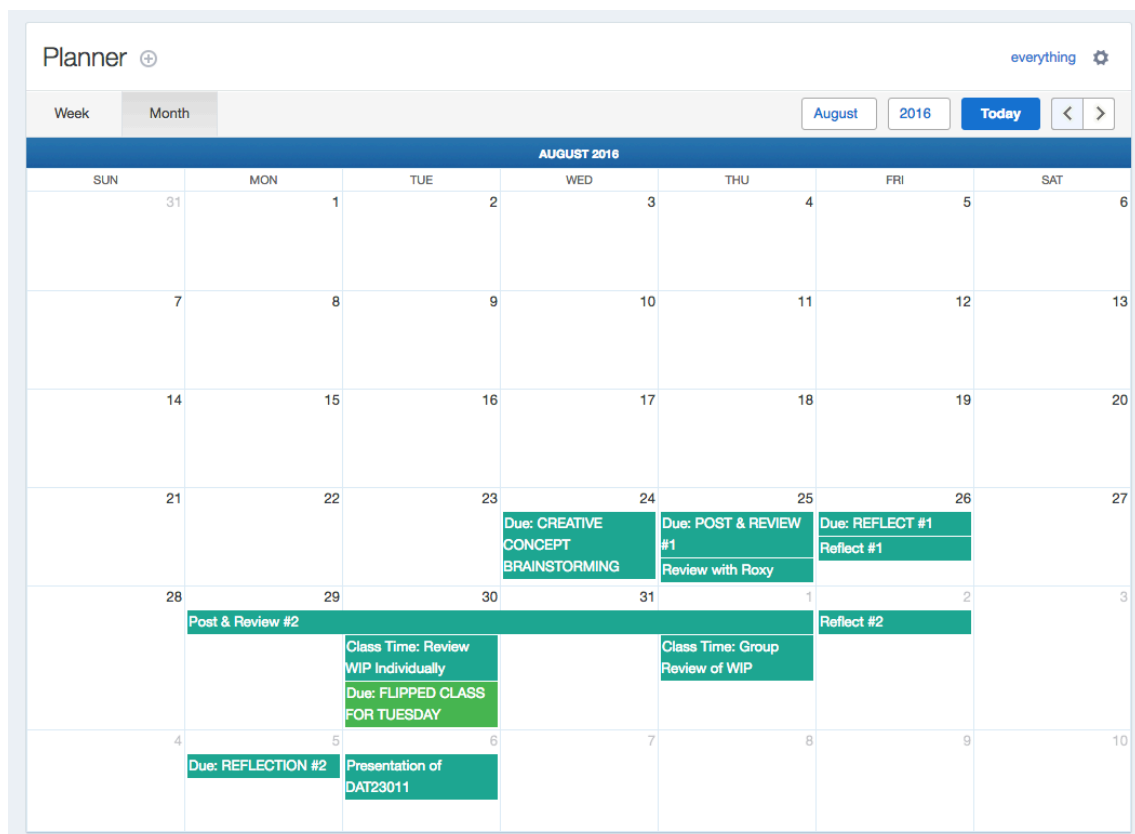


Figure 5.3 Edmodo planner: August 2016

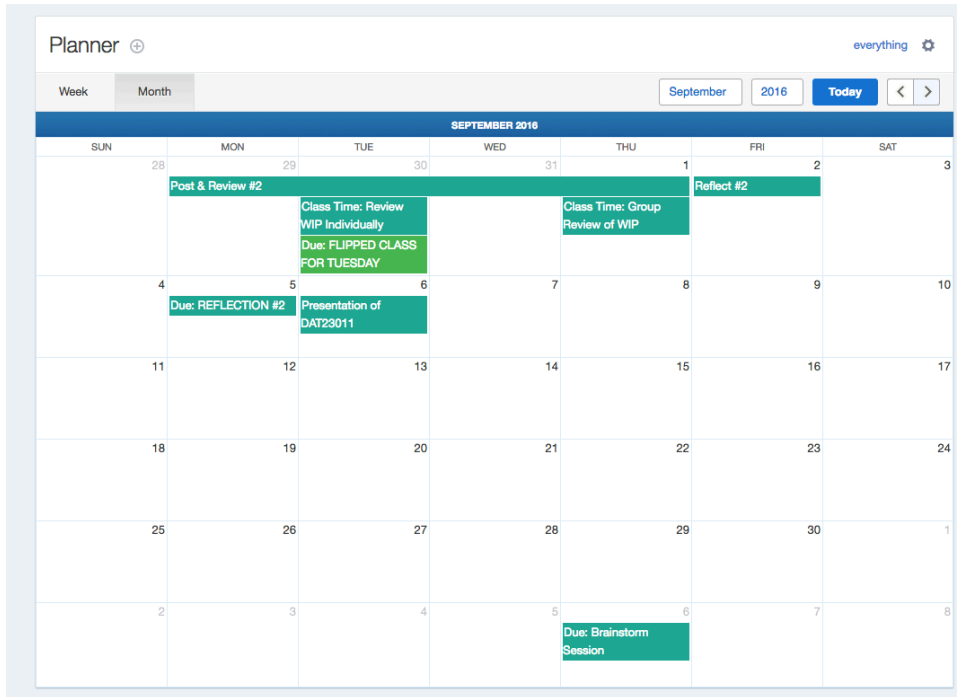


Figure 5.4 Edmodo planner: September 2016

Student posts were made on the Edmodo discussion thread, and appeared as a continuous stream of posts. An example of the thread is presented in 5.5.

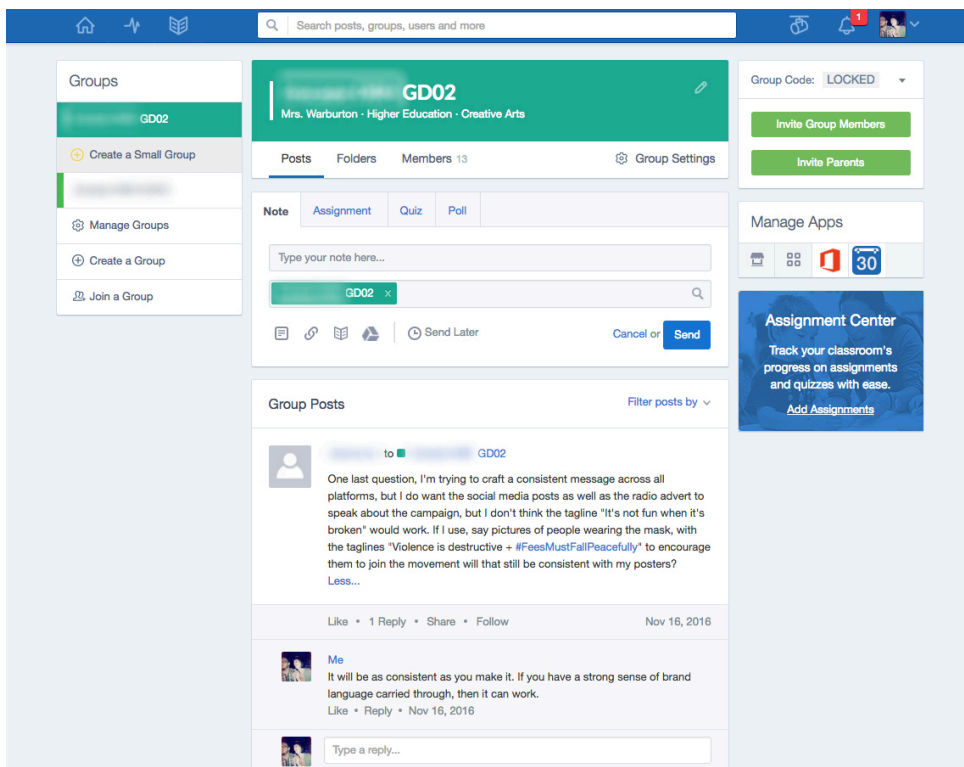


Figure 5.5 Edmodo discussion thread (home screen)

Students used the discussion thread to post images with descriptions and rationales of their work-in-progress. Their peers were able to view and reply to the posts. The researcher analysed the discussion thread for student reflection, as well as for evidence of the three presences of the CoI. Unfortunately, Edmodo does not provide the user with a way to export or save the discussion thread, so the researcher took screenshots of it. These were filed according to date and person responsible for the original post and included the nested replies to each post. The screenshots were pasted in chronological order into one column of a table in a Microsoft Word document. In a column next to this, the researcher typed the codes from the analysis. A sample of the reflective tasks can be found in appendix 4.

As part of the BLSCR, the researcher introduced a structured reflective task. The task was introduced at two instances within the design process, and each instance was scheduled on the Edmodo Planner to remind students to complete the questions. The reflective task template was uploaded to the Edmodo class with instructions for completion. The reflective task – first designed by Ellmers (2014) and adapted for use in this study (see section 3.6.2 of chapter three) – were analysed using the reflective categories from Ellmers' cognition taxonomy. These reflective categories are the same ones used in action research cycle one (see Table 4.1 in section 4.2.2.1 of chapter four).

What follows is the deductive analysis of two parts of the BLSCR. First, the Edmodo discussion thread is analysed for categories of reflection, and reflective interaction. Second, the reflective tasks are analysed for categories of reflection.

5.2.2 Deductive coding and analysis of the Edmodo discussion thread

The discussion thread was analysed using two sets of *a priori* codes:

1. The indicators of the Col's three presences, namely the Teaching Presence (TP), Cognitive Presence (CP), and the Social Presence (SP)
2. The codes developed in action research cycle one.

5.2.2.1 A priori codes: the Col indicators

The discussion thread presented evidence of all three presences of the Community of Inquiry (Col). This suggests that Edmodo, the Virtual Learning Environment (VLE), is conducive to learning. The full analysis of the discussion thread is presented in the appendix. Excerpts of the discussion thread are shown to exhibit these codes, represented by the Col indicators.

The researcher used the Col indicators as the types of tasks to look for when analysing the data. In figure 5.6 below, a screenshot from the Edmodo discussion thread shows how the lecturer introducing the first learning task (called 'Post & Review') exhibits indicators of the TP and CP.

Me to GD02

POST & REVIEW #1

Turned In (1) Due: August 25, 2016 10:00 am

I'm giving you a little more time on this, but it has to be done for 10am tomorrow.

Post your WIP: mind maps, mood board and scamps, description of concept if necessary (keep it short and sweet). Comment on fellow students' work to give them feedback. Use these questions to guide your analysis of their work:

- Does the mood board have a clear theme?
- Does the mood board show examples of good, relevant graphic design?
- Does the mood board show examples of all of the types of media for the integrated campaign e.g. if designing a poster, is there an example of poster design?
- Do the scamps consider composition in terms of visual hierarchy (using a grid)?
- Do the scamps clearly show a concept (a big idea)? [Less...](#)

Like • Reply • Following Aug 24, 2016

Type a reply...

Figure 5.6 Evidence of TP and CP

In this example, the lecturer posted an online learning task that required students to post their work-in-progress (WIP). The aim of this task was to simulate the collaborative learning that occurred in the face-to-face group review from cycle one. This post represents evidence of the TP in that it shows the lecturer engaged in 'direct instruction' by teaching students how to reflect on their peers' work. Furthermore, it shows the lecturer engaged in 'instructional management' as she is implementing a task for learning. There is also evidence of the CP. This is indicated by 'exploration': a prompt for students to explore solutions to the problem by engaging in the design process and posting their work-in-progress online.

In figure 5.7 the discussion thread shows evidence of the CP and SP, as follows.

GD02

My idea - when you read you use/build your imagination, you open your mind, you see the world differently and in a more creative way.

To show this I want to photograph ordinary, everyday things and people and give them a creative/different shadow to show the world being seen in a different way

I am struggling with what tag line to use. some options - see the difference, open your mind, expand your mind, just imagine [Less...](#)

Book moodboard.pdf
839.5KB

scamps 24-Aug-2016 19-28-19.pdf
1.1MB

Like (2) • 5 Replies • Share • Follow Aug 24, 2016

I like the whole idea of showing the imagination created by reading through the use of shadows. With regards to the tagline, maybe you could use shadowing your imagination or imagine the shadow.
Like • Reply • Aug 24, 2016

Its a really cool idea. However, some of your scamps seem very similar to your inspirational images. Maybe try moving away from the cliché spoon/fork mug/heart?
Your tagline options seem very appropriate, but maybe you could adapt them to be slightly more catchy, for example "What you see is up to you" or something like that. Good luck 😊 [Less...](#)
Like • Reply • Aug 24, 2016

Figure 5.7 Evidence of CP and SP

First, the CP is indicated by evidence of the student's engagement in 'exploration'. She has posted her work-in-progress, which shows that she is engaged in the resolution of the design problem. In particular, she is still in the process of resolving the concept for her integrated advertising campaign, and posted portable document files (pdf) of her mood board of visual research, as

well as some proposed layout designs. Secondly, the student admits to her struggles in addressing the design problem, which demonstrates confidence and self-awareness, and aligns to the SP indicator of 'open communication'. Furthermore, her peers reply to her initial post of work-in-progress with feedback and critique. Their feedback exhibits indicators of 'group cohesion' and 'open communication'. The peers were able to support and encourage the student, as well as provide constructive critique for her work-in-progress.

This confirms that the use of Edmodo exhibits indicators of the Col. In addition to establishing this, the researcher wanted to see how the discussion thread of the blended learning approach engaged students in critical reflection.

5.2.2.2 A priori codes: combination of the reflective categories and interactions from cycle one

The six reflective categories for student reflection used in action research cycle one were used again. Additionally, the researcher also searched for reflective interactions between lecturer and student to see what effects the discussion thread had on this. The reflective categories plus the reflective interactions are described in Table 5.1 as follows, before they are quantified and discussed.

Table 5.1 Reflective codes

Code	Indication
Generalisation	A generalised observation, explanation or assumption about design actions for the current brief
Summarizing description	An overview of design actions that lacks detail. The description does not have a critical rationale
Reproductive description	A report of particular design actions for the current brief. The description does not have a critical rationale.
Judgment	A personal claim of value or personal feelings about work, sometimes accompanied by a rationale.
Interpretation	A suggestion of new design possibilities or actions within or beyond the current brief. At best, Interpretation also shows that student has changed their practice, and provides a rationale for doing so. At worst, it merely suggests alternative design actions without offering a critical rationale.
Abstraction	A generalised rule of thumb for current and future design practice.
Lacks confidence	Students appear to feel intimidated or unprepared, experience difficulty articulating themselves, express inability to complete a task.
Humour	Funny, positive, social interactions
Encouragement	Lecturer's positive reinforcement of student

The quantitative representation of the qualitative analysis of the discussion thread using the codes from cycle one is presented in figure 5.8 as follows.

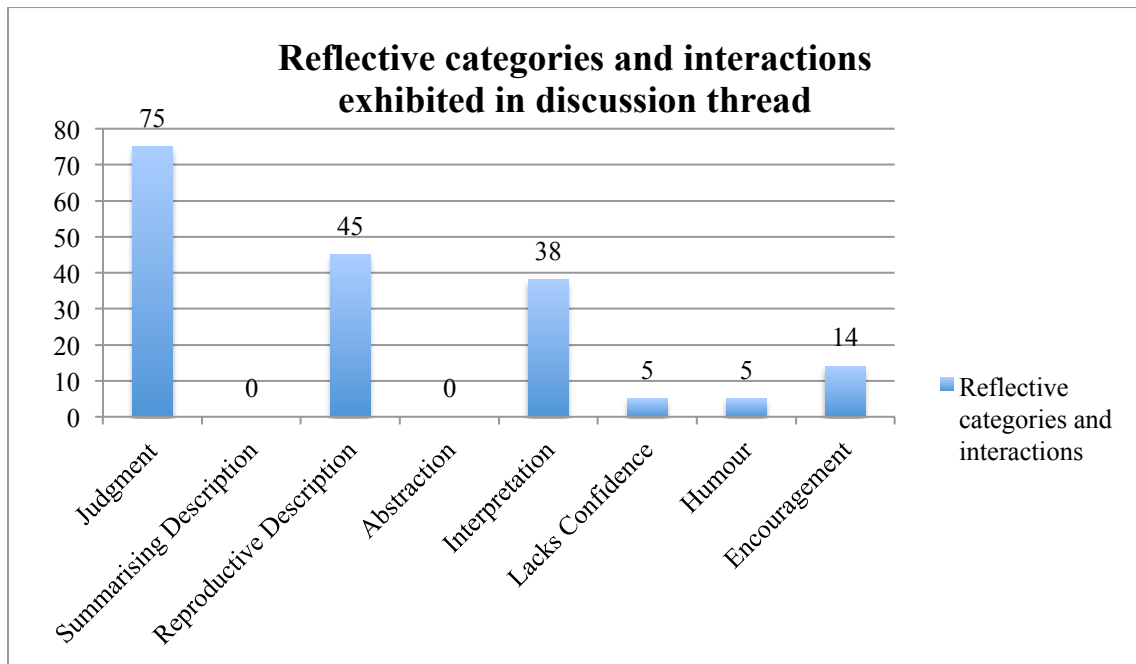


Figure 5.8 Quantified instances of reflective categories from discussion thread

The findings show that the students continued to engage in reflection in a similar way as compared to the face-to-face group review (see Fig. 4.1 section 4.2.2.1 in chapter 4). The greatest numbers of reflections were categorised into the ‘judgment’, ‘reproductive description’, and ‘interpretation’ reflective categories. As explained in section 3.5 of chapter three, the judgment and interpretation categories represent critical reflection. This suggests that students are reflecting in a critical way through engagement in the discussion thread. Furthermore, these were also the highest categories from the group review of action research cycle one. This suggests that the dynamics of the face-to-face group review session may be successfully transferred to the online classroom.

In terms of reflective interactions, there were still signs of humour, but fewer signs of a lack of confidence or ability than there were before. Considering that this data was recorded a few months after the initial group review, one could argue that the students were also feeling more comfortable in their roles as designers.

The lecturer's interactions with the students showed more signs of encouragement. This suggests that the lecturer made more effort to make the students feel more confident. Students did not explicitly seek affirmation in the online classroom as they had in the studio reviews, and as such this code was not included. However, the absence of this code could mean that students felt more confident in the online discussion thread.

5.2.3 Deductive coding and analysis of students' reflective tasks

The structured reflective tasks were used to prompt student critical reflection. These tasks were completed at two separate stages within the design context phase (the iterative process of action and reflection that follows the design brief) of the design process. The reflective tasks comprised of six reflective 'learning prompts' or questions. When Ellmers (2014) designed the learning prompts, he targeted particular reflective categories, as indicated in table 5.2.

Table 5.2 Explanation of the reflective task's six learning prompts

Learning Prompt (LP)	Aim of the LP	Targeted reflective category
LP1	Describing the project process	Summarising Description (SD), with some Reproductive Description (RD)
LP2	Linking personal feelings to the project	Interpretation (I), and Judgment (J)
LP3	Identifying and analysing critical incidents in the project	Interpretation (I), Judgment (J), and some Summarising Description (SD)
LP4	Applying thinking from the design project to inform subsequent development of the project	Interpretation (I), and Judgment (J)
LP5	Linking thinking from the current project to previous projects	Interpretation (I), and Judgment (J)
LP6	Linking thinking from the current project to thinking about approaches to projects in the future	Abstraction (A), and Generalisation (G)

Both sets of the students' reflective tasks revealed that most of their reflections were in line with the reflective categories targeted by each learning prompt, with the exception of a few answers. Tables 5.3–5.8 below show

examples of student responses to the reflective tasks, and the reflective categories to which they belong. As explained in section 3.5 of chapter three, the reflective categories that are most likely to indicate critical reflection are abstraction, generalisation, judgment, and interpretation. While other categories are targeted, it is particularly important that students show evidence of reflection that falls into these four categories.

Table 5.3 Student responses to LP1

Learning prompt No. 1	Student responses (verbatim)	Reflective category represented in response
Briefly outline your design concept.	<p>"My design concept is based on the idea of if you tell a person a story, the experience will only last them for that moment but if you give a person a book, the experience will last them a lifetime."</p> <p>"My idea is to photograph representations of iconic stories or characters in our timeline busy reading a book in exclusive books for knowledge about their particular area of specialty. Ever wonder how pirates found amazing beaches? They were in the Holiday and Travel section. How can Tarzan speak to animals? He got a book in the Outdoors section."</p> <p>"My concept is challenging your mind with reading books. My posters will have a humorous effect on them e.g.. having a guy ready to surf whilst having a book about the life of Kelly Slater but going into his tub with his goggles and boogie board. I want to try and achieve the concept where as by reading it opens and expands your imagination."</p>	<p>(SD)</p> <p>(SD)</p> <p>(RD)</p> <p>(SD)</p> <p>(RD)</p> <p>(SD)</p>

The first learning prompt (see Table 5.3 above) is meant to produce reflections in the summarising description (SD) and reproductive description (RD) categories, and to start the pause-to-think process of reflection-on-action. Students would begin by describing their work-in-progress in ways that would assist them in answering further learning prompt questions. Table 5.3 shows how:

- One student produced a summarising description (SD) only;
- Two students produced combinations of summarising description (SD) and reproductive description (RD).

Table 5.4 Student responses to LP2

Learning prompt No. 2	Student responses (verbatim)	Reflective category represented in response
How do you feel about the progress of your design project to this point?	<p>"I feel as if my progress could have progressed further, in terms of trying different ideas, but I am happy with my concept."</p> <p>"My progress feels a bit stunted, as I am overwhelmed by other projects. I feel I could've worked faster and more efficiently."</p> <p>"I am happy with what I have achieved thus far, although I feel like I could've achieved more with the concept I pitched."</p> <p>"I found it hard in the beginning to turn my concept into an integrated campaign, but once I kept on brainstorming and progressing with the work, now its starting to come together and make sense."</p> <p>"It has been good, I've picked up a lot of speed in the recent days as my design direction got even more focused. With all the photos taken and some editing being done its nearing completion the way I envisioned."</p>	<p>(I) and (J)</p> <p>(I) and (J)</p> <p>(J)</p> <p>(J)</p> <p>(J) and (SD) – (SD) not a targeted category</p>

Learning prompt two targeted the interpretation (I) and judgment (J) categories. The intention is for students to describe their feelings about the project (J) and make sense of their design process by interpreting (I) information from it. Table 5.4 shows a selection of the results.

- Only two students produced a combination of interpretation (I) and judgment (J);
- One instance of (J) was also accompanied by summarising description (SD);
- And the rest of the responses were exclusively (J).

Table 5.5 Student responses to LP3

Learning prompt No. 3	Student responses (verbatim)	Reflective category represented in response
<p>Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p>	<p>"I don't know whether there are three, but one was when I received feedback after posting WIP online – this opened my mind to take my idea further. Another critical incident was the review session in class, this led to me changing slight direction from my previous design execution which would not have gone very far, as it w(a)s revealed to not have 'legs'."</p> <p>"Apart from the previous points. When the branding colour of exclusive books were mentioned, my concept changed a bit and I feel it became much more aligned to Exclusive books. The use of magic tricks and puzzles in order to show the concept of the brand has pushed my campaign forward. Actually taking the photos and creating my mock ups have made me have a clear sense of how my brand will look in the end, and have also driven my illustration style with more conviction."</p> <p>"My biggest 'critical incident' was in my conceptualisation phase. I was inspired by what other people were doing, and I was also reminded of books I have read like the Da Vinci Code. This was my driving force for the codebreaking campaign, and ultimately drove my photography in a certain direction. My scamp and review session would be my second trigger on my concept. I was very stuck on my mystery photography, and I have kind off sight of the brief. After feedback I was on the right path and I am now focusing on the brief without trying to get carried away. My third spark happened at 1 in the morning after the review session. I was researching codebreaking and mind games, when I saw the mind game that included 3 cups and a little ball. The cups would be swopped around with ball in one of them, the viewer then has to choose one. That was ultimately my 3rd tipping point, to drive my campaign for codebreaking, with mind games."</p> <p>"Researching - I had found that a lot of my initial ideas were very generic, as I found similar existing ideas. Researching into what is existing will help me create unique ideas of my own. Reviewing with other people in class - This, to me, was very important, because other people were able to expand on ideas that I had never thought could go further. Scamping ideas - The few scamps that I had done with different concepts showed me that some ideas would not be portrayed the way that I had imagined."</p>	<p>(J) (SD)</p> <p>(I) (SD)</p> <p>(I)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(SD)</p> <p>(J)</p> <p>(RD)</p> <p>(RD)</p> <p>(J)</p> <p>(A)</p> <p>(J)</p> <p>(SD)</p>

Table 5.5 shows LP3, which was intended to produce interpretation (I), judgment (J), and some summarising description (SD). The students' answers to LP3 would be used for subsequent questions to draw from.

- Most students produced answers that showed combinations of (I), (J), and (SD);
- But some examples included additional categories like abstraction (A) and reproductive description (RD).

Table 5.6 Student responses to LP4

Learning prompt No. 4	Student responses (verbatim)	Reflective category represented in response
<p>How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p>	<p>"I have to focus on my brief and try not to get carried away. By focusing on the brief and furthering concrete ideas, I get a lot further with my concept."</p> <p>"I will reflect on what I have done and improve on what I have done, as well as scamp more concepts and scenarios which will help me clearly define my "big idea" and direction. I will also continue reviewing with others as their opinions may be valid."</p> <p>"Having a clear understanding of whats relevant and if my ideas come across to the consumer effectively is how reading reviews will help me. Creating an idea based on solid research will always be of great use and importance, it ultimately makes or breaks the concept . With good research one can gauge if the concept is actually feasible."</p> <p>"The way in which I capture my photography and the way in which I chose my layout and how I portray it, reviews with Roxi had also helped me a lot in my photography having her there and just giving me some tips on how to capture in certain ways. Group reviews"</p>	<p>(J)</p> <p>(I)</p> <p>(I)</p> <p>(SD) – not a targeted category</p> <p>(A) – not a targeted category</p> <p>(SD) – not a targeted category</p>

The fourth LP was designed to draw on previous answers in order to prompt students to think about their future practice within the brief, targeting reflection categories interpretation (I) and judgment (J).

- Most of the answers were coded as (I) or (J);
- But two students gave answers not targeted, namely summarising description (SD) and abstraction (A).

Table 5.7 Student responses to LP5

Learning prompt No. 5	Student responses (verbatim)	Reflective category represented in response
Do the issues remind you of previous experiences? If so, how?	<p>“Yes because whenever something goes wrong or isn't coming out the way I expect it to come out, I tend to get very despondent. By experiencing this again with this project motivated me more to not let getting despondent result in my final product.”</p> <p>“Yes, when dealing with brands and you haven't researched properly on brand and its image you can find yourself with the obsolete branding and that could taint your whole concept.”</p> <p>“In previous briefs I had not been in review sessions as often so I was not able to get feedback from my lecture and class and knowing now how much it has improved my concept has helped me significantly.”</p>	<p>(J)</p> <p>(I)</p> <p>(I)</p> <p>(SD) – not a targeted category</p>

LP5 was designed to produce answers that were targeted at (I) and (J): the intention was to prompt students to think about previous projects and connect learning from the past to present and future design practice. Table 5.7 shows that most students provided answers that were coded into:

- Interpretation (I) and/or
- Judgment (J), with the exception of;
- One summarising description (SD).

Table 5.8 Student responses to LP6

Learning prompt No. 6	Student responses (verbatim)	Reflective category represented in response
Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?	"Yes! I would definitely make sure that I know who I'm dealing with and how I could represent them as best as I can without going backwards, unless its deliberate."	(A)
	"Yes, I would do more research as well as planning, I would also practice in advance to see how to execute certain things through trial and error."	(A)
	"Keeping a simplified version of the brief at hand while I'm Designing.	(G)
	I also will keep the company's brand in the same area when I'm designing so I can constantly draw reference to it."	(A)
	"I think that more mind mapping and planning is essential as well as researching.	(G)
	I also think that reflecting on my planning is important, to keep ideas and concepts consistent which will help maintain the direction of my concept."	(A)
	"Yes, I am going to prioritize this week and manage my time correctly so that I may work efficiently and try do well in this assignment and future assignments."	(RD) – not a targeted category

The final LP shown in Table 5.8 was the most explicitly connected to critical reflection, prompting students to learn from the current project and abstract (A) the learning to create generalised (G) rules for future practice. Most students answered with:

- Abstraction (A) and/or;
- Generalisation (G), with the exception of one;
- Reproductive Description (RD), not targeted by the learning prompt.

If meeting Ellmers' targets means that students are engaged in critical reflection, then the reflective tasks produced positive results for this study's context. In other words, by successfully using these reflective tasks, the students engaged in what Ellmers believes to be critical reflection.

5.3 Findings of cycle two

The blended learning strategy for critical reflection (BLSCR) was implemented to develop the blended intervention for the second cycle of action research for the study. The strategy guided the researcher-as-lecturer's choices of which activities should occur online and which should occur face-to-face.

Furthermore, the blend was guided by the results of the comparison of findings from the group and individual face-to-face review types. The comparison revealed – among other things – that the group review was more conducive to student reflection through collaborative learning and inquiry, and thus more supportive of the development of confidence, self-awareness, and articulacy in students. This led the researcher to integrate group reviews on the Edmodo class discussion thread.

Students posted their work-in-progress on the discussion thread and provided feedback on the work of their peers. This thread was analysed and showed signs of mutual awareness and support, growing articulation, which indicated an online environment conducive to higher-order learning. Furthermore, the types of interactions that occurred on the discussion thread were comparable to and representative of the kinds of interactions that occurred in the group review of action research cycle one, demonstrating, for example, qualities such as humour and empathy for class-mates. In particular, the findings showed that the highest numbers of student reflections were coded into the judgement, interpretation, and reproductive categories, although abstraction was also present. The judgment and interpretation categories indicate signs of critical reflection. Also, the comments indicated the students' growing ability to apply their reflection to potential future work, and thus showed the possibility of learning transfer. This suggests that the practice of the studio group review is successfully transferrable to an online classroom. Additionally, where the face-to-face group review showed some signs of students lacking confidence and ability, the online discussion thread showed less of this. This may suggest that students feel more comfortable and confident reviewing, and therefore reflecting in this way, or that they have matured or grown in confidence since the recording of the group review.

To further engage students in higher-order learning, the researcher included Ellmers' reflective tasks at structured points within the design process. These tasks were scheduled using the Edmodo calendar application. Students' answers to the reflective questions were mostly in-line with Ellmers' targeted categories of reflection. This suggests that the students successfully used the

reflective tasks to engage in critical reflection. Furthermore, it means that the reflective tasks work well with Ellmers' taxonomy, and appeared to have fitted well into the BLSCR.

These findings were used to guide the focus group discussion of action research cycle three: the evaluation of the blend. In particular, the researcher was interested in hearing students' perception of their reflective learning, how well the blend was managed according to the three Community of Inquiry (CoI) presences, and if they believed that the blend supplemented contact time. The presentation of the focus group analysis and findings are presented in the next chapter, followed by the conclusions for this study.

Chapter 6: cycle three and conclusion – evaluation of the Blended Learning Strategy for Critical Reflection (BLSCR)

6.1 Introduction

At the beginning of the study, the research context of the second-year graphic design studio presented characteristics that are typical of a graphic design higher education. The design studio serves as a space where the lecturer facilitates project-based learning (PjBL), which is widely used in graphic design education (Joubert and Economou 2009; Rowe 2007; Ellmers 2014; Souleles 2011: 76). The studio space is a safe environment where students learn through engaging in professional practice, which is suited to the vocational nature of graphic design education (Souleles 2011:72; Richardson 2015; Becker 2015). The lecturer facilitates the critique of students' work in order that they may learn from the process (Barber 2011; Becker 2015). However, the depth of this critique is limited by the time spent with students.

Before the research inquiry began, contact time with students was limited and the researcher perceived this to have a negative effect on students' capacity to reflect on their design actions. Furthermore, the common practice of project-based learning (PjBL) revealed missed opportunities for students to learn from reflection on the design process itself, rather than placing undue focus on the production of the artefact. To address such missed opportunities, the research adapted Ellmers' problem-based learning (PBL) framework for graphic design learning that features structured reflective learning tasks (2014). The researcher used Ellmers' framework and reflective prompts to introduce instances of structured reflection into the graphic design process in her teaching practice. However, the researcher could not simply add Ellmers' reflective tasks to the already-limited contact time. To address the constraints presented by synchronous studio time, the researcher sought to introduce asynchronous online learning activities for students to engage in reflection outside of contact time. This integration of online learning activities constitutes blended learning. Blended learning in graphic design education has been

researched (Park 2011; Barber 2011; Morris 2012; Zoepke 2013; Sinfield 2013a, 2013b; Souleles 2015), but does not present a common pedagogical model. Therefore the researcher employed iterative cycles of action research to develop a blended learning intervention for her teaching context.

In the broader field of blended learning, the Community of Inquiry (CoI) framework by Garrison, Anderson and Archer (2001) is widely-used to develop virtual learning environments (VLEs). The four steps of practical inquiry represented by the Cognitive Presence of the framework are aligned to Ellmers' PBL framework. This suggested that employing a blend of face-to-face and online learning activities that incorporated structured reflection to resolve a problem would be well suited to graphic design education. Furthermore, by introducing Ellmers' reflective learning tasks, the students stood to benefit from increased critical reflection. This led the researcher to integrate the CoI and Ellmers' PBL framework to develop the blended learning framework (BLF) for graphic design. But before the BLF could be employed, the researcher had to measure students' reflection before intervention.

Thus the first action research cycle served as a baseline measurement of students' critical reflection in the synchronous studio environment. The research activities are described in section 3.5 of chapter three, and the analysis and findings are presented in chapter four. A group review session and a series of individual reviews were recorded, transcribed, and both deductively and interpretively coded to understand the 'what' and the 'why' of student's capacity for reflection. The analysis revealed that students were somewhat engaged in critical reflection, but more importantly, it revealed other factors that had an effect on their ability to critically reflect. More specifically, it showed that students were less engaged in critical reflection in individual reviews. Furthermore, the individual reviews produced lecturer and student interactions that could diminish students' confidence in their design practice. In the group reviews, by contrast, the students appeared more confident and, arguably, produced more critical reflections as a result of the collaborative aspect of the group review. This affected the researcher's second cycle of action research and led her to choose Edmodo, a Web 2.0

style of VLE, with a discussion thread to host asynchronous group reviews of students' work-in-progress.

The second action research cycle is presented in chapter five. This cycle was used to develop and integrate Edmodo for use in a blended intervention, as well as analyse students' online reflection as a result (research activities described in section 3.6 of chapter three). To develop the blend, the researcher applied the blended learning framework (BLF) to develop the blended learning strategy for critical reflection (BLSCR). The BLSCR guided the blended activities and two types of data generation activities for action research cycle two. The two types of data generated were:

The student and lecturer interactions on the discussion thread;

The students' completed reflective tasks.

First, the deductive analysis of the discussion thread revealed the Social, Teaching, and Cognitive presences of the Col, indicating an online environment that is conducive to learning, and in particular, conducive to reflection. It also revealed that students' engagement in the online group review was similar to the face-to-face group review of action research cycle one. Second, the analysis of the students' reflective tasks revealed that students had successfully reflected in a critical manner in line with Ellmers' targeted reflective categories. At this point, the researcher set out to evaluate the effectiveness of the BLSCR by understanding students' perceptions thereof, and comparing them to the findings on their capacity to reflect as a result of the BLSCR.

The third cycle is presented in this chapter and features the focus group evaluation of the students' perceptions of the blend for fostering critical reflection and supplementing contact time. The research activities for this cycle are described in section 3.7 of chapter three. The researcher interpreted three major categories from the voice-recorded focus group:

- Positive perceptions,
- Negative perceptions, and
- Student suggestions.

The following section, 6.2, presents the third action research cycle and its findings.

The subsequent section 6.3 addresses the research the study's research inquiry. In this section, the researcher reflects on the research design, and provides some implications for further research. The chapter ends with section 6.4: the researcher's conclusions drawn from the research inquiry.

6.2 Action research cycle three: analysis of student perceptions of the BLSCR

6.2.1 Overview of cycle

The researcher's third and final action research cycle consisted of a focus group interview with the students. The focus group interview was conducted during studio time.

The researcher as lecturer compiled a series of questions for discussion, to guide the discussion towards assessing overall student perceptions of the blend, its effectiveness in supplementing contact time, the three presences of the Community of Inquiry (CoI), seeking suggestions for the blend, and their perceptions of the reflective learning tasks (see section 3.7 of chapter three). The group review was voice-recorded and transcribed for qualitative analysis through inductive interpretation of codes. Analysis of the focus group interview suggested positive and negative aspects of the blend and its subsequent reflective tasks. Furthermore, students had suggestions for the blend and the reflective tasks. Most importantly, however, it highlighted a contradiction. In action research cycle two students' answers to the reflective tasks indicated that they reflected in line with targeted categories of critical reflection. However, the results from cycle three show that they did not find the reflective tasks to be helpful, considering it as "extra work". This suggests that students may not have valued aspects of the blend because:

- They did not know that they had been learning;
- They didn't know *what* they had learned.

6.2.2 Inductive analysis of the focus group interview

The researcher recorded and transcribed the focus group to analyse students' perceptions of it. Of the thirteen students registered for the class, ten were present, and all ten were research participants.

The focus group interview was semi-structured. The researcher as lecturer has previously discussed her teaching approaches and practices with students, which includes the use of student feedback to improve teaching methods. Therefore, the interview was not entirely foreign to the students. However, the students were aware that the interview related to the researcher's Masters study, which could have had an effect on their answers. Furthermore, the use of a recording device was not typical of previous discussions like this. Therefore students were made aware of the recording device, reminded of the aims of the study, and specifically the aim of recording the session: to understand their views of the blend. They were reminded that the interview would have no impact on their assessment. They were also reminded that the blend was intended for their benefit and would therefore need their input for improvement. In spite of this, some students did appear to choose their words carefully, while others answered honestly.

The studio was set up in the same way that a class group is typically set up for a group review. Tables are arranged with a projector in the centre so that students sit facing each other. The recording device was also placed in the centre of the tables.

The researcher used three semi-structured prompt categories, namely 'Positive', 'Negative', and 'Suggestions'. The main categories were divided into sub-categories. Exemplar excerpts from the transcripts are presented according to the major categories for the sake of brevity. The main categories with their sub-categories are described in Table 6.1 as follows.

Table 6.1 Researcher’s inductive codes for action research cycle three

Main Code Categories	Sub-categories	Description
Positive	Contact time	Extra feedback, more progress between class
	Process	Seeing peers’ work-in-progress, getting feedback to assist with process, planning process
	Reflection	Asynchronous feedback provides extra time
	Articulation	Helps students practice communicating ideas effectively
Negative	Technical	Internet connectivity, app glitches, nested replies, repetition of feedback
	Restrictions	Internet connectivity, text-based communication, effects of poor face-to-face engagement
	Extra	Added to time constraints and pressure
	Participation	Effects of it, lack of it, its effects on data usage
	Lacks benefit	Completed learning tasks to appease stakeholders, students perceive no value, tasks occurred too often
Suggestions	Synchronous online review	Coordinated online review outside of class time
	Alternative platform	Different messaging apps
	Participation	Optional participation, frequency of participation

Each main category is presented in the following sections 6.2.2.1, 6.2.2.2 and 6.2.2.3 respectively (for the complete transcript, please refer to appendix 7, and for coding appendix 8).

6.2.2.1 Positive

The positive category of responses was divided into four sub-categories, namely ‘contact time’, ‘process’, ‘reflection’, and ‘articulation’. These are featured in tables 6.2–6.5 respectively.

Table 6.2 Positive perceptions of the blend: ‘contact time’

Positive Sub-category	Exemplar excerpts
Contact time	<p>“Mark: ... Um, let’s say I do something, like on a day that I wouldn’t see you, and then I can put it on, and then you can look at it and comment on it.” (pg 4)</p> <p>“Roland: Ja, Because, like, pretty much, we’ll like know each other’s concepts from class. I feel like, if we were – if we were confused about something and we need that direction, then we could ask just that direct question. Like, “Hey guys, how does this logo – does this logo work with my, my branding? Does it fit? Is it appropriate?” (pg 6)</p> <p>“Faith: And, also getting feedback on work that you’ve done already. So, obviously if you’ve done some work on Friday, you’ve got to wait until Monday or Tuesday to actually get feedback from you. And, if you’ve made, like, small changes that you just need an opinion about, it’s great to get some other opinions, um, on those changes as opposed to waiting for so long, and then trying to add a whole lot of additional stuff to your work, and then being told that it’s just not working... So it saved a lot of time. Like, I was going in a direction, and a lot of people told that it wasn’t working. So I changed my direction instead of progressing on that, that thing that wasn’t working. Mark: You find yourself going too far in that wrong direction...” (pg 5)</p> <p>“Sydney: I don’t know. Like, I would say it’s a 9. Because, to me it felt like a lot of people’s ideas were shaped by the comments made. <i>If it was put into the comments, then it really helped, and stuff. So I think it was good. Also, you still get personal contact time like you used to, but you’re get extra.</i> Faith: Extra, ja. Sydney: Extra time, which I felt really helped. And also, giving the ideas to the lecturer beforehand, she could prepare and give us better feedback than on-the-spot feedback, I guess.” (pg 4)</p> <p>“Mark: ...Because in class, like, there’s a lot of us, and you need to get through a lot of us. So, if we’re struggling to explain or to understand something, you will thinking about it, and then you have to move to the next person to give them enough time...”. (pg 8)</p>

The students’ responses in table 6.2 suggest that the online classroom does indeed supplement contact time. This also shows that evidence of the Teaching Presence for facilitating the online reviews, and the Cognitive Presence for the learning benefits that the asynchronous review presents. Students suggest that it provides them with the extra opportunity to review their work between studio contact sessions so that more design development can occur as a result. Additionally, Sydney suggested that students’ concepts were shaped by the critique received on the discussion thread. He even went as far as to suggest that it helped the lecturer be better prepared for studio review sessions. Equally, Mark explained that he believed it helped the lecturer’s facilitation of the studio time. He suggested that should the lecturer run out of time, she was able to give further direction online.

Table 6.3 Positive perceptions of the blend: ‘process’

Positive Sub-category	Exemplar excerpts
Process	<p>“Robyn: ...It’s nice having everything online. You can see everyone’s stuff...” (pg 2)</p> <p>“Mary: The time – the... <i>dates</i>, that were on there. So... Lecturer: The calendar? Robyn: Ja... Mary: Ja. I could see, so, that day, I have to have <i>that</i> in class, for that day I have to have <i>that</i> ready for class. Robyn: Ja. So it really helps with time management. Mary: Ja.” (pg 5)</p> <p>“Tamsyn: But the notifications helped a lot, like I was like, I had to this, and so on and so forth.” (pg 6)</p> <p>“Sydney: I also think that a lot of us are guilty of a bit of procrastination. So, this like, Edmodo thing, forced all of us to be much more prepared for lessons. And... Selina: ...helped with time management... for someone that does not have any time management...” (pg 8)</p> <p>“Chrystal: I feel, with Edmodo I got more done. Like, it was * <i>something inaudible</i> * here to bring work to class. And then we would post something on Edmodo. That forced me to, like, further what I already had without bringing it to class. So, with Edmodo I feel like it did help me get more work done than I usually do.” (pg 9)</p> <p>“Mark: Yeah. I feel like – or like Chrystal was saying, like you end up having more material to put in your brief–“ (pg 9)</p>

The sub-category ‘process’ is presented in table 6.3. The process of inquiry is linked to the Cognitive Presence of the Col. This represents students’ perceptions of how the blend positively contributed to their design process. For instance, Robyn believed that seeing the work of her peers benefitted her process. She and Mary also believed that the Edmodo Calendar application (app) helped them to manage the design process better, and Tamsyn added that the notifications received through the app contributed to this. Sydney and Selena suggested that using a VLE helped them to be more prepared for studio session and avoid procrastination. Chrystal and Mark also believed that the VLE made them more prepared for studio time, and Mark even suggested that it helped him produce more design work for his brief.

Table 6.4 Positive perceptions of the blend: 'reflection'

Positive Sub-category	Exemplar excerpts
Reflection	<p>“Mark: I think it helped ... if you weren't understanding something, and then you get it on Edmodo, you get time to like, try think it out for yourself. And then, you try explain it to yourself. And if you still fail, you can write it out – “Okay, this is what I really don't understand” ... with Edmodo, you don't have, like, time to – you don't need to respond, like, on that spot. You have time to think about it.. “ (pg 8)</p> <p>“Sydney: To me, that feels worse with face to face. Lecturer: Yes? So that is... Sydney: I feel bad. * <i>laughs</i> Selina: * <i>laughs</i> Sydney: But on online, it's kind of like, everyone is doing it, so I don't feel too bad doing it– * class laughs Sydney: –'cos a lot of the time– * class laughs Mark: Like trolls... Sydney: –a lot of the time you're like, like, someone shows you something and you're like, “Ah, that's good”. And then, but then afterwards you think, “Wow, you could've changed this and this and this”, and then you feel too bad to go up to them and tell them to change it... Robyn: It's called 'being honest'– Sydney: –I know, but it's just like...it's just difficult... *laughter Sydney: It's called 'being harsh' as well– Roland: –there's a difference– Sydney: –and I don't like that– Roland: –there's a difference between– Faith: –I don't think I would actually tell them in reality, because– Roland: –no, but I'm saying there's a difference between being harsh and, and, and, like, ra–, and like– Sydney: –constructive–“ (p15-16)</p>

'Reflection' is not only an important category for the evaluation of the VLE and for the Cognitive Presence, but also important to this study in general. Table 6.4 presents student perceptions of how the VLE assisted them with reflection-on-action. For instance, Mark said that asynchronous online viewing of the critique gave him the time he needed to think about the critique and better understand it. In the second excerpt, Sydney expressed his feelings about how difficult it is to critique his peers' work-in-progress face-to-face. In contrast, he believed that posting the critique asynchronously online gave him the time to think more about his critique, and to give constructive feedback instead of responding with a platitude.

Table 6.5 Positive perceptions of the blend: ‘articulation’

Positive Sub-category	Exemplar excerpts
Articulation	“Mary: The best learning thing that it did for me is, it’s – I mean, it’s <i>annoying</i> , because you have to sit and <i>think</i> . But the thing that we were speaking about – how you have to think about how you have to explain your concept and how you get it across that everyone can actually understand what you are saying. So, for me, the whole Edmodo... thing was learning <i>that</i> .” (pg 8)

The last sub-category of positive student perceptions is ‘articulation’. While there is only one excerpt for this, it is worthwhile as it supports Pektaş’s (2015) view that online communication through Web 2.0 technologies engages students in the kind of communication that is relevant to industry practice. Certainly, professional graphic design practice requires the designer to be able to articulate the rationales and concepts of their design solutions. In table 6.5, Mary explained how she perceived that learning to articulate her concepts through text-based communication was the most valuable part of the VLE.

6.2.2.2 Negative

The main category of responses that presented negative aspects of the blend was divided into five sub-categories, namely ‘technical’, ‘restrictions’, ‘extra’, ‘participation’, and ‘lacks benefit’, featured in tables 6.6–6.10 respectively.

Table 6.6 Negative perceptions of the blend: ‘technical’

Negative Sub-category	Exemplar excerpts
Technical	<p>“Tamsyn: Like me, I was having problems with my internet. So when I did finally get to * <i>something inaudible</i> * I came to campus and it was like, on the dot, and I never got feedback. So that’s where I didn’t um, didn’t get my – didn’t get any feedback...” (pg 6)</p> <p>“Faith: For me, it really – it helped, to an extent. But there was some... glitches...” (pg 4)</p> <p>“Mark: Ah, and I think what Roland is saying is true. Sometimes, uh, you’re so busy with other things that you might not look at other people’s comments, or other people’s things. Because it’s not really associated with you specifically at that time – even though you’re meant to, like, comment on everyone’s – you might not look. And then it can get repetitive.” (pg 2)</p>

Table 6.6 presents four different types of technical difficulty that students experienced using the VLE. First, Tamsyn explained that she had problems

accessing Edmodo from home due to limited Internet access. This meant that she was not prepared for the studio sessions and did not receive peer and lecturer feedback on her work-in-progress because she was not able to post her work-in-progress. Second, Faith said that there were some glitches, but she didn't get the chance to elaborate on what these were. Third, Mark explained that he was too busy working to spend time reading and replying to his peers' work-in-progress posts. Also, he implied that reading the feedback on his peers' work did not benefit him directly. Therefore, he explained that when he posted critique, it repeated what his peers had already said because he did not read his peers' posts. Mark's response suggests that the amount of replies nested underneath an original work-in-progress post become difficult to follow and read.

Table 6.7 Negative perceptions of the blend: 'restrictions'

Negative Sub-category	Exemplar excerpts
Restrictions	<p>"Mary: Basically, like, internet, um internet. Do you have internet? Do you have enough cap to actually upload things? Is it end of the month? Is your cap running out? <i>*laughs</i> Mark: Yeh, I had that experience with..."(pg 7)</p> <p>"Roland: Like, also, like, going away for a weekend. Then we like, get something at the beginning of the weekend, and you go away to, for example, the South Coast, where there's no internet and stuff like that. And then you get back at the end of the weekend, and you realise that, "Oh no!" – you should've handed this in two days ago, and you're like, "My goodness, if I had internet, it might've been a different story". <i>*laughs</i>" (pg 7)</p> <p>"Sydney:–I had to really think hard to say what I wanted to say in order to get my idea across..." (pg 7)</p> <p>"Roland:...And then, half the time, like, if I was to start explaining my idea in front of everybody, on Mary's project, for example, I feel like Mark or Tamsyn or somebody could hear what <i>I'm</i> saying, and then they could get an idea off that. It's so much easier than they would online. And then they could reiterate what I said, but, obviously, add their input onto it, and make it a lot more effective." (pg 2)</p> <p>"Robyn:...But on a slightly different note, uh, how people blend in class compared to on Edmodo – Edmodo feels a little bit, you know, lacking, of... input. Not input, but... Yes, you can talk about things that you've spoken about in class, but someone sits at a different table, and then, they're not up-to-date with what someone's progressed on. If that makes sense..." (pg 2)</p>

Table 6.7 represents the largest sub-category with a greater number of instances when compared to all the other sub-categories. The first two excerpts represent the restricted internet-connectivity. While students may have access to on-campus wi-fi, their timetables may restrict their free time to engage in asynchronous learning while on campus. Therefore, they believe

that they need Internet access off campus. This presents a potential barrier to participation, as not all students will have reliable Internet access off-campus.

The third and fourth excerpts suggest that students feel that their ability to communicate effectively is restricted by the text-based communication of the VLE. This is interesting to note, as there are two aspects to this perceived problem that are worth discussing. First, research has indicated that text-based communication be supplemented by emoticons/emojis to compensate for non-verbal communication (Phirangee and Hewitt 2014; Garrison, Anderson and Archer 2000: 89). However, the students don't appear to feel this way, despite their age demographic falling well within the range of 'digital natives'. Second, the difficulty in articulating concepts through text-based communication may relate to students' levels' of design experience. In other words, they hadn't had much time to practice text-based communication, nor had they received much in the way of writing guidelines. In either case, this skill is an important requirement for the graphic design industry, and will certainly be required of them for an NQF level 7 bachelor's degree.

The last excerpt featured suggests that some students believe that online critique is restricted by face-to-face class participation. In the excerpt, Robyn suggests that students who don't engage with their peers in class are unable to provide worthwhile critique because they don't have a foundational understanding of the peers' work-in-progress. Whether or not this may be the case, Robyn's comment implied the importance of the integrated blended learning experience. When students engage in both the synchronous and asynchronous learning environments, it benefits their peers.

Table 6.8 Negative perceptions of the blend: ‘extra’

Negative Sub-category	Exemplar excerpts
Extra	<p>Faith: "... But, at the same time, it felt like getting extra homework to do, so it added a whole new element of stress to the whole project that we probably don't need? I don't know..." (pg 1)</p> <p>Mary: "I agree with Faith. That was... My main feeling about Edmodo was that, "Oh! Extra work that I have to do", instead of actually doing what I need to do ... It feels like so much extra time." (pg 1)</p> <p>Mary: "For me, ja, if you had something put online, and you looked at it, and then you got to class, and then that time was spared so that we could immediately start discussing it. But, if in the meantime I've had a different idea, or that has furthered, um, then I have to explain it to you anyway. And then, the Edmodo part felt like..."</p> <p>Roland: -extra-</p> <p>Mary: Extra. Ja, a lot of extra. *laughs nervously" (pg 4)</p> <p>"Faith: Honestly, I felt like it was just extra work to do- * a few agree *</p> <p>Faith: -because you've got all these questions, and you need to fill them out, so you think of things that you've already realised, and try verbalise that. But you've already acted on those things that you've realised. So it just like extra work. * a few agree</p> <p>Robyn: Mmm, and also, you just like try and fill the space-</p> <p>Faith: -ja-" (pg 17)</p>

The first three excerpts of Table 6.8 show how repetitively the word “extra” was used to describe the online learning tasks, including the reflective tasks. Some students felt that the online and reflective tasks added to their time constraints and learning requirements. Furthermore, the fourth and final excerpt featured the discussion of “extra” particularly in regard to the reflective tasks. Further still, Robyn went so far as to say that the tasks were completed in a way that merely “occupied space” in the document. This implies that the students were resistant to critical reflection that is seen to be an extra, new task.

Table 6.9 Negative perceptions of the blend: ‘participation’

Negative Sub-category	Exemplar excerpts
Participation	<p>“Mark: ... Like if you don’t go on Edmodo– Roland: –you get left behind. Mark: –you get left behind. Because, we start from when we get to class, we start from Edmodo and carry on forward. We don’t start from the previous lesson and carry on forward.” (pg 6)</p> <p>“Faith: But also, like, if you’re commenting on someone’s stuff, and you don’t agree with certain parts of their concept, um, you feel like you’re offending that person by like telling them that in front of everyone. So... there’s, there’s that part as well. Lecturer: So let’s compare– Faith:–like you’re, like you’re ‘dissing’ the person, which you obviously don’t want to do, but... Lecturer: Ja. Roland: It’s, the things is, when you’re doing that type of stuff in person, the body language, the emotion, everything in your– * various students agree Faith: –or your tone of voice– * laughter Lecturer: Do you feel like emojis help at all? Roland: Ja, of course, ja, but still, like– Faith: –ja, but sometimes they feel fake– Roland: –like you feel like that’s a sarcastic emoji– Sydney: –ja, like the smiley face– * laughter Roland: –like, you don’t necessarily know what that person is thinking, you don’t get that vibe. * students speaking at the same time in background, agreeing Robyn: That’s why I just stick to one emoji, and that’s the whale * <i>laughs</i> Faith: * <i>laughs</i> Robyn: ‘Cos everyone gets confused. * <i>laughs</i>” (pg 14)</p> <p>“Mark: –it’s hard for me to go through everyone’s. I’d love to go on everyone’s and say, “Yoh guys, this is awesome. And do this, or do that...”. But, if I like, physically can’t, because I’m inclined to comment on everyone’s and then, I don’t have internet left to go do my actual work, then it becomes hard. And now I have to like, not comment at all–” (pg 14)</p>

This sub-category represents the ways online participation – or lack thereof – can have negative effects. First, Mark explained how he felt left behind in face-to-face classes because could not participate in online activities from a lack of Internet access. This supports the integrated nature of the blended approach, but does present problems for the students who are restricted by the factors discussed earlier in Table 6.7. The second excerpt shows an exchange between students who explained how they felt that their online participation was restricted by the lack of non-verbal communication in text-based communication – again, reinforcing the ‘restrictions’ sub-category findings. Finally, Mark explained that his participation was further restricted due to the data required, which would then leave him with no data for engaging in design practice.

Table 6.10 Negative perceptions of the blend: 'lacks benefit'

Negative Sub-category	Exemplar excerpts
Lacks benefit	<p>Mary: "...So that was how I felt: just do it to keep everyone happy." (pg 1)</p> <p>"Faith: –because you've got all these questions, and you need to fill them out, so you think of things that you've already realised, and try verbalise that. But you've already acted on those things that you've realised. So it just like extra work. * a few agree" (pg 17)</p> <p>"Sydney: To me, I felt like I already know, I already know what my problems are. And I'm trying to work on it. So, the review was more just for you than for me. Mary: Mmm, mm, yes. * <i>laughs</i> * others laugh" (pg 18)</p> <p>"Sydney:–it's more like admitting to yourself– Robyn: – it was just, kind of, too often to the point where some of it would have to be repeated in each and every one– Mark: –ja– Robyn: –and there would be no different answers because– Mary: –yes– Robyn: –we wouldn't realise the changes, because it's subtle." (pg 19)</p> <p>"Mary: I would prefer it if we didn't have to do those again. * <i>laughs</i> * class laughs" (pg 18)</p>

The last set of excerpts show that some students perceived the blend – and in particular, the reflective tasks – to lack benefit. In the first excerpt, Mary explained that she only participated in the discussion thread to fit in with her peers and lecturer. The rest of the excerpts suggest that students did not perceive the reflective tasks to hold any benefits. Sydney and Faith believed there was no value in making explicit the things that they already knew. Sydney confessed that he didn't want to admit his mistakes to himself. In the second-to-last excerpt, Robyn suggests that the reflective tasks occurred too often to present new revelations from which to learn. And finally, Mary commented that she would not like to complete the reflective tasks again, and the class responded by laughing – most likely in agreement. These perceptions are particularly interesting, because the researcher found that the students' answers to the reflective learning tasks showed that they had engaged in critical reflection in ways that aligned to Ellmers' targeted levels of cognition. This suggests that students were not aware that they were actually engaged in a learning activity, perhaps because they were not aware of what they were learning from it.

6.2.2.1 Student suggestions

The main category of responses that presented student suggestions for the blend was divided into three sub-categories, namely 'synchronous online review', 'alternative platform', and 'participation', discussed in that order in tables 6.11–6.13.

Table 6.11 Student suggestions for the blend: 'synchronous online review'

Suggestion Sub-category	Exemplar excerpts
Synchronous online review	"Sydney: I think, if we had more time, if we had an allotted time to actually go on Edmodo – all of us – at the same time, we'd get a much better and broader sense, and responses. Ja. Because, at the moment – we were like, doing every two hours. Maybe there'd like, pop up a comment, or something like that. And if we all did it at the same time I think we would have gotten a much better–" (pg 3)

Sydney's suggestion in Table 6.11 is to make the online reviews synchronous. He was interrupted, but he was beginning to explain that the discussion thread may make more sense if students and lecturer reviewed online at set times. While this may be beneficial, it may prove difficult to co-ordinate everyone after hours.

Table 6.12 Student suggestions for the blend: 'alternative platform'

Suggestion Sub-category	Exemplar excerpts
Alternative platform	<p>"Sydney: Ja, maybe, I think it's more Edmodo being the problem than integrated learning. Maybe if we had a better platform to do it in, which would be more simpler...I know Edmodo is only like..." (pg 3)</p> <p>"Sydney: But like, not simple, like...maybe it's because I did it on mobile, so I had to scroll. Maybe if I did it on the computer it would have been better." (pg 3)</p> <p>"Mary: Ja, we do do that on our Whatsapp group. * students agree Mark: Ja, exactly. So like, I was thinking, if it was more like the Whatsapp group, where you don't feel like you missed out if you don't go on Edmodo. Like if you don't go on Edmodo– Roland: –you get left behind–" (pg 6)</p>

In the set of suggestions of Table 6.12, the students offer alternative ideas for hosting the online aspect of the blend. Sydney believed that the Edmodo platform was to blame for complicating communication. Additionally, he mentioned that the experience differed when he used the mobile Edmodo app, versus the desktop app. While the Edmodo website offers the same

capabilities if accessed via a mobile phone or a desktop computer, the visual layout of the website differs for platform optimization – this is called ‘responsive design’ (Smashing 2017). This is good web design practice, but the UX (user-experience) of the mobile version appears to condense the online communication too much, making it difficult to distinguish between original posts and nested replies. Equally, Mary and Mark believed that the online experience would be improved by using a platform like WhatsApp – a free mobile instant messaging app. WhatsApp is one of the most used messaging apps in the world, with roughly 1200 million active monthly users as at January 2017 (Vega 2016; Statista.com 2017). These statistics suggest that it would be easy for students to use the app for reviewing work-in-progress, but the students’ points about data usage would be negated as WhatsApp does not optimise file uploads in the same way that Edmodo does. Furthermore, WhatsApp is generally used for informal, social communication. This may lead to students getting distracted rather than engaging fully in learning, as was the case with previous studies that used other social media for education (Schadewitz and Zamenopoulos 2009; Souleles 2012b, 2012c; Sinfield 2013b; Pektaş and Gürel 2014).

Table 6.13 Student suggestions for the blend: ‘participation’

Suggestion Sub-category	Exemplar excerpts
Participation	<p>“Mary: ... So, if I had a choice, and not “Okay, we <i>have</i> to use this”, but you can choose if it helps you, then it will be great.” (pg 5)</p> <p>“Sydney: I think, once a term it would be, like, beneficial if you reflect on you past work, maybe. But... Lecturer: Okay. * a few agree Sydney: But maybe not as often. Mark: Per brief, ja... Lecturer: So maybe– Roland: –Can I tell you, if I was to reflect now on the projects that I did in the first term, I would be absolutely like... I’m shocked. Like, if I look back now – we’re doing our portfolio now, I had to look back and choose five of each – I’m apalled by some of the stuff, by the decisions I made, and stuff like that. Like, I’m shocked. And I reckon like, if we were to do, like, maybe like, a term– Sydney: –ja– Roland: –or termly, like– Mary: – yes– Roland: – then, then we could reflect on, like, our progress of that term, and how we’ve actually bettered ourself, or something like that. Mary: Yeh. Roland: Because like I know for a fact that I was like, ooo... * <i>laughs</i> Mary: Ja. Roland: Making bad decisions... Lecturer: So, too often to get enough hindsight to see development? * a few agree” (p18)</p>

The final group of suggestions in Table 6.13 make suggestions for the way participation could occur. Mary suggested that the learning experience would be improved if participation were optional, not mandatory and linked to formative assessment. This suggests the student believes she may not need the interaction, but without participation, the Social presence of the Col is unfulfilled. In the second excerpt, the students exchange their points of view about the reflective tasks. Sydney suggested that the reflective tasks occur less often. Equally, Roland suggested that it maybe more beneficial to reflect after the design process is complete, as this practice had proven helpful for him when he was working on his portfolio of work for another subject. The lecturer clarified the exchange by asking if they believed that the reflective tasks occurred too often to get enough hindsight in order for them to reflect, to which a few agreed. These points made the researcher consider if her selection of Ellmers’ first reflective task, as opposed to the second one conducted at the end of the design process, may have resolved the students’ frustrations. The researcher had used the first reflective task as Ellmers intended: integrated into the work-in-progress phases of the design process. When the researcher developed the BLF in chapter two, Ellmers’ second task

did not align to the steps of practical inquiry. Because of this, and for reasons explained in section 3.6.2 of chapter three, the researcher selected the first reflective task instead. This suggests that future blended learning would benefit from testing the use of Ellmers' second reflective task. Alternatively, introducing his first task at the end of the design process rather than during work-in-progress could be tested.

6.2.2.4 Focus Group Results

The overall results of the focus group discussion revealed students' views that the blended learning intervention had worthwhile aspects, but needed to be adapted. Students felt that the VLE was well managed but needed to address the following:

- The VLE should require fewer reflective tasks;
- Reflective tasks required in the VLE should occur less often;
- VLE reflective tasks did not help with their design ability;
- Reflective tasks prompted in the VLE had to be rushed.

These focus group results were in stark contradiction of the evidence of reflective capacity shown in the analysis of data in chapter five in section 5.2.3. To briefly return to this evidence (which is more fully given in appendices 5 and 6), students showed – at two separate points in the process of the design work for a particular brief – their ability to provide:

- **Generalisation:** a generalised observation, explanation or assumption about their design actions;
- **Summarising description:** an overview of their design actions that lacks detail;
- **Reproductive description:** a report of their particular design actions;
- **Judgment:** a personal claim of value, or personal feelings about their own work;
- **Interpretation:** suggestions of new design possibilities or actions within or beyond the brief (*shows critical reflection*);

- **Abstraction:** a generalised rule of thumb for current brief and beyond (*shows critical reflection*).

These results show that the same students' reflections aligned to Ellmers' targeted categories of cognition, given in table 5.2, section 5.3.2 in chapter five.

6.3 Conclusions and Discussion

Several important implications may be drawn from the contradictory findings between action research cycles two and three. These implications are considered to be beneficial in terms of the researcher's ongoing pedagogical practice. There is also progress toward the longer-term objectives of the study, first articulated in chapter one:

1. To supplement limited contact time with graphic design students by integrating a Virtual Learning Environment (VLE) for blended learning;
2. To improve students' ability to critically reflect on their design process;
3. To contribute to research on blended learning pedagogy for graphic design.

The first implication of the contradictory results mentioned above is that students may need to "learn to learn". Caruth (2014: 1) suggests that higher education needs to address learning differently – a move away from erroneously teaching through pedagogy, and instead teach through androgogy:

"Students tend to behave dependently when they are in a structured, pedagogical educational setting. This dependent behavior may be because these learners do not know how to learn, they only know how to be taught. In pedagogy, the instructor is in charge and held entirely responsible for all learning: what is to be taught, how it is to be taught, when it is to be taught, how it is to be measured, etc. Adult students need to be taught how to learn in order to become life-long,

autonomous learners. Research demonstrates that adult students being taught andragogically become engaged in the learning process. They are ready for learning, learn more, experience more meaningful learning, and enjoy learning.” (Caruth 2014: 1)

This may go some way toward explaining why students felt that they had not learned to reflect on their design work. To begin with, students may not have reached the stage of taking responsibility for their own learning. A belief that the lecturer is the source of learning may then prevail. This would undermine students’ belief in their own critical thoughts about their design practice.

Action research cycle one found that students reflected more critically in a collaborative group review support the importance of de-centering the lecturer. In this cycle, the lecturer was less of a “knowledge giver” than in the individual review sessions. Therefore, going forward, the researcher as lecturer should consider a move away from individual reviews, toward collaborative inquiry through group reviews. This is likely to not only improve critical reflection, but also the blend of learning, and overall learning.

Research literature supports the relevance of collaboration in learning (Lowyck and Pöysä 2001; Poggenpohl 2009a; Tsai 2010). Collaboration in design education and industry is also recurring theme – this can be seen in Heller’s (2015) edited collection of essays from a variety of noteworthy design educators and authors.

Collaboration in the design industry is key – not only intra- and interdisciplinary collaboration between designers, but also between the designers and the users/audience (McDonald 2006; Poggenpohl 2009b). Explaining the relevance of collaboration in design, Poggenpohl (2009b: 18-20) aptly addresses the researcher’s personal motivation to understand the theory behind graphic design learning as being more than mere intuition:

“This brings us to human-centeredness. ... The intensity of interaction between individuals with diverse intellectual perspectives brings both

creativity and interpersonal strife as they collaboratively grapple with a problem, its solution, and practical development. Beneath goodwill and team spirit are the disciplines with their different epistemologies and ontologies. What constitutes legitimate knowledge or process can become an issue that supports or diminishes various disciplinary contributions. It is in this context that design's shortcomings are revealed and what may be valuable design contributions are called into question for lack of research, inability to argue for method, or the fairly pervasive idea that design is based on intuition alone—the designer awaits the “big idea.””

The second implication of the contradiction between action research cycle two and three is that there is a need for the lecturer to make explicit to students the case for learning from reflection in design. The results of cycle two show how students were able to extend their capacity for critical reflection when given reflective prompts. This indicates that the lecturer should also make clear the importance of reflection in the design industry. The ico-D manifesto stipulates that design educators should “nurture a self-reflective attitude” in their students (2011: 28). Reflective learning should then be integrated in course materials and assessment criteria.

Action research cycle three produced student suggestions for improving blended learning that need to be considered with regard to course materials and assessment. While some suggestions – like a move to WhatsApp – may not be feasible, other suggestions are worth investigating. For instance, students suggested that the VLE was better used for resource sharing. As another course design consideration, formative peer feedback through group online review participation might be more gradually introduced over time.

The third implication of the contradiction between action research cycle two and action research cycle three is that of the tension between product and process in learning (Grundy, 1987). Design students tend to value the product of their design work, the finished design, over the process that has led

to this product. Students need to develop the metacognitive strategy of assessing their design process, rather than their design product.

6.4 Reflections on the study

It is worth considering the research design of this study in terms of its validity. The validity concern addressed here is one of the internal coherence of this study. In other words, how do reasoning processes relate to the study's research design, and how does the research design support argument? According to Gaede (2004:13) this is a question of 'fit'. Gaede (2004:13) gives a definition of this particular type of validity as:

“...an epistemic criterion that applies to the entire research process and refers to those strategies of legitimising knowledge that rest on the quality of fit between observations, facts or data and the conclusions based on such observations, facts or data.”

Adopting this validity definition means that a study's motivation, significance and aims should be considered as part of the overall research design logic.

The validity of this research inquiry then rests at least in part on the connections between cycles of action research in terms of the interconnectedness of the cycles.

Cycle one produced rich results because both deductive and inductive data generation and analysis were used. Ellmers' reflective categories were used to understand the 'what' of students' capacity for critical reflection. His categories worked exceptionally well for deductive analysis and produced penetrating heuristics for gauging reflective capacity. But the 'what' of student reflection on its own was not enough. It was only through inductive analysis of student and lecturer reflective interactions that the 'why' of student reflection was established, qualifying the deductive 'what'.

Cycle two applied the findings discussed above – the 'what' and 'why' of students' capacity for critical reflection, and the effects of the lecturer's interaction on students' capacity for critical reflection – along with the

theoretical blended learning framework (BLF) to develop the blended learning intervention. Analysis of cycle two provided a 'what' for students' capacity for reflection: the reflection online was similar to that of the collaborative face-to-face group reviews of action research cycle one, but also showed signs of improved reflective capacity. The lecturer-researcher, led by the results of cycle one, facilitated the online discussion thread in a way that aimed to affirm and encouraged students to engage and fostered their critical reflection. The link research link between action research cycles one and two was then fruitful.

Cycle two, however, was less connected to cycle three in that cycle three evidently did not fully reflect the impact of the cycle two blended learning intervention. Cycle three might then have taken the alternative form of a workshop where the researcher engaged students in their own reflections. This is however a hindsight that would need action research results beyond cycle three for implementation.

On the whole however the study has afforded the researcher rich reflection on her own teaching practice, and forward plans for enhanced teaching and learning practice. These teaching and learning benefits contribute to the pursuit of lifelong learning.

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APPENDICES

An evaluation of blended learning
for critical reflection in graphic design higher education

A dissertation by

Chantelle Warburton

Student number: 20400336

Submitted in fulfilment of the requirements for the
Master of Applied Arts in Graphic Design

Department of Visual Communication Design

Faculty of Arts and Design

Durban University of Technology

Supervisor: Piers Carey

Co-Supervisor: Dr Philipa Kethro

August 2017

Group Review: 28 April 2016

Present: Mary, Robyn, Mark, Faith, Sydney, Roland, Chrystal, Selena, Tamsyn

Absent and not part of study: Arthur, Gill

Present, but no longer participating in the study (dialogue will not be analysed): Andy, Jack

GENERALISATION (G)	JUDGEMENT (J)	SUMMARIZING DESCRIPTION (SD)	REPRODUCTIVE DESCRIPTION (RD)	ABSTRACTION (A)	INTERPRETATION (I)
<ul style="list-style-type: none"> • Current brief • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Current brief • Explanation of critical incident • Personal judgement of value 	<ul style="list-style-type: none"> • Current brief • Generalization • Description lacks critical thinking 	<ul style="list-style-type: none"> • Current brief • Description lacks critical thinking 	<ul style="list-style-type: none"> • Future practice • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Future practice • Explanation of a critical incident • Suggesting change in practice

A priori coding: codes that are developed during the analysis

My Reflections	Transcript	Codes
<p>No explanation for concept choice.</p> <p>Student is projecting artwork: two mood boards for each brand. She differentiates between the two brand personalities, but doesn't justify her judgments.</p> <p>Lecturer notices the gaps of Mary's explanation: the assumption that her peers are familiar with her brands.</p> <p>Personal judgement not supported by fact.</p>	<p>Lecturer: Okay! So this is our AT group session from Thursday 28th of April, so who is going to go first? And you're welcome to show me your work in the design illustrator or whatever you're working in, it doesn't have to be like an exported presentation, it's just like showing this work.</p> <p>Mary: Okay so first of all, I haven't done any designs yet but I have a full concept and I have done a lot of research. Okay so my concept is this: Whose friend would you rather be? Okay so I am placing my two brands against each other as people with personalities and then the point system goes to voting whose friend would you rather be, in other words, who do you relate to more. Who seems funner or anything like that. Okay so my one brand is Chanel, so this is basically what she would look like, it's this type of woman or style, very classy and then I changed my second one to H&M, I don't think anyone else had it because these two personalities seem totally different to me. So if you looked at the Chanel one, it's very classy, smooth, simple. Whereas this seems more fun, more hipster, sort of personality. So that the two different personalities aren't the same when you are comparing them with the point system. I just thought that would be more interesting...</p> <p>Lecturer: Let's check quick, does everyone know who H&M is?</p> <p>Mostly male students: No.</p> <p>Lecturer: Okay the guys don't know, but the girls do, that's all cool.</p> <p>Mary: Okay so my point system will start with my first sub-heading: Outward appearance, because when you meet someone that's usually what you look at first, what you see</p>	<p>(SD)</p> <p>(RD)</p> <p>(J)</p> <p>(J)</p>

<p>Descriptive</p> <p>Lacks critical thinking or explanation.</p> <p>Makes judgement but offers no rationale for why it's a 'solid concept', or why it's better than the brands are less similar.</p> <p>Not explaining why it's problematic if the two brands are similar.</p> <p>Tells us about choices but no rationale</p> <p>Offering ideas for future practice</p> <p>"visual-" and "verbal language": trying to reinforce use of terminology that they've just started learning</p> <p>Lists categories but no explanation of them</p>	<p>with your eyes. So that will be the colour, logo type of media where they are seen. And then the second sub-heading is: Easy on the ears, so the name, their vocabulary, how do they talk, what words do they use. And then the next one is: Beneath the surface, so then you get to know someone more after time and then get to know their values and their true personality. And then after that is digging deeper so what is their unique selling points and what is it that makes them different, unique, different to all the other people you know and what sixth sense do you have about them. So how do they make you feel. So that's how I am going to approach this.</p> <p>Lecturer: Give us your headings again that you are looking at. You don't have to describe them, just tell us what those headings are again.</p> <p>Mary: 'Outward appearance', 'easy on the ears', 'beneath the surface', 'digging deeper'.</p> <p>Lecturer: Okay, what do you guys think? Especially the girls who know these brands. Talk to me if you know these brands.</p> <p>Robyn: I think it's a really solid concept and also that she changed her second brand to one that is not as similar to the first one.</p> <p>Mary: Yes, because it was Hermes and when I researched that, Hermes and Chanel were basically the same person.</p> <p>Lecturer: What else? What type of visual direction are you thinking of taking? Like, have you done visual research on what this could look like?</p> <p>Mary: Not really but I have an idea of keeping it fun, almost like a dating game, you know how you present two people and then it's like "Oh, this one this and this and this one is that and that." "Which would you rather hang out with today?" or something like that.</p> <p>Robyn: Just give us an idea. If you think about it and you're creating personalities out of them. Couldn't you maybe use like basic school girl sort of writing... And the note books and all that.</p> <p>Mary: *Agrees on it being an idea</p> <p>Lecturer: And if we are going to talk about that as the visual language, just go through your verbal language of your headings and your topics that you are talking about again.</p> <p>Mary: So the verbal ones were 'name' and 'vocabulary'.</p> <p>Lecturer: But tell me all the ones again.</p> <p>Mary: Okay so I am going to go to 'colour', to 'logo', to 'type' and 'media'.</p>	<p>(RD)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(I)</p> <p>Professional discourse</p> <p>(RD)</p>
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<p>Tells us about choices but no rationale</p> <p>Tries to get students to apply knowledge of appropriate 'verbal language' for branding.</p> <p>This is her chosen heading</p> <p>In a way this is a judgement: his own thoughts, but no rationale. But is offering a solution, therefore interpretation too</p> <p>Lecturer is not clearly articulating thoughts. Confusing students?</p> <p>Has to prompt students to think of alternatives – not coming easily to them yet.</p> <p>Lots of judgements but no explanation.</p>	<p>Lecturer: No, remember you had different topics that you wanted to compare them to.</p> <p>Mary: Oh, the sub-headings?</p> <p>Lecturer: Yes, those sub-headings. So think of the language you used for your headings.</p> <p>Mary: Oh, it's like very casual, simple, easy on the ears...</p> <p>Lecturer: Does it sound like picking a friend? It's still very casual so I think it's definitely better than like 'brand positioning'. But do you think you could maybe make it relate more to the – if we are talking school girl visually, what kind of verbal language would school girls use if they were talking about those things? So take one of your headings and let's discuss what other words could it be.</p> <p>Mary: 'Outward appearance'?</p> <p>Lecturer: Okay, so what would a school girl say about the way someone looks?</p> <p>Mark: 'Hot and not'.</p> <p>Lecturer, agrees with Mark: So do you get what I am saying? So the visual – the verbal language – of what this presentation is going to be and we go into the concept of how we are going to compare them is like "who would you rather be friends with", can come out in the verbal language you use as well. So I would say maybe look at the sub-headings that you are going through and use the kind of language that a school girl would use for the headings. And then underneath that, if you want to do proper marketing speak and say like, "Well, brand positioning is this, and so on..." – that's fine, but there is still that overarching concept of a school girl.</p> <p>What do you guys think when you think of school girl? Okay, so you say 'handwritten notebooks' – what else are you guys thinking?</p> <p>Faith: Lots of pink.</p> <p>Robyn: Bling. Pink washi tape.</p> <p>Mary: Almost like a scrap book sort of thing. A book where I stick stuff in like my sweet I ate today, the wrapper and stuff like that.</p> <p>Lecturer, referring to student responses: Okay, so what I think you need to do next is work on putting together a visual moodboard of what this is going to look like. Have any of you thought of how you are going to present this, like what are some of the ideas some of you have?</p> <p>Faith: Like a gameshow.</p> <p>Lecturer: Okay, you've got the gameshow idea...What have you thought about Mary?</p>	<p>(J)</p> <p>Brainstorming</p> <p>Brainstorming</p> <p>(J) and (I)</p> <p>Brainstorming</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>General Direction</p> <p>(RD)</p> <p>Brainstorming</p>
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<p>Taking one students' actions and using them as a model for discussion</p> <p>Talking about future practice, but no rationale provided...</p> <p>No explanation...</p> <p>No explanation...</p> <p>'table' as in, table that students sit at during class or lunch break.</p> <p>No qualifying rationale...</p> <p>Offers judgement on Sydney's suggestion, and offers new suggestion with no explanation</p> <p>No explanation...</p> <p>No explanation...</p> <p>No explanation...</p> <p>No explanation...</p> <p>No explanation...</p> <p>No qualifying rationale...</p> <p>No qualifying rationale...</p>	<p>Mary: I actually haven't thought much about it but I want to keep the two separate, so this is this personality in this category, here is this personality is this category and then choose from there so I don't know how I am going to do that yet.</p> <p>Lecturer: Let's take the visual aspect a step forward. So if we are talking about personality types from school, and the girls are going to get this more than the guys, what kind of girl personality would Chanel be, what words would you describe her to be if she was at school and what words...</p> <p>Mark: 'Smokin' chick'.</p> <p>Robyn: Like you would describe her as 'Chanel'.</p> <p>Sydney: Why don't you make a form of tables? You've got the 'cool kids' table and all those different types of tables and you could do it as something like that.</p> <p>Robyn: No, you don't want to think about the genres of the school kids, you want to think about girl cliques and all of that stuff.</p> <p>Lecturer: Okay, so like who would Chanel be, like if we are talking American Rom-com it would be like, is Chanel the cheerleader?</p> <p>Mary: No.</p> <p>Lecturer: Who is she? Is she the preppy rich kid?</p> <p>Many students: Yes.</p> <p>Mark: Her dad, like, owns a Lamborghini.</p> <p>Lecturer: Okay.</p> <p>Mary: And she arrives to school in a helicopter.</p> <p>Mary: Maybe I could be like, these are the two new girls in school, and then these are the two new girls arriving at school and then all the little cliques are there, like checking them out, choosing which one they are going to approach.</p> <p>Faith: Have you watched the movie, 'Mean Girls'?</p> <p>Mary: Yes</p> <p>Faith: She would be the mean girl.</p> <p>Mary: Chanel? (laughs)</p> <p>Lecturer: But that's good because if you start making these connections with actual people. Because remember we are talking about 'brand positioning'—</p> <p>Mary: —Yes—</p>	<p>(I) or (RD)?</p> <p>(J)</p> <p>(RD)</p> <p>(J) and (I)</p> <p>Brainstorming</p> <p>(J)</p> <p>Brainstorming</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(I)</p> <p>(J)</p> <p>Professional discourse</p>
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<p>No qualifying rationale...</p> <p>No qualifying rationale...</p> <p>No qualifying rationale...</p> <p>No qualifying rationale...</p> <p>No qualifying rationale...</p> <p>No qualifying rationale...</p>	<p>Lecturer: –and ‘brand personality’ you think about an actual person and your brand can be that person. So this is sounding like it’s going to work out really well if we make the two brands like actual people and like who would they be. And then they will look different won’t they?</p> <p>Mary: Yes</p> <p>Lecturer: Because if you are talking about the ‘mean girl’, ‘preppy rich kid’ – what are the kinds of visual aesthetic that you would associate with her. Versus who is the H&M girl?</p> <p>Mary: I would associate her with the cheerleader, like you said. And she is also popular, but she is...</p> <p>Faith: She’s a bit more down-to-earth.</p> <p>Mary: Ja, a bit more down-to-earth. A bit more fun, maybe. So more laid back.</p> <p>Sydney: She is like the class GP, everyone likes her.</p> <p>Faith: More approachable.</p> <p>Mary: Ja.</p> <p>Lecturer: So now, turn those two into their own styles that you can use to support the slides that you have. So like you see elements of each on your slides. It doesn’t have to be that you recreate a brand new slide every time you compare them.</p> <p>Mary: Ja.</p> <p>Lecturer: It can be a template for one brand and a template for the other brand.</p> <p>Mary: Okay...</p> <p>Lecturer: You might be able to incorporate the prices to say like if we are talking about... Just give me one of the sub-headings again.</p> <p>Mary: Let’s take, ‘beneath the surface’.</p> <p>Lecturer: So we could also say that’s also about how it looks or what was that about?</p> <p>Mary: That’s more where you get into their values and their personality.</p> <p>Lecturer: Okay, so we can talk about, well actually ‘beneath the surface’ still works, then. You can come up with like one icon that represents the ‘beneath the surface’ category.</p> <p>Mary: As an icon?</p> <p>Lecturer: Yes, and you’re still looking at Chanel and her</p>	<p>Content</p> <p>Brainstorming</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>General Direction</p> <p>General Direction</p> <p>Specific direction</p> <p>(RD)</p> <p>Specific direction</p>
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<p>Specific, but articulation is vague?</p>	<p>slide and what-she-looks-like point about her.</p> <p>Mary: Ja.</p> <p>Lecturer: And then you see the H&M side, and her things and what she looks like but you've now got the icon that you're analyzing.</p>	<p>Specific direction</p>
<p>No longer participating...</p>	<p>Mary: Ja.</p> <p>Lecturer: And then on the next category, you have a new icon. Does that make sense?</p> <p>Mary: Yes.</p> <p>Lecturer: Are you guys all understanding what I'm saying? Because a lot of stuff I am telling one person I might just say, "Like I told Meretha, do that", and so, just make sure you're remembering. Okay, does that help?</p> <p>Mary: Yes, thanks!</p> <p>Lecturer: Are there any other thoughts?</p>	<p>Specific direction</p>
<p>Trying to get students to qualify design decisions with visual research</p>	<p>Andy: So what addition to using notes as a guideline. The way it's also, like, our perception, obviously... it's a lot of our opinion?</p> <p>Lecturer: Try not to make it your personal opinion because it needs to be something that most people can agree on. So like most people get it when we said Chanel and said 'the preppy school girl', most of them said 'yes. Try and find visual research that supports what you are saying. If we say that she is the preppy school girl and we go and find visual research of Chanel advertising that really supports that, we know that we are on the right track. Okay?</p> <p>Andy: Okay.</p> <p>Lecturer: Any other thoughts for Mary, any ideas? Okay, then who is next?..... C'mon guys, that wasn't so scary...</p>	<p>content</p>
<p>Sense of relief?</p> <p>Reluctant to review... Passes the baton on</p>	<p>Mary: It was actually very helpful.</p> <p>Mark: It's helpful... but you can go, man. Yeah dog, now it's yours...</p> <p>Roland: this is the only way it's gonna happen...</p> <p>Mark: I am not gonna do that...</p> <p>Lecturer: C'mon, guys...</p> <p>Mark: I'm not even wearing my jacket today.</p>	<p>Lacking confidence</p>
<p>Students reluctant to go next, so lecturer suggests a</p>	<p>Lecturer: Okay, then I'm going to go around the table... Chrystal?</p>	

14:10	(student sets up computer)	
Student is flicking through artwork on projector	<p>Chrystal: So the two brands that I chose was Prada and Chanel. I chose them because they are similar and it makes the person harder to choose between the two. So, um, I just started with a couple slides, just playing around and I at first was going to do a questionnaire to see who has the best personality and then you choose either Prada or Chanel. But then, I am really struggling to find, like, a point system to go with it, because just asking questions and then you choosing one seems a bit boring for me.</p>	<p>(RD) (J) (RD) Limited ability (J)</p>
Refers to work being projected	<p>Lecturer: Now what you have done there, you've created an interactive PDF right? When you click on it, does it do something?</p>	
Positive reinforcement	<p>Chrystal: I was planning to... um, when you click on it just adds up the score on which one you choose so, like, if you chose Chanel, you would get one for Chanel. But then I am struggling with that too. But, I am trying to make that work.</p>	<p>(RD) Limited ability</p>
	<p>Lecturer: That would be really cool if you could try that. I think that would be a very nice use of an interactive PDF. Okay, let's talk about it, what do you think. So Chrystal says these two brands are really similar. She wants to make it like a point system, but what do you think can work? If there are two things that you are choosing between, that are really similar – think of a drink, food or something that you want to – , that you can't decide between – how do you choose between it?</p>	<p>Encouragement Brainstorming</p>
No rationale...	<p>Robyn: Maybe you should, I know it might not be along those lines, but, with your questions like 'best logo', that's very, like, it's very vague. So you could say 'best logo in aspects of...', like in the typeface...</p>	<p>(J) (I)</p>
	<p>Lecturer: And look at specific categories, ja. I think that's good.</p> <p>Mark: Uhhhh...</p>	<p>Encouragement</p>
	<p>Mary: I think with two very similar things, it often also comes down to, um, how long have they been in the game. So, if I am loyal to one because I have used it since way back when – take Chanel is my one that I am loyal to: I have always bought Chanel and I have always been happy with them – even though Prada might look similar or has the same value, I would never go to Prada because I am a Chanel girl, I like Chanel and I am loyal to them. So maybe...</p>	<p>(J)</p>
Agrees with student	<p>Lecturer: So then, maybe it's about digging deep also not just the surface level stuff of what they looks like, but going down to their brand values to go, like, really deep to find out.</p>	<p>General direction</p>
	<p>Chrystal: They are the same, but then they have different stories of how they...(trails off)</p>	<p>(J)</p>
	<p>Lecturer: And one might resonate with a person choosing,</p>	

<p>No rationale</p> <p>No rationale</p> <p>No rationale</p> <p>Refers to errors he made in previous brief</p> <p>Judgement accompanied by</p>	<p>more than the other one. Any other thoughts? What do you guys think about the interactive PDF?</p> <p>Mark: I think it's nice, yeh...</p> <p>Sydney: I think if you had something, if you could make the names, like, funny in a sort of way, like if you had 'Prada', and then 'Nada'. If Prada lost on that one it could be, like, 'Nada', and then you could think 'Chanel', 'Chanut' – I don't know.</p> <p>*Class laughs</p> <p>Mary: That's a good one!</p> <p>Lecturer: I think that's cool – we all laughed, so, it's good–</p> <p>Robyn: –that's a good–</p> <p>Lecturer: –we all laughed, so...</p> <p>Mary: 'Prada or Nada', 'Chanel, Chanut'...</p> <p>*Class laughs</p> <p>Sydney: And then when you click, the name comes up and then you see which one won.</p> <p>Lecturer: Um... what else? So what do you think of the interaction itself? So you hover over the side that you want to pick and you've got a dark overlay.</p> <p>Mark: I think it works so well...</p> <p>Lecturer: But why? Why...</p> <p>Mark: Because it goes well with the aesthetic of the actual, um... brands that she is working with so it doesn't feel out of place. It's very classy – what she has made – and the products she is talking about are classy. It's not like, um, a cheesy.</p> <p>Roland: It's not like me with rugby, and...</p> <p>Mary: And that black little sheet makes me think of the thin paper you get in the box where you dress or something was folded up in.</p> <p>Lecturer: That's what I want to hear. How do those visual things – because everything you are saying is spot on – but what are the visual things that make you feel that way? So that black shape with the low opacity is feeling – so, to Mary, it's reminding her of, like, really nice tissue paper that you are going to get your clothes wrapped up in.</p> <p>Mary (laughs a lot)</p> <p>Sydney: I also think it would be more effective if it just went over, like, the, the pictures itself that it's describing the thing.</p>	<p>Brainstorm</p> <p>(I)</p> <p>(J)</p> <p>Encouragement</p> <p>(I)</p> <p>Brainstorm</p> <p>(J)</p> <p>Prompts critical thinking</p> <p>(J)</p> <p>Lacking confidence</p> <p>Encouragement & Prompts critical thinking</p> <p>(J) and (I)</p>
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<p>interpretation</p> <p>Referring to the typeface</p> <p>Generalised rule of thumb, but doesn't link to future practice</p> <p>No rationale...</p> <p>No rationale...</p>	<p>Because at the moment its covering the logo and it's kinda after the heading, and it's kind of, like, kind of forgetting the question maybe. So if you could minimize it just so it, like, just goes over the product itself, it could reinforce Mary's, like, visual thing as well.</p> <p>Lecturer: And typeface selection?</p> <p>Robyn: Very good.</p> <p>Lecturer: Why is it appropriate?</p> <p>Mark: Because it's neither. It's not Prada or Chanel, but it's both in the sense that it's still classy.</p> <p>Lecturer: Why is it classy?</p> <p>Mark: Because-</p> <p>Faith (interrupts): -And also because that typeface selection is usually linked to fashion.</p> <p>Lecturer: But why?</p> <p>Mary: Because it's the modern one</p> <p>Mark: Because of the thick and thin</p> <p>Lecturer: It's a modern 'what'?</p> <p>Mary: Serif.</p> <p>Lecturer: Which is...? What makes it a modern serif?</p> <p>Mary: The thin and the thick.</p> <p>Roland: How it's really opposite with, like, with the thin, and the really thin, and the thick.</p> <p>Lecturer: So it's the extreme contrast with the thick and the thin is very elegant, it's very stylised, it's really beautiful. So it's often associated with...? Fashion. So, a very appropriate typeface. Um, let's go back to the beginning again – just show me quickly. Okay, so the style is very minimalistic. You are going to go with blacks and whites and greys... just go to the next one again?</p> <p>Robyn: With the front picture, um, do you not maybe think you should make the picture on the right also like greyscale. Would that not-</p> <p>Mary: Ja.</p> <p>Lecturer: Why do you say that?</p> <p>Robyn: Because it's very-, it stands out and you're sort of creating, like, a face that looks better.</p> <p>Mary: So like, bring the one over the other.</p>	<p>Prompts discussion</p> <p>(J)</p> <p>Prompts critical thinking</p> <p>(J)</p> <p>Prompts critical thinking</p> <p>(A)</p> <p>Prompts critical thinking</p> <p>(A)</p> <p>(A)</p> <p>Prompts discussion & Professional discourse</p> <p>Prompts discussion</p> <p>(A)</p> <p>Content</p> <p>(I)</p> <p>(J)</p> <p>(J)</p> <p>(I)</p>
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<p>Time needed for reflection...</p> <p>'Kind of' – unsure</p> <p>Last a</p> <p>Judgment followed by interpretation</p> <p>Partly judgment "it would be cool if", but mostly interpretation</p>	<p>Robyn: You wanna make them equal.</p> <p>Lecturer: Cool, next one. What do you guys think about this page?</p> <p><i>* there is a pause... students are thinking before responding</i></p> <p>Chrystal: I kind of feel like there is too much going on.</p> <p>Faith: I feel like it's too messy and it doesn't fit with the type of brands that she is trying to portray.</p> <p>Lecturer: Why?</p> <p>Faith: Because everything's stuck on top of each other. It's not classy or elegant. The layout isn't classy or anything. I think it would be better if you create, like, actual frames and put the pictures in them.</p> <p>Mark: Ja</p> <p>Lecturer: What do we call that again? When you have frames and things that align to each other?</p> <p>Faith: Grids. We need to have grids.</p> <p>Lecturer: We need grids. For something – especially like this, if we want it to feel really elegant, and well considered. Because Chanel and Prada are really well thought-out, well put together people, models, clothes... So you want your layouts to be really well put together and really nicely aligned and very well thought-out... What else?</p> <p>Roland (addressing Chrystal): Ja, I thought it was, well, I was going to say the same thing, but I wasn't sure whether you had punched them there, and you were still busy putting them together, to... like, next-next-next, or...or you were, like I wasn't sure you were quite finished, was the feeling I came across.</p> <p>Lecturer: What do you think about the drop shadow and the inner bevel and emboss?</p> <p>Sydney: I don't like the bevel and emboss, personally. But the drop shadow could work if it was, if it was spaced out more equally and the opacity was dropped quite drastically. I think I like drop shadows.</p> <p>Selena: It would be cool if you could maybe do it like a magazine layout and then put the fashion parts in the middle like you have it. And then a bit like an open spread, like a two page thing.</p> <p>Lecturer: That's very nice, that's a good idea.</p> <p>Mark: I think a magazine would make it look so much better. It would just...</p>	<p>(RD)</p> <p>Prompts discussion</p> <p>(J) & Lacking confidence</p> <p>(J)</p> <p>Prompts CT</p> <p>(J)</p> <p>(I) and (J)</p> <p>Professional discourse</p> <p>Content</p> <p>Prompts discussion</p> <p>(J)</p> <p>Prompts discussion</p> <p>(J) and (I)</p> <p>(J) and (I)</p> <p>Encouragement</p> <p>(J)</p>
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<p>Generalised rule of thumb, followed by judgement</p>	<p>Mary: Because that's where you most often see these things and all the fashion magazines, and it's on that glossy type of paper and it's, like, very elegant and...</p> <p>Faith: Also the margins need to be adjusted especially with those of Prada and Chanel, it's too close to the edge and it feels like it's falling off.</p> <p>Lecturer: Too close to the edge of the block?</p> <p>Faith: Mhmm</p> <p>Lecturer: Ja. So remember, we always have that space around our things so that things are not too close. I think maybe just that – again I would definitely have either all black and white, or all coloured imagery. But I am a bit worried about that one image with that girl, that Twilight girl. I don't know what the “Bra's are dumb” thing is. Was that actually a Prada thing, or was that someone downloading an image and putting stuff over?</p>	<p>(A) and (J)</p> <p>(I) and (J)</p> <p>Discussion</p> <p>Content</p> <p>Specific direction</p>
<p>Lacking ability – image was not well researched</p>	<p>Chrystal: No, I think it was a magazine advert for Prada.</p> <p>Lecturer: Okay, just make sure that it is. I would say take that image and do a reverse image search on Google, because it does feel like it doesn't fit... If you guys imagine the Chanel brand, would you imagine–</p> <p>Robyn: Like the whole statement and the way it's written and all that just doesn't tie in.</p> <p>Sydney: Don't they sell bras as well? I don't know.</p> <p>*Class laughs</p> <p>Faith: I don't think so, I don't think so...</p> <p>Lecturer: I think it was someone who saw that picture and maybe put a funny comment because she is not wearing a bra... they were like, “Er, bra's are dumb”</p> <p>*Class laughs</p> <p>Lecturer: ... Isn't that Kristen Stewart?</p> <p>*Class laughs</p> <p>Lecturer: Ja... you know, I think the magazine layout I think is also nice because then it gives you also a visual direction to aim for, which means you have a lot of visual research that you can draw from. Go to Designspiration and type out, 'magazine layout' or 'editorial layout'. And find some really beautiful, inspiring layouts.</p> <p>Any other thoughts? So we said grid, look at photography. Then once you have looked at your inspiration, decide whether the drop shadow is right or not. I think you will be able to make a clear decision when you've seen what that territory looks like.</p>	<p>Discussion</p> <p>(J)</p> <p>Humour</p> <p>Specific direction</p> <p>Specific and general direction</p>

<p>26:26</p>	<p>Anything else? Okay, cool. Sydney...</p> <p>(student sets up computer)</p> <p>Sydney: Okay, so, my two companies are Lego and Budweiser. Very contrasting, because one is alcohol and the other one, is like, marketed for kids. That's why I chose them, and so, my basic layout is, I am going to do Lego pieces at the edge of each page and I will put that on a master page. And then, this side will be the Budweiser side, and will have the Lego colours – I'm thinking of going with, like, because Lego is red, but I know a lot of Lego is red, but I associated more with yellow for some reason, because I remember as a kid, the Lego little people's legs and stuff are yellow. Because Budweiser is red, so it's not really going to create contrast if I use red, so... I will use more red on the Budweiser side and yellow on the Lego side. And for the points system, I'm gonna create an interactive PDF, so then, at the end I will have a little score, score thing here. And you'll click here or click there or you click on 'score', or whatever. Then the score comes up. And I am thinking about doing, like, Lego heads stacking up on each other, and then this bottle caps stacking up.</p> <p>Lecturer: So tell us why you chose Lego and Budweiser again, because they seem like very different things.</p>	<p>(RD) (J)</p> <p>(RD)</p> <p>(I)</p> <p>(RD)</p> <p>Discussion</p>
<p>No rationale</p>	<p>Sydney: They are. Completely different.</p> <p>Lecturer: So what's going–, what are you going to use to bring them together and to talk about why you are comparing them?</p> <p>Sydney: I was just going to... I don't know. That's actually...</p> <p>Lecturer: I'm not saying–</p> <p>Sydney: I was just trying to get something completely different from whatever it is.</p>	<p>(J)</p> <p>Lacks confidence</p>
<p>Lecturer notices confidence issue, tries to correct it</p>	<p>Lecturer: I don't think that you should <i>not</i> do it. I am just saying, we need to think about what can we do.</p> <p>Sydney: Ja</p> <p>Lecturer: So, like, Mary and Chrystal so far, have some kind of theme that we have been able to draw from other stuff that looks like that and also something that can hold all the language together.</p> <p>Um, what do you guys think?</p>	<p>discussion</p>
<p>No longer part of study</p>	<p>Andy: Um, if you are doing things that are totally different, can you, like, separate the screen, it doesn't have to link up each or device that it doesn't. Like, for example, on the left you have something that looks more like Lego, and on the right something that looks more like alcohol.</p>	

<p>Would rather change themes than resolve this one</p>	<p>Lecturer: Well I think that is what he is doing.</p> <p>Andy: So, like, like a chalk board for example. I can ask you something and take score from a chalk board and then on the side it looks totally different. Is that okay?</p> <p>Lecturer: Yes, I think that can make sense. I just want to make sure that there is an overall theme to this or something that holds it together—</p> <p>Andy: It doesn't have to be one thing.</p> <p>Lecturer: —so that it doesn't feel like... No, no, what I'm saying is that it doesn't feel like just two random things that you are comparing. Like, why are you comparing them?</p> <p>Mark: Hmm, ja!</p> <p>Sydney: I don't really have a reason. I would have to think about that.</p> <p>Lecturer: But then, look, it will help you but maybe find something that you can link the two together with.</p> <p>Sydney: Maybe I can choose, like, a soft drink company rather—</p> <p>Roland: —like for example—</p> <p>Sydney: —and then it would be, like, kids being super hyper-active and stuff, and then the Lego being the people not being hyper-active and, like, being concentrating and doing the Legos and stuff.</p> <p>Roland: Well, for example, for this, uhh, which one is more entertaining? Lego, we sit there for hours playing Lego or we sit here for hours getting dopped and <i>then</i>, and <i>then</i> play with Lego and seeing which is more entertaining for us, or something like that.</p> <p>Lecturer: See that's what I am talking about, finding a 'something' to connect them. That's why I am saying don't — I'm not saying 'change it', I'm saying find something that can link the two together.</p> <p>Roland: And then it can be variable, so you can do it like, one day where you play with Lego with your <i>* unsure of wording *</i> and then you drink with your <i>* unsure of wording *</i>, and then the one day you play with Lego when you are sober, or you drink when you're sober, or you play with Lego when you hung-over, or drink when you are hung-over. Then you see, each one is enjoyable to a different extent to each day, so, and then you find your winner after a bunch of different tests, like if you're hungry or not hungry, thirsty or not thirsty.</p> <p>Lecturer, addressing Sydney: I think there's lots of things you can do with it. I think you just need to think about it.</p>	<p>discussion</p> <p>Lacks confidence or ability?</p> <p>Specific direction</p> <p>Lacks confidence</p>
<p>Interpretation, but also elements of judgement (personal beliefs about the suggested design actions).</p>	<p>(I)</p> <p>(I)</p> <p>(J)</p> <p>Encouragement</p> <p>(I)</p> <p>Encouragement</p>	

<p>No rationale</p>	<p>What other ideas do you guys have? So, like we spoke there about being drunk, sober, activity... Which one brings out the inner-kid, more?</p> <p>Mary: Jaaaa...</p> <p>Sydney: That is it!</p> <p>Mary: That is good!</p> <p>Sydney: That is it. That's, like, the best one.</p> <p>*Class laughs</p> <p>Lecturer: What else? Because we are talking about Lego, is something to do with... so, the way I got to that was thinking about: Lego is for kids, can drinking be for kids, no.</p> <p>Sydney: No...</p> <p>Lecturer: But it does make you act like a kid.</p> <p>*Class laughs and agrees</p> <p>Lecturer: Okay, so what other things? So Lego is for building – how can we connect Budweiser to building?</p> <p>Faith: Building friendship?</p> <p>Mark: It's about times when I have a drink. I don't know. That's the stereotype...</p> <p>Roland: In a practical sense, the bottles have been used to make houses before.</p> <p>*Class laughs</p> <p>Roland: It was more reliable in the house.</p> <p>*Class laughs</p> <p>Faith: Lots of times you play Lego with your friends and you build stuff with your friends. Budweiser, I mean when you are drinking with your friends you are building friendship.</p> <p>Sydney: And buds, like, "Hey bud – my friend"...</p> <p>Roland: "I'm not your friend, guy...I'm not your friend..."</p> <p>Lecturer: Okay, do you see that there are ways to connect these two.</p> <p>Sydney: Also if you step on a Lego and you step on a bottle cap. Boom!</p> <p>*Class laughs and agrees</p> <p>Mary: It's sore!</p>	<p>Discussion</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Humour</p> <p>Humour</p> <p>Discussion</p> <p>(I)</p> <p>(J)</p> <p>Humour</p> <p>(J)</p> <p>Humour</p>
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<p>Lacks a well articulated rationale</p> <p>Student has learned from his lack of confidence after lecturer pushes him to explore what he had</p>	<p>Lecturer: Okay, so I think we've got enough concepts for you to compare the two.</p> <p>Sydney: Maybe I could have each page a different concept? Would that be, like, a thing, or would that be too confusing?</p> <p>Lecturer: I think there needs to be a golden thread that holds it all together. You know, some... some... One idea that pulls everything together. So, you can choose what that is. Lego, the little kid versus the big kid.</p> <p>Robyn: Maybe you could just say, like, "building friendships", the social aspect of both, and building because you know, Lego...</p> <p>Lecturer: Because you think of– so say, we take building friendships and we analyze each category. You could talk about which logo is more friendly. You could talk about which colours resonate with friendship or represent friendship here. So as soon as you have a theme, a concept to work towards, then putting those two categories – well, comparing those two logos in different categories becomes easier. Okay, so don't change your brands, let's start working to a concept.</p> <p>Sydney: Change your thinking.</p> <p>Lecturer: What else do you guys think? I mean, so Sydney's just started working with the...</p> <p>Faith: What about fonts, Sydney? What typeface are you thinking of using?</p> <p>Sydney: Well I am using the 'Moon' one. I was going to put this on my master page. Because that font's gonna change, I'm gonna change that thing every time, so, I didn't want to put that as my master. But it's going to be the Moon typeface, and then, this is Futura.</p> <p>Lecturer: What does 'Moon' type look like?</p> <p>Sydney: Damn, you can't see... * zooms into artwork to show class *</p> <p>Lecturer: Do you think the two typefaces work well together? And tell me why you think yes or no.</p> <p>Faith: I think it does because they are both sans serif. Although one is a bit thicker, and there's... the tracking is spaced quite closely together.</p> <p>Robyn: The one is more condensed and I think it's quite contrasting although they're both, you know, sans serif, it's...they're opposite.</p> <p>Lecturer: If Sydney used a non-condensed version of Futura for Lego and Budweiser. Do you think it would work?</p> <p>Mark: No, because it would just look like the top...</p>	<p>(I) but lacks confidence</p> <p>Content</p> <p>(I)</p> <p>Brainstorm</p> <p>(A)</p> <p>Discussion</p> <p>(I)</p> <p>(J)</p> <p>(RD)</p> <p>Discussion & Critical thinking</p> <p>(J)</p> <p>(J)</p> <p>Discussion</p> <p>(J)</p>
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	<p>Faith: It would look very similar to the heading. And you want the heading to stand out. You want them to look different from each other, at least, like, slightly. What would happen if you used a typeface with serifs?</p> <p>Sydney: I don't want to, because like, my whole presentation was not gonna be as serious and stuff.</p> <p>Lecturer, addressing Sydney: So for you, serif is serious?</p> <p>Faith: I feel this is more serious, and serifs are more fun.</p> <p>Robyn: But if you think about Lego, it's blocky, and...</p> <p>Sydney: Ja, and Lego, or, both of them are like...</p> <p>Mark: I think it goes very well. I like, I can see, like an aesthetic vision of where this is going. Um... It's very modern and both – and simplistic – and so I think the typefaces are perfect.</p> <p>Lecturer: Good. I would say consider looking at what it looks like swapped around – using the Futura condensed for the heading – just because having the thinner sans serif big, and then having a thicker sans serif smaller, kind of makes them almost feel the same weight. Even though the bottom one is still thicker. the contrast is less. So, I would say try and if you don't like it, that's fine, leave it as is. Try the Futura bold condensed on the top. Just switch them around because then you are going to have quite a strong contrast because that typeface at the bottom is going to be thinner and is going to feel much thinner than the bigger one, which is also thicker.</p> <p>Anything else?</p> <p>Mary: I really like his bottle caps, they look like real bottle caps.</p> <p>Lecturer, addressing Sydney: Can I ask that you do that in Illustrator and then bring it in?</p> <p><i>* student nods *</i></p> <p>Lecturer: Good. It's really, really, really hard to draw in InDesign – it's not used for drawing.</p> <p>Mark: Nah, that's like impossible.</p> <p>Lecturer: Don't do it.</p> <p>Faith: You did it with a pen tool?</p> <p>Sydney: Um, what I did was, I did the ellipse tool for that, and then I just drew little lines and then basically just went like that, clicked there and dragged it to get the little curve.</p> <p>Lecturer addressing Sydney: So are you going to – what visual reference have you been looking at?</p>	<p>(J) (A) (I)</p> <p>Discussion</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Encouragement</p> <p>Specific direction</p> <p>Discussion</p> <p>(J)</p> <p>Specific direction</p> <p>Content</p> <p>(RD)</p>
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<p>Teasing</p>	<p>Sydney: Okay, well, I actually have that... just give me a minute.</p>	
<p>Joking</p>	<p>Robyn: That desktop, though...</p>	
<p>Teasing</p>	<p>Lecturer: You know what this look is saying... "horror", "horror"!</p>	<p>HUmour</p>
<p>Joking</p>	<p>Mary: There's so much stuff on that desktop!</p>	
<p>Teasing</p>	<p>Sydney: It's organised chaos... and uh...</p>	
<p>Teasing</p>	<p>Robyn: Organised chaos and slow RAM...</p>	
<p></p>	<p>Mary: Ja * laughs *</p>	<p>Humour</p>
<p></p>	<p>Sydney: See, this is why I hate Word...</p>	
<p></p>	<p>Lecturer: Yes, Word on Mac does work slowly...</p>	
<p></p>	<p>Okay, the reason that I am asking Sydney is that all of you need to be looking at visual research of what these brands look like. But I think also, considering that those are maybe photographic, you might want to find some vector illustration artwork to guide what your illustration stuff looks like as well. So definitely visual research of the brands that you are looking at, but also on the style. So, Mary is doing 'school girl', 'diary', whatever – she is going to look at that. Chrystal is going to look at editorial layouts. So you need to find, maybe, an illustration style and layout as well to see what you can draw from, to be inspired by.</p>	<p>General direction</p>
<p>Not well articulated</p>	<p>Sydney: I think I found my concept now. Just looking at these ones again. It's based on imagination. So maybe, how, imagination, when you're building with Legos, how much imagination that is, like, enhances whatever, and how much imagination – drinking.</p>	<p>(J) (I)</p>
<p></p>	<p>Lecturer: Very good. Cool, thank you, Sydney.</p>	<p>Encouragement</p>
<p>Lacks rationale</p>	<p>Sydney: Ja, and just, like, playing with the bottle cap and being, like, the king of beers and stuff. Thank you guys.</p>	
<p></p>	<p>Lecturer: And remember you can include visuals like we have already seen from the brands that already exist online. I would try and say don't let that be your only kind of design element or visual. It should be a lot of your own stuff.</p>	<p>General direction</p>
<p></p>	<p>* interruption from security *</p>	
<p>40:23</p>	<p>(student sets up computer)</p>	
<p>Relates to future practice (no work done yet), but lacks critical</p>	<p>Tamsyn: Okay, so the two brands that I chose was Nike and BMW. So, um, what I was thinking for the rating system and stuff, um, for graphics, with Nike, um, I could do, like, a graphics of these little shoes, and have the logos of it, or like foot prints. And for the cars, I could have, like, these little</p>	<p>Articulation (RD)</p>

<p>thinking or rationale</p> <p>Lecturer does not affirm student who has admitted to being unsure</p>	<p>BMW cars with the logo – that's just the rating system.</p> <p>Lecturer: For, like, points?</p> <p>Tamsyn: Ja.</p> <p>Lecturer: Okay.</p> <p>Tamsyn: And then, like, so, for the whole concept of it, I was thinking, like, what would you choose? I know it's totally different because it's cars versus clothing. So like, what would you choose, like, driving comfortably or being comfortable, like, with clothing. I don't know if it makes much sense...</p> <p>Lecturer addresses class: Mmmm... Well, what do you guys think?</p> <p>Robyn: I think if you take it away from not really being comfortable in the clothing, but being comfortable with being yourself...</p> <p>Mary agrees: Mmm.</p> <p>Robyn: ...because that is what they aim for. Because, well, their brand, it's not really about their products, it's more about how you feel in their products.</p> <p>Mary: Ja, and I think both brands aim to empower the user–</p> <p>Lecturer agrees: –Mhmm–</p> <p>Mary: –so Nike makes you feel powerful in the sports field and BMW makes you feel powerful on the road.</p> <p>Robyn: But also, if you think about Nike and BMW, BMW is a car, which means you want to go fast in it. And running with Nike,–</p> <p>Tamsyn: –with Nike–</p> <p>Robyn: – you want to be–</p> <p>Tamsyn: –want to be–</p> <p>Robyn: –the fastest runner.</p> <p>Tamsyn: –the fastest runner. Ja. And like, with the BMW advert and stuff that I've found... It's very, like, classy, like, because, like, BMW is like, it's, like, it's – I'm not saying it in a bad way – it's like it's for more classy people. Like, people that have, like, a higher income to afford cars like this. So it's, like, it's, it's very – it can be sporty and classy at the same time. And even with the, um, with Nike, like some of their clothes are classy and sporty at the same time. So, like, that's, like, the common thing that I found in both the, um, both the brands. And, uh, even with the, with their logos, like, BMW is black, white and blue and, um, Nike is white. So like, the whole theme of my, um, points system could be, like, just</p>	<p>(RD)</p> <p>Confidence & Articulation</p> <p>Discussion</p> <p>(I)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Trouble with articulation, so repeats the other student's thoughts</p> <p>(J)</p> <p>articulation</p> <p>Lacks confidence</p>
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	<p>black and white...uh...</p> <p>Mark: That is like so messed up... no, I'm sorry, I was thinking so out loud...sorry...</p> <p>Lecturer, addressing Tamsyn: No, your work's not messed up...</p> <p>Mark: Uhh... sorry about that...</p> <p>Tamsyn: I think even with their writing too, it's not, like, fancy writing, it's very...</p> <p>Lecturer: No no, not "writing" – what is it?</p> <p>Tamsyn: Font – sorry, it's not, like, fancy font, it's like, it's very plain and simple, and, it's neat.</p> <p>Lecturer: And talk about their typeface selection, like, what style have they chosen?</p> <p>Tamsyn: Um... uh, sans-serif?</p> <p>Lecturer: I am only prompting you because I need you to remember to be able to use the right terminologies. Okay, so they are both using sans serif, um, and why do you think that is appropriate for the brands...</p> <p><i>* student is thinking *</i></p> <p>Lecturer: What do you associate with sans serif? What kind of words?</p> <p>Tamsyn: Uhhh...</p> <p>Lecturer: What would you describe it as?</p> <p><i>* student is thinking *</i></p> <p><i>* Someone says "strong" *</i></p> <p>Lecturer, addressing Tamsyn: C'mon, you tell me, I wanna hear you...</p> <p>Tamsyn: Ummmm...like, I can't say, like I can't even make sense...I have got it in my head but I just can't...</p> <p>Lecturer: Is it old or new?</p> <p>Tamsyn: It can be new, like, it can be new... it depends on what, um, uh, like with the advertisement, it's like, what advertisement it is. It could be modern. But I would say, like, I would say it's new.</p> <p>Lecturer: It's definitely a modern style, so sans serif is definitely modern. Um, why is it modern?</p> <p>Tamsyn: For the... uhhhh... for the advertisement type?</p>	<p>Lacks confidence & articulation</p> <p>Discourse</p> <p>(J)</p> <p>Discussion, Discourse, Content</p> <p>Confidence</p> <p>Discourse</p> <p>Content</p> <p>Confidence</p> <p>Discourse</p> <p>Confidence, articulation</p> <p>Confidence (J)</p> <p>Reinforcement Discussion</p>
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	<p>Lecturer: No, why is the sans serif – in general – why is it modern?</p> <p>Tamsyn: I don't know that. I honestly don't know.</p> <p>Lecturer: Okay, I'm just very concerned because we've gone over this a lot of times. So you really need to go back and go through that, um, typography content. Because you need to be able to motivate why.</p> <p>Lecturer addressing class: So what do you guys think? Why is a sans serif modern?</p> <p>Sydney: Because serifs are very decorative, and...</p> <p>Lecturer: And what is a serif, again?</p> <p>Sydney: Serif? It's the one with the little...</p> <p>Mary: The one with the line...</p> <p>* lots of descriptions from the class at once *</p> <p>Mary: With sans serif, it's been taken away, so it's sort of advanced. It's become more modern</p> <p>Robyn: So something with a serif almost looks and reminds one of, like, the old handwriting.</p> <p>Jack: The serifs were there for like, the ink to fill the areas of old printing presses.</p> <p>Lecturer: And it was inspired by the way that the Romans chipped away at stone when they made their first Roman numerals. So that's a very old style, we're talking, like, carving into stone old, versus modern, which happened in the twentieth century, which was taking away those decorative pieces because people were like, "We're not carving in stone anymore, why do we need the serifs? Take them away". I want you to be able to talk about these things because it's important that you can motivate when you design – you choose a sans serif, you say, "I am choosing this typeface because it's modern, the brand is modern, the brand is sleek, the brand is clean and clear, so therefore I'm choosing a sans serif, which compliments it." Okay?</p> <p>Lecturer, addressing Tamsyn: I think you need to think about a theme as well. What things can you think of to pull the two brands together? So, we've spoken about how it makes you feel. But how does that look? Like, how do you make one feel... Like, how does that look?</p> <p>Sydney: Motion.</p> <p>Lecturer acknowledges Sydney and addresses Tamsyn: So it could be about how the brands move you, maybe?</p> <p>* no response*</p>	<p>Confidence, ability</p> <p>Content</p> <p>Content</p> <p>(A)</p> <p>Discourse</p> <p>Articulation</p> <p>Articulation</p> <p>(A)</p> <p>(A)</p> <p>Content</p> <p>Specific direction</p> <p>Brainstorm</p>
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	<p>Lecturer: Remember we're trying to find a theme so that we can pull the two brands together visually. So like we have done with Sydney, he is doing imagination now. Meaning his whole thing is going to be about imagination. Chrystal's, the whole thing is going to be about magazine layouts. So you need something that can pull these two brands together, that are seemingly different. You've already identified visual aspects of them that are similar. But you can talk about other things that are mainly different. But what brings them together so that you can compare them? What is that thing?</p> <p><i>* no response*</i></p> <p>Lecturer, addressing class: Any other thoughts?</p> <p>Mary: I don't know why but in my head I keep thinking about strength and power and those sort of things so then I think about saying, in your points system, "which brand would be able to lift the heavier weight?". Like, this one can, in like a weight lifting challenge... they're like, 5kg, 10kg, 20kg... * laughs *</p> <p>Lecturer: So it's about, like, the performances of the brands? Which makes sense because they are both about performance. As well as, like—</p> <p>Sydney: —then each logo could have, like a character. You can make a character out of each logo and then they could be like, lifting weights and then the better they are, the more weights are added.</p> <p>Mary: Ja, or it could be a sporting event where you do a hundred meter race – which one would win the hundred meter race?</p> <p>Lecturer: And why is a race appropriate of both brands?</p> <p>Mary: Because they're both, like, speed—</p> <p>Male Student: —speed – you're first place in the Forbes brand list</p> <p>Lecturer: Speed, speed is another thing that is very important for both.</p> <p>Mary: Ja, so it could be a hundred meter race, and then a four hundred meter race, and then long jump, and then a high jump, that sort of thing, just to make it a competition.</p> <p>Lecturer: Okay, so more visual research on the brands, and more – lots – of visual research of what we are talking about now, like what do athletics events look like in very modern clean branding? Or like, maybe in doing that research you find another theme you want to look at. But do some visual research on best practice design ways of doing this. So not Google Images – Designspiration, Behance, those kinds of websites.</p> <p>Right, Andy.</p>	<p>General direction</p> <p>Discussion</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>Critical thinking</p> <p>(J)</p> <p>(J)</p> <p>(I)</p> <p>Specific and general direction</p>
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49:40

Andy: Uh, okay, I don't have anything to show... so like * mumbles *...

Lecturer: Mhmm... tell us what you're doing.

Andy: Basically my concept, okay I want to change it now but I will tell you anyway. I chose Heineken and Ralph Lauren—the Polo guy.

Lecturer acknowledges: Mhmm. Why?

Andy: Basically, why I chose two very different things is, in my slides I wanted to ask questions like, think, like questions like, how appealing is the brand to you and how relevant are the colours? I wanted two different things so I could ask very, like, deep questions. That's like, that's my whole plan. Ummm... but the only thing I can think of now that could link up the two, is, Heineken has a star, which is a sign of achievement, and then Polo, has like a, it's polo, which I also thought of as a prestige sport, so that was the only link up, somehow? But I am thinking maybe I must just change one of the brands just so I can have a bit more, like, like it's BMW and Nike, like, something relevant, like...

Lecturer: Some synergy between them?

Andy: Exactly.

Lecturer: But then again, we also thought that Sydney couldn't—well, *he* thought that he couldn't link them, but we found a way.

Andy: Heineken—Heineken and Polo. It's really, really hard...The brand—

Robyn:—you have to look at how Heineken actually, you know who their target market is. Because if their target market matches up with people who tend to play polo, then you've got yourself a connection.

Andy: I dunno if it does?

Robyn: You can—that's, that's why I am saying look into it and if they do, you know, you could connect it that way or if there's any other ways then come up with them...

Andy: I still think I need to change it, though.

Lecturer: Okay.

Andy: I'm just gonna change it.

Lecturer: Okay, you got a lot to do then because now you're on the back foot, because now you are running out of time. K? So don't take too long. Like I have said to everyone else: do visual research, make sure that you are looking at other good, best practice design examples so that you can draw

<p>52:01 Only working with concept here</p> <p>Not able to give much feedback because little has been given to work with</p> <p>Provides ideas but no rationale for them</p>	<p>from that and be inspired by how you put this together. Okay?</p> <p>* next student sets up *</p> <p>Robyn: Okay, I haven't designed anything as yet, because I am still trying to place my idea.</p> <p>Lecturer agrees: Mhmm.</p> <p>Robyn: So this is just an idea of where I was going with the points system. So I was looking at the visual language, verbal language and the sensory language, because I want to make it almost seem almost like questions instead of just having heading-answer, heading-answer. So, one of the other things I thought about, speaking and, you know, comparing sponsorships, event sponsors, priority of brand over product, as well as celebrity endorsements, and 'true to values'. Then for example going into visual language, like the logo. Have they created a unique graphic that's recognized by the public, and if it's effective. Then there was also other research I have been doing, like how much they sponsor celebrities. And, you know...Like I was comparing Nike and Red Bull, and Red Bull sponsors more events than Nike does. And Nike sponsors individuals more than Red Bull does. So I was thinking of going, like with the theme of everything is sponsorship based. But I am not sure where to go with that...Because...</p> <p>Lecturer: Mmm... So like what? Which brand would you rather have sponsor you? Or...?</p> <p>Robyn: Yes, almost something like that, because, because I'd also looked into a bunch of different articles and for example the one I found on Red Bull: they are more about their brand than they are about their product. So, they like to push their brand instead of their product. The product is just on the back burner, in case they need something to back it up. But I thought that was quite interesting because Nike is also that way. It's more status than it is for the product.</p> <p>Lecturer, addressing class: Based on that, what ideas do you guys have for Robyn for actual feedback?</p> <p>Sydney: You can look at past stuff. Like previous guys that were sponsored, and see how they turned out. Not just their performance. Like... you know... like, you know all the stories of all the people that were sponsored. Like that... like, Lance Armstrong.</p> <p>Lecturer: Did Red Bull sponsor Lance Armstrong?</p> <p>Sydney: I think Nike did.</p> <p>Robyn: Not on here * chuckles *</p> <p>But this was only top 15...</p>	<p>(RD)</p> <p>(RD)</p> <p>(J)</p> <p>Discussion</p> <p>(I)</p>
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<p>Each time the possible idea is interpreted in a different way</p>	<p>Sydney: I think Nike did, but not anymore though because they killed it once he was doping, so...</p>	
	<p>Lecturer: I also know about Tiger Woods, as well.</p>	
	<p>Robyn: But I could also look into the extreme sports because Red Bull does extreme...</p>	(I)
	<p>Lecturer: –because the thing is Red Bull does sponsor–</p>	
	<p>Robyn: –they do sponsor individuals but they are more about event sponsoring.</p>	(RD)
	<p>• class talks together, many agree •</p>	
	<p>Robyn: They can sponsor individuals, like, you'll see races with Red Bull.</p>	(RD)
	<p>Lecturer: Or like the guy that jumped out of space.</p>	
	<p>Robyn: Yes, but you would tend to see more Red Bull signs at X-Games, or, all those kinds of things.</p>	(RD)
	<p>Mark: Mad Mike.</p>	
	<p>Lecturer: Okay, so what can the theme be? What can the concept be that unites these brands?</p>	
	<p>Robyn: I was thinking mainly... my mind is stuck to think the theme is, like, sponsorships. I was trying to go into that, and it's like...</p>	(J)
	<p>Sydney: Maybe you can have, like, the character, because like both things have a mascot. Like Bull versus the Monster.</p>	(I)
	<p>Roland: You shouldn't make it like "who wants to be promoted by the better company". Make it like a lot of the better companies coming to you, being like, "okay please can we promote you". So it's like a job interview.</p>	(J) (I)
	<p>Robyn: So it's like saying, "Hi, we are Red Bull and we want to sponsor you." But Nike is also like, "Hey, but no, we want to sponsor you."</p>	(I)
<p>Lecturer agrees: Mhmm.</p>		
<p>Roland: For example, have like one lonely person and then a better one. So whichever one is better for you. Make the one look, like, better, and the other person look like, less better * something inaudible * and...</p>	(I)	
<p>Robyn: ...like the PC and Mac thing...</p>	(J)	
<p>Roland: Ja, and then make them go for an interview to see who of these two has to be your sponsor.</p>	(I)	
<p>Robyn: That's difficult to, sort of, portray in an interview so could I maybe go for something along the lines of, as the person who is reading it and going through it, the person they</p>	(J) (I)	

<p>Lacks critical thinking</p> <p>58:50</p> <p>Student also ins't prepared with work to review – only concept</p>	<p>want to sponsor. So like, "We want to sponsor you."</p> <p>Lecturer: So I would be reading it and going, "I am going to choose between these two of who will sponsor me?"</p> <p>Robyn: Yes</p> <p>Lecturer: Yes, I think that could be cool. Ja... it's like putting your money where your mouth is. It's like, who...</p> <p>Robyn: So you have to make the decision of who is going to be better.</p> <p>Sydney: Just do like the <i>* something inaudible *</i> of history...</p> <p>Robyn: <i>* sighs *</i> I wish... <i>* laughs *</i> We should suggest it to them... That would be great.</p> <p>Lecturer: Um... There's something that reminded me of... and now I've gone blank because we're talking... um... ha, blank... Yes, but I think the sponsorship angle can work.</p> <p>Robyn: Because I mean that's sort of the only aspect that sort of connects the two brands because they are completely different products but the way they go about their things are quite similar.</p> <p>Lecturer agrees: Mhmm. I think that could work. So what visual research do you think you need to look at?</p> <p>Robyn: Visual research which would include sort of how they would sponsor events and how they would go about setting up sponsors. And... ja, the way...</p> <p>Lecturer: Got to look at the advertising.</p> <p>Robyn: As well as if anything correlates between the two brands.</p> <p>Lecturer agrees: Mhmm.</p> <p>Robyn: Good stuff.</p> <p>Lecturer: Cool, anything else guys? Okay, next student.</p> <p><i>* student sets up *</i></p> <p>Lecturer: Okay, Starbucks and Nescafé. Tell us about it.</p> <p>Selena: So I changed from Sprite because I didn't know how to link them together, 'cos I couldn't really tell. So I don't know why I actually chose Sprite. Okay, Starbucks and Nescafé both – coffee runs deep. And then I like this look. They are both kind of similar in a way, but the one's <i>*something inaudible *</i>. So I thought I could bring those in nicely on my presentation – I haven't designed anything yet – and then I also thought for the point things, I could just have</p>	<p>(RD)</p> <p>(J)</p> <p>Specific direction</p> <p>(I)</p> <p>(I)</p> <p>(J)</p> <p>(I)</p>
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<p>No rationale</p> <p>No rationale</p> <p>Class mates support each other</p>	<p>like cups, a cup of coffee and then filling up for whoever gets the point. It'll like, fill up a little bit. Ja, and like, I thought about some of the questions that I am going to ask: Um... The name... –we went through some stuff with Sthem' – and is it, like, evocative? Meaning, does it make you think of what it actually is? Um, are the acronyms made up? And then the logo, does it reflect brand personality? Um...ja, all of that, and um, the typeface... And then, ja, everything we did today, pretty much.</p> <p>Lecturer: It's nice to hear you pulling stuff from AD, I think that's good... What do you guys think? There's the points system, the cup filling up...?</p> <p>Faith: I think it's a really cool way of expressing the points.</p> <p>Sydney: I also think a cool way would be like, which coffee is hotter?</p> <p>Mary: Ja, hotter...</p> <p>* lots of agreement *</p> <p>Robyn: Or if you don't want to use the cup filling up, you could use coffee beans. If you wanna make the aspect look like, very...</p> <p>* lots of agreement *</p> <p>Mary: –with coffee there is also aroma, you know? And with the sensory language, it comes in with smell and taste. That's a lot with coffee, so it's how coffee makes you feel, makes you smell it, and then you want that... coffee house vibes, sitting with someone having a cup of coffe... and ja...I just think like, warm, and...</p> <p>Selena: * laughs *</p> <p>* lots of laughter *</p> <p>Lecturer: So there's a lot of aspects to just coffee that relate and tie well into the aspects of branding that you want to analyze. So I think it would be good to use all of it. You know, how hot is the coffee, how nice does it smell, what does it make you think of... It could be–</p> <p>Sydney: –or more about popularity...</p> <p>Selena: And also flavour. Starbucks is really big on flavour.</p> <p>* someone whispers yes *</p> <p>Lecturer: Which are all the aspects of judging, what? A cup of coffee. You want to talk about the taste, you want to talk about the temperature, you want to talk about the aroma. All of those things. So your theme could be, like, the best cup of coffee. Who makes the best cup.</p> <p>Sydney: The best blend for your cup. Boom!</p>	<p>(RD)</p> <p>Lacks confidence or articulation?</p> <p>Encouragement</p> <p>Discussion (J)</p> <p>(I)</p> <p>(J)</p> <p>(I)</p> <p>(J)</p> <p>(I)</p> <p>(I) and (J)</p> <p>(I)</p>
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<p>No rationale</p>	<p>* lots of laughter *</p> <p>Jack: Isn't the Nescafé red trademarked? Like there's a specific red they use and then the Starbucks I know has a specific green that they use.</p> <p>Lecturer: It might be with the red, I know that Nestlé has definitely got their own red, and Nescafé is part of Nestlé.</p> <p>Jack: So you could use red and green for your things.</p> <p>Robyn: Ja, and then you could make it look like Christmas.</p> <p>Jack: Like red cup and a green cup, and then you, like... *something inaudible *</p> <p>Lecturer: Even if red and green is a bit too Christmasy, you can use some of the other colours and have pops of green.</p> <p>Selena: Ja</p> <p>Lecturer: It could still be like greys, blacks and whites on the one side with pops of green to pull through that Starbucks branding. Because their most recent branding is definitely not green.</p> <p>Selena: Ja, I think it's more *something inaudible * that's just the most recognised...</p> <p>Lecturer: It could also be – I am just thinking of things here – it could also be like, do you go out for a cup of coffee? Or do you stay home and have a cup of coffee?</p> <p>Selena: Well they both kind of like, Nescafé, their adverts are about bringing people together – it doesn't matter where you are. And Starbucks–</p> <p>Sydney: –and Starbucks you have to go out–</p> <p>Selena: Ja</p> <p>Lecturer: So location could be one of the things, the aspects of the brand that you are comparing–</p> <p>Sydney: –convenience.</p> <p>Selena: Cool. * laughs *</p> <p>Lecturer: Anything else guys? What typeface selection are you thinking of? How are you thinking of putting this together? What's your idea?</p> <p>Selena: * laughs * I am going to use a sans serif.</p> <p>Lecturer: Why?</p> <p>Selena: Because their things are like quite round and bold so</p>	<p>Specific direction</p> <p>(J)</p> <p>Brainstorm</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Discussion</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p>
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	<p>I will try and match it a little bit. Ja, um, because that obviously links with coffee, because they are both doing it. * laughs * Ja...</p> <p>Lecturer: Just while we are zoomed in to that Nescafe logo, can you just move it over a little bit so we can see the whole thing...</p> <p>Just on a side note, because if you are talking logo design and we are going into logo design next week. That might not be the most groundbreaking logo in the world. But what I can talk about, that it's doing well – which is something that you guys can do – is just taking type and running it around the shape, might work. Well, they've got a very strong graphic in the middle so there is still something that's holding our attention and that's recognizable, right? But if you just took out that lady and you just had Starbucks coffee in that typeface. There is nothing exciting about it right? There is nothing that makes it look like this brand. But Nescafé is mostly logo type with just the little thing on the 'e' as a little icon and also becomes an accent. But what they have done is... I am willing to put money on the fact that that is not an existing typeface.</p> <p>Mary: So they designed their own typeface...</p> <p>Faith: And also the thing is, they managed to link this Nescafé logo to Nestlé because Nestlé is the parent company. If you look at it, the Nestlé 'e' also has the accent, as well as the extended 'n'.</p> <p>Lecturer: Yes, I don't know if they created their own typeface that they would use overall because sometimes it's better to just have a visual – a logotype – something that is only in the logo and you don't see that typeface again. Because it does water it down, particularly if it's just a logotype like this. Can you imagine if – so, it's just text. If that was an existing font and now you put a heading underneath – that or your payoff line and your advert underneath that – how much different is the logo from the payoff line?... Not a lot. So if you have never seen that brand before, how would you know it's the logo? I mean yes, obviously taken with that, is that people think, "Oh, I have done a logo, type a word. Registered trademark. Yes, logo..." Don't fall into that trap okay? Don't make me tell you to take out the registered trademark. Don't put that on... But let's talk about it, if you have a typeface that exists and all you do is type out that word and put a picture next to it and then underneath you are using the same typeface with all of your communication. What separates your logo from your communication? Very little. There is nothing that makes that logotype stand out. Which is why, it works to take an existing typeface and change it. What do you think they have changed on this?</p> <p>Faith: They have made the 'e' quite rounded...</p> <p>Lecturer: They have rounded the part of the 'e' so that could have been a normal 'e' but now they have just added their own shape to the bottom. So, using the structure–</p>	<p>Content</p> <p>(J)</p> <p>Content</p> <p>(J)</p>
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	<p>Faith: Even the 'n' is almost like a dome-shape...</p> <p>Lecturer: –the 'a' is curved...</p> <p>Mary: See how the 'n' finishes at the bottom.</p> <p>Faith: Like the 'e' almost.</p> <p>Mary: No, just like a cut-off...</p> <p>Lecturer: Do you think that curve and that curve are the same?</p> <p>Sydney: No. Just smaller</p> <p>Female Students: Yes, just smaller.</p> <p>Male Student: No, it's the same thing but it's cut off at a different types at different times.</p> <p>Mary: Ja, ja...</p> <p>Lecturer: So can you see how you can use an existing typeface and that is not the most groundbreaking but it's actually a very good example of a crafted logo type. So I'm gonna remind you of this when you fall into the trap of just typing out a word for your logo and going, "Boom. That's working, that's recognizable." Well anyone can type words into a text box. But if you start manipulating it in a way that is consistent, that works with the brand that is also, if you look at the shape here... This all ties in together. All the pieces fit together and makes a really nice logo type.</p> <p>Faith: Isn't the serif coming out of the 'n' is also curved in the end?</p> <p>Sydney: I like the curving of the letters. It reminds me of a coffee cup.</p> <p>Lecturer: Yes, or the steam coming off of it, or... there is many things that we can talk about with that curve being appropriate.</p> <p>Andy: What's the best way to, like, * something inaudible *. What's the best way to adjust it?</p> <p>Lecturer: Sorry? What's the best way to do it?</p> <p>Andy agrees: Mm.</p> <p>Lecturer: Illustrator. Expand your type. Create outlines of your type. So that it's just paths out and now. Then with the paths there you can start manipulating and cutting pieces out. Maybe printing it out. Taking tracing paper, putting it over it and redrawing over that to make your own shape. Scan it in, draw it with a pen tool. Okay? Sorry, that was just a little side note but I thought that it's worth talking about while it's there.</p> <p>Cool... Thank you, Sellena.</p>	<p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Discussion</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Content</p> <p>(J)</p> <p>(J)</p>
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<p>1:09:52</p> <p>Is finding it hard to solve the problem</p>	<p>* unrelated banter about goings-on in next classroom... *</p> <p>* student sets up *</p> <p>Lecturer: Okay, Nestlé versus Coca Cola?</p> <p>Faith: So what I was thinking for it is a game show. I will have an interactive PDF and I will have it based on a game show. I will only have two contestants and I will ask each a simpler question and will obviously give their own answers to that question. Then the audience rates them based on the answer that they give. So obviously the audience will be the class. Their questions would be based on whatever they have learnt in class and the answers would obviously be what each of the brands personified, or stand for.</p> <p>Lecturer: Are you going to involve us in your presentation?</p> <p>Faith: Yes, definitely.</p> <p>Lecturer: Yay, cool.</p> <p>Faith: So it's basically Nestlé versus Coca-Cola. What I noticed was that Nestlé – Coca Cola is an actual product as well as the parent company of other products. Nestlé itself has no product, so it's really difficult to find one consistent logo. Because it's got many different logos throughout their products. So, um...</p> <p>Lecturer: So are we analyzing... we're not analyzing products here.</p> <p>Faith: No</p> <p>Lecturer: So what are – how are we going to talk–</p> <p>Faith: –If you got so many different logos. Then how do I go about this brief, because they have many different looks as well to suit those logos.</p> <p>Lecturer: Are we comparing logos or are we comparing brands?</p> <p>Mark: Mmm</p> <p>Sydney: Dum, dumm!</p> <p>Mary: Brands.</p> <p>Lecturer: So if you are saying that one brand is very consistent in their use of logo and their branding, their visual aspects of their branding and the other one is less so, in that you are actually having a hard time figuring out which is the most consistently used logo or which one is the most current logo. That might be one of the things that you can analyze when you are comparing the two brands.</p>	<p>(RD)</p> <p>(J)</p> <p>Lacks confidence</p> <p>Humour</p>
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<p>No rationale</p>	<p>* student pauses *</p> <p>Faith: This was basically the type of look that I was... Well from the usage that I have done so far. Nestlé is really straight forward when it comes to their adverts. They don't have any large designing going on with them. It's mostly a vast array of different types of, um... interactions. They personalize their adverts depending on whereabouts *something inaudible * so the influence to my design for my PDF. How would I talk about, um, linking those two? One is very 'designy' and * something inaudible *, and one is very straight forward.</p> <p>Lecturer: What do you think?</p> <p>Sydney: Which one gives you a bigger sugar rush?</p> <p>Faith: Nestlé's motto is more about good food, good life. So they're technically supposed to be a brand that's not *soemthing inaudible *...</p> <p>Sydney: Maybe you could do something more on the chocolate side because there is so little.</p> <p>Someone says: Just choose one.</p> <p>Lecturer: What about, which one gives you the biggest sugar rush or caffeine rush?</p> <p>Roland: Which one makes you better at whatever you are doing? Which one gives you – which one is–</p> <p>Lecturer: That's quite nice–</p> <p>Sydney: Which one is more 'addicting'?</p> <p>Roland: Which one is more enhancing, in any way?</p> <p>Robyn: Which one gives you * something inaudible *</p> <p>Roland: Performance-ehancing.</p> <p>Lecturer: Because if we are talking about how it makes you feel, we are talking about brand positioning. Which is a very important part of the brand. The brand is what you think of it remember? So what does... which one will make you feel more 'what', or which one makes you better at 'this'? Whatever that is... What are some of these things?</p> <p>Sydney: Which one, which one will make you feel more happy?</p> <p>Jack: Which one can you drink more of?</p> <p>Sydney: 'Cos, 'cos...</p> <p>Faith: I was thinking that, what if, which one makes you feel more 'good' because their motto is 'good food, good life', where Coca-cola is more about feeling happy–</p>	<p>(J)</p> <p>Lacks knowledge and confidence</p> <p>(I)</p> <p>(J)</p> <p>(I)</p> <p>Specific direction / brainstorm</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>Content</p> <p>Discussion</p> <p>(I)</p> <p>(I)</p>
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	<p>Sydney: but they also have happiness</p> <p>Lecturer: 'Taste the happiness, taste the feeling' – it was Coke with 'happiness' but now we know it's 'taste the feeling'. Why did they change to 'taste the feeling'?</p> <p>Roland: Because we already associate it with happiness. So we don't have to know there is happiness in there. When they say taste the feeling, we know it's happiness.</p> <p>Mary: We know it's the happy feeling...</p> <p>Robyn: But they changed it from just being happiness to a lot of different emotions as well.</p> <p>Mary: Oh yes, it was like, 'love' and 'this' and 'that'...</p> <p>Mark: See, now they say taste all those feelings...</p> <p>Lecturer: They are all happy, they're not sad feelings. They're good feelings.</p> <p>Roland: *Jokes: Taste the depression. "ahh, ahh"...</p> <p>* class laughs *</p> <p>Lecturer: They're trying to position themselves as being that, involved in all of your best memories, kind of thing. So I think that that could work with the good life of Nestlé versus good life that maybe Coke promises you.</p> <p>Jack: Also Coke can be drunk with any meal. It's one of those few drinks that can be drunk with any meal, whereas Nestlé, it's kind of like, more in the evening thing.</p> <p>Robyn: Not really... Nestlé, they do a lot of different products, like I could drink ice tea all the time.</p> <p>Sydney: I could do chocolate all the time.</p> <p>Lecturer: I don't know if I want to have my breakfast cereal with Coke, but okay * laughs</p> <p>Sydney: In the morning, it's like...</p> <p>Lecturer: Or like egg on toast... and Coke.</p> <p>* class laughs *</p> <p>Jack: They do! At Wimpy, you get egg on toast with Coke.</p> <p>Lecturer: No way, no no no... * laughs</p> <p>*class laughs *</p> <p>Lecturer: Anyway, so you could look at it like, how it applies to your life and the things that you do, and the food that you eat perhaps. It could be about how it's a part of your life in</p>	<p>(J)</p> <p>Discussion</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>Humour</p> <p>Humour</p> <p>Brainstorm</p>
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<p>Student is still battling to solve problems</p>	<p>the good parts of your life, or–</p> <p>Faith: –so maybe the questions should align with the theme, or can I ask, like–</p> <p>Sydney: If you are standing in front of a Nestlé stand and a Coke stand, and you are depressed, which one would you choose? You can, you can like, you can maybe like, ‘would you?’ – ag – you know that, like, “would you rather?” You could maybe play a game like that. “Would you rather do this and this in this situation?” You know?</p> <p>Mark: That could work. That’s so smart. Because they like, both promote happiness?</p> <p>Mary: “Which one would make you feel happier when you are down?”</p> <p>Jack: *jokes “Would you rather drink Coke through your ear or drink Nestlé through your nose?”</p> <p>Faith: –but then, if I then ask this–</p> <p>*class laughs *</p> <p>Lecturer: How do you drink Nestlé?</p> <p>*class laughs *</p> <p>Sydney: Exactly! Imagine it to be their hot chocolate... I would not put hot stuff up my nose.</p> <p>Lecturer: Okay, but then you have lots of different ways of kind of saying the same thing, like which one makes you feel better. They are both trying to make you feel better: Nestlé – good life, Coke – taste the feeling. So how you position that, whether you want your questions to very closely align to that theme, or maybe less related but still pointing toward the end question of ‘which makes you feel happier?’</p> <p>Sydney: If you, if you play the “would you rather” game, you could always like have a little pamphlet for each person to do and then at the end you can kind of draw a conclusion on which one made the class – like, just do like little case studies within the class. Then see which one made the class happier.</p> <p>Faith: But then the only thing with that is that, I’m not actually repre– with the questions, would you rather drink Coke or have something from a Nestlé product? Then–</p> <p>Sydney: –like, like, in Supermario–</p> <p>Faith: –how would Coke and Nestlé respond to that to fight their cases?</p> <p>Lecturer: That’s up to you.</p> <p>Robyn: Like if you think about it. If we do scenarios and</p>	<p>(I)</p> <p>(I)</p> <p>(J)</p> <p>(I)</p> <p>Humour</p> <p>Discussion</p> <p>(I)</p> <p>(I)</p>
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	<p>games "would you rather". If like, if you're lying in bed and it's raining and it's cold. Are you going to drink an ice cold glass of Coke, no you are not. You are going to go for a hot chocolate. Sorted. So, if the scenario is like–</p> <p>Mark: –you can–</p> <p>Sydney: you can kind of compare two different aspects of it, and then explain each aspect, and then let the audience decide which one they would choose in that certain scenario.</p> <p>Lecturer: Well, if, say – say we made it like a dating show and the Coke and the Nestlé brands are there. And they're like, "K", um... I'm sticking with this... so, "It's a cold day and you don't feel like going out, movies on the couch is what I am into. What would you do to make this moment perfect?", and what would Coke say? How would the Coke brand make that moment perfect?–</p> <p>Robyn: –iyoh–</p> <p>* class laughs</p> <p>Lecturer: –versus how would the Nestlé brand make that moment perfect? Can Coke be the thing for that certain moment or is Nestlé better suited to that moment? Do you get what I am saying? It's how <i>you</i> end up putting those questions together that will make it work or not.</p> <p>Sydney: And if you do the dating game, you can have each side – cos, like, I know there's panels, and can like, the person can, like, plead their case, kind of. So you can maybe have Coke plead their case, and Nestlé plead their case.</p> <p>Lecturer: And those pleading points will be points about the brand. Which you have found in your research.</p> <p>Sydney: Ja, and will affect, the perceptions of people.</p> <p>Faith: And in terms of colour, I was thinking of mostly reds, with maybe black and white. Because of, I mean, Nestlé uses a lot of red and so does Coke.</p> <p>Lecturer: That can work, but just looking at that slide as well, they have got a lot of pops of other colours – a limited colour palette though, limited (it's not all colours of the rainbow) – you can see from those different pieces that they have got their colour palette that they use. Um, but I would say even the busiest one, which is the London image, the overarching colour that anchors it is red–</p> <p>Mark: –yes–</p> <p>Lecturer: –so find a limited colour palette, maybe bring in pops of colour that can still make it – because just red, black and white might get a bit overwhelming... but try it out.</p> <p>Mark: –Coca-Cola is *something inaudible *, iyoh!</p>	<p>(J)</p> <p>(I)</p> <p>Humour</p> <p>(I)</p> <p>Articulation</p> <p>(I)</p> <p>(J)</p>
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	<p>Lecturer: Okay cool, next.</p> <p>Selena: I just wanted to ask a question...</p> <p>Lecturer: Yes!</p> <p>Selena: Okay, do we point it or do the class...</p> <p>Lecturer: Go through it?</p> <p>Selena: Which points to give to who? Do we...</p> <p>Lecturer: That's up to you. Either you ask us or you choose.</p> <p>Roland: You decide.</p> <p>Lecturer: But if you are going to give points to one, tell us why you're giving the points to that one.</p> <p>Selena: Well, can we, like, 'cos with mine, because I am going to fill mine with coffee so I can't really... I have to decide, but can I ask anyway? But if we, if we don't do the same...</p> <p>Mark: Like if you ask the same, if the outcomes are the same—</p> <p>Robyn: —you can maybe ask about their opinion.</p> <p>Sydney: So you could have like little printed pieces of coffee cups and give them a like a marker or something when they fill up and each time everyone puts up their marker—</p> <p>Selena: —a taste test—</p> <p>Robyn: —well, you could have your own opinion, and then you say, like, this is why I choose this one—</p> <p>Lecturer, responding to Sydney: —That's quite nice—</p> <p>Robyn: —and if someone has an opposing opinion, then you can just voice them.</p> <p>Lecturer: Cool. Did you hear what Sydney said as well? Which was, it's a printed element that could be nice.</p> <p>Sydney: You could have, like, you know those glossy papers? And then you print a little coffee cup on it that you design or whatever. Then you give everyone a marker—</p> <p>Lecturer: —or one person, it can just be me if it's too many people to do everyone—</p> <p>Sydney: —and you have, like, however many questions you posing, you can have that many cups. Then you just fill out the marker to where you think... ja...</p> <p>Lecturer: Okay, cool, next.</p>	<p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p>
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<p>1:22:00</p> <p>Lacks rationale or critical thinking</p> <p>1:25:45</p>	<p>Mark: *laughs at next student, mockingly</p> <p>* student sets up *</p> <p>Roland: Okay, well, to start, the brands I chose are Red Bull and ESPN. I decided to choose them because I thought I could get at more of the sports side of things. Like ESPN sports and then Red Bull sports. Then when it came to, like, the colours, uhhh I was going to use the blue and white and then obviously the bits of red just for the brands and maybe take that for the text as well. For illustrations I was thinking of either doing simple silhouetted images or going for more traditional sketched illustrations which are more relevant to Red Bull. Then for the text, I mean, my font, sorry, we might find something... I was thinking about something that looked more along the lines of handwritten – because my illustrations would probably be handwritten – so I wanted to make it feel like it was more of a non-serious feeling. And then – or, or to go with the more harsh...um, ja, but that's all that there, with the, with, with, that's just to go with either way I go. Maybe to use that just with my headings and stuff like that. Use that sort of text for larger...things, things like paragraphs and stuff, and then – not like there is going to be large ones – and then, to like, to think about how it's going to be in this. I was thinking about having each, each, like each have an interactive document where I have, like, each image is, is, black, or is like a blue, with a blue background but then it had simple white illustration or like a sketch, which was going to represent somebody winning an Olympic event. So I was thinking for sports and the most iconic sports in the Olympic games. So, for example, which brand has the better athletes, then I would have, like, I'd name a couple athletes and then the illustration below that I'll do like a hundred meter run. Then the one brand I will colour the one way or colour another way, however I do it, um, will be that much further in front of the other one. And then the next image, for example, he will have done high jump that much higher than the other one. Just to do a different event per different slide. Then to overall show my winner, up on top of a podium with a gold medal. So, that's it.</p> <p>Lecturer: So what you want to compare Red Bull and ESPN in terms of...?</p> <p>Roland: There are a couple of things I've got. In terms of advertisements, in terms of their events–</p> <p>1:25:32 * interruption from outside class *</p> <p>Roland: So I was thinking of using different, uh, uh, things, like, uh, advertisements of the event. Which one does it better. Which one sponsors athletes... Which one is more popular–</p> <p>Lecturer: Because ESPN doesn't sponsor athletes do they?</p>	<p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>articulation</p>
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	<p>Roland: Well, not necessarily but...for–</p> <p>Lecturer: –I’m sure they sponsor events because it’s like how Supersport sponsors events–</p> <p>Roland: –ja, ja, ja, but...But what I know about, like, ESPN is that they have a different variety of, of, uh, sports stars, like football stars, like, American football stars, and stuff like that, that probably, I don’t know if they are <i>individually</i> sponsored but it has a lot more to do with ESPN as a whole, compared to like, Red Bull because Red Bull is all about ‘extreme’, and...</p> <p>Lecturer: Maybe you could look there – rather than looking at people – maybe, sports <i>coverage</i>?</p> <p>Roland: –ja, sports coverage–</p> <p>Lecturer: Because ESPN will cover certain kinds of sport–</p> <p>Jack: –Red Bull TV–</p> <p>Lecturer: –maybe <i>more</i> than Red Bull. And Red Bull is, certainly more...more, alternative, with made up sports like soap-box racing...and...</p> <p>Robyn: X-games and motocross...or...</p> <p>Jack: No, no, the uhh – what’s it called? They make, like, paragliders and they run off a pier and just, like, nose dive... *class laughs*</p> <p>Lecturer: So they are kind of different things. Maybe talk about coverage more than sponsoring people. Um... then is a <i>traditional</i> form of measurement – like, running a race, and high jump, and all of that – the best way to compare them?</p>	(J)
No rationale	<p>Roland: Well I just thought because of these sports that’s why. That’s why. I didn’t have time to think on it.</p> <p>Lecturer: But maybe do a little bit more digging into the kinds of sports and tally up the kinds of sports that they coverage – <i>cover</i> – and then maybe you can find something... maybe not Olympics, but something like that, that you can compare them in, in different events. Um... The other thing is, if you are doing the hand drawn illustration, is that not leaning towards Red Bull too much already?</p> <p>Roland: That’s why, that’s why I kind of asked, like, do you think I should do that?</p> <p>Lecturer, addresses class: What do you guys think?</p>	(J)
No rationale	<p>Sydney: Maybe you can make a Red Bull character, and an ESPN, like, you made your one based on their brand image.</p> <p>Mark: Or like, maybe, what are their, like, presenters? Like, they have famous presenters on the show? Um... as...ja...</p>	Lacks confidence Doesn’t affirm (I) (RD) (I)

	<p>Sydney: I don't know why but when I think of ESPN I think about more formal, like–</p> <p>Faith: –like imagery, you need to use like, actual pictures–</p> <p>Sydney: –in the box, and Red Bull more out of the box, informal–</p> <p>Faith: –you need to use like, actual pictures. Like, take pictures of actual people, and then represent your brands with those actual people.</p> <p>Robyn: Okay, so you wanted to go, sort of along the lines of hand drawn, and Red Bull has their characters, okay?–</p> <p>* someone agrees *</p> <p>Robyn: –So what if you created one – a similar style for ESPN, and they sort of present their brands. They're like, "Hi, we're ESPN." And, you know, so–</p> <p>Lecturer: –I think that could be nice–</p> <p>Robyn: – so you can stick to the hand drawn and you can get inspiration from Red Bull's characters, but–</p> <p>Roland: –but then would I still be able to make it a competition, like sports or do you think I should...</p> <p>Robyn: Ja, you could be comparing their sports and it's like, "well we have this", and...</p> <p>Selena: Or like presenting a sports show, like what's going on.</p> <p>Mary: Or you could make it, like, we are ESPN–</p> <p>* too many people talking at one •</p> <p>Lecturer: Whoa, whoa, whoa, guys – one at a time, sorry...</p> <p>Mary: Or like you're comparing sports shows, so the two brands are being compared by the presenter or whatever, and the you're showing all the top talents.</p> <p>Robyn: Or it's like, "we're ESPN, look at the colour of our banner standing right there next to this person that we sponsored."</p> <p>Lecturer: Ja – Mark?</p> <p>Mark: Um, look, I just... okay, wait, I...</p> <p>Sydney: –If you, like–</p> <p>Mark: K, go for it...</p> <p>Lecturer: Okay.</p>	<p>(J)</p> <p>(J)</p> <p>(J) (I)</p> <p>(RD)</p> <p>(I)</p> <p>encouragement</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p> <p>(I)</p>
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	<p>Sydney: –If use presenters as your, like, medium to kind of show what the brand is like. Then you could have, like, two presenters and one presenter could be in, like, a hot air balloon, the Red Bull one could be like in the hot air balloon presenting the guy with a microphone, and he’s standing at the bottom, and then the ESPN guy will just be at his desk, like–</p> <p>Robyn: –commentating from a box–</p> <p>Roland: Like, for example, like, what I’m going to do now, it’s like you say, get two characters per thing, then keep them, but keep them covering their different sports. And then for example, like you say one, in a hot air balloon. The Red Bull guy will be, like, ‘on form’, and the other guy will be hanging onto his microphone, like, trying to keep up. Then, when it’s like, at a football game, the ESPN guy will be on form and the Red Bull guy will be like lost–</p> <p>Sydney: –ja, ja, and maybe, maybe the Red Bull guy’s like laying on the floor, like, crashing because he hasn’t had Red Bull in like a while.</p> <ul style="list-style-type: none"> • someone laughs <p>Lecturer: Okay, with yours, it’s sounding like a very nice concept, but what I am worried about is that you got a lot to do and not a lot of time–</p> <p>Roland agrees: –mhmm–</p> <p>Lecturer: So, think carefully about doing a different scenario for every single category that you want to compare. If you started with a specific place that both of them are in and they are both commentating from one position, but talking about the different aspects of their brand as if they are commentating on their brand’s performance, rather than the different sports events, it will be a little bit easier for you to get done in the time you have.</p> <p>Roland: But then again, I don’t want it to be, like, I don’t want it to be a conversation or a dialogue. I wanted it to be a visual sort of thing. Like... Because I dunno, I would be bored to sit here and watch my presentation and there is not listening and talking because there’s a speech bubble and everyone is bored.</p> <p>Lecturer: Yes, no, not that. Definitely not that–</p> <p>Roland: –okay, ja, so I was–</p> <p>Lecturer: But you need to find some way of doing what you want to do, but you only have a certain amount of time so you have to be pragmatic about this. Find a way of mixing the two styles and then keeping it interesting–</p> <p>Roland: –If I were to, to, for example, get my points say, which brand, ja, which brand, uh, was the better one in that</p>	<p>(I)</p> <p>(RD)</p> <p>(I)</p> <p>(I)</p> <p>Specific direction</p> <p>(J)</p> <p>(I)</p>
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	<p>point – so which was the winner – and then I did a little illustration to show that thin, would that be fine? Then obviously, with the fonts that I have shown and also the colour scheme that I've spoke about–</p> <p>Lecturer, addressing class: –let's just talk about the fonts quickly. So, hand drawn, plus hand drawn mark of font, plus hand drawn script. What do you guys think of that combination?</p> <p>Sydney: Bad combination.</p> <p>Lecturer: Why?</p> <p>Sydney: Because it's too much hand-drawn, and–</p> <p>Robyn: –it's going to look messy–</p> <p>Sydney: –because reading hand drawn in big paragraphs and stuff... But he doesn't want to do big paragraphs–</p> <p>Robyn: –so if you do the headings in almost like, the big, bold, hand drawn, you know, typeface. You could do paragraphs in, like, you know, just a normal serif.</p> <p>Sydney: Just normal, like, sans serif.</p> <p>Roland: Ja.</p> <p>Lecturer: I think that's a good idea, because paragraphs of hand written type – text – is a bit difficult to read. But you can still use those typefaces for accents–</p> <p>Roland: –ja–</p> <p>Lecturer: –So the marker type is for headings, or the other thinner one for headings,</p> <p>Roland: –just, ja–</p> <p>Lecturer: –then use the Sans serif for anything else–</p> <p>Roland: –awesome–</p> <p>Lecturer: –K, I think you should always have a mixture of those styles. If you want to do hand drawn... I mean I have just been working with another student on an infographic that she wants to be hand drawn, but an infographic is a lot of information. If <i>everything</i> is hand drawn, it's really hard to process. If you give a lot of open space that's flat colour, if you use a limited colour palette, if you have a lot of text that's very structured and ordered, then the hand drawn elements work well with the very structured stuff, because you have a good combination, a good contrast. K?</p> <p>Sydney: Another good idea for illustration is you can have the ESPN guy crushing the Red Bull can...</p> <p>* class laughs</p>	<p>confidence</p> <p>doesn't reaffirm student's quesiton</p> <p>(J) critical thinking</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(I) humour</p>
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<p>Intimidated</p> <p>1:34:39</p>	<p>Lecturer: Okay cool, Mark?</p> <p>Mark: Why me... Okay... * sighs</p> <p>*student sets up</p> <p>Lecturer: Okay, Adidas...and?</p> <p>Mark: BMW. So, um, yeah, this is very trick – urgh – <i>tricky</i>, it's very tricky. Um, when I chose them, I was like, "Ah, I love these two brands"... K, well I don't really like BMW but, they work well when it comes against, like a, a clothing brand that's sporty like Adidas–</p> <p>Lecturer: –Why?</p> <p>Mark: Because their sporting nature, and I like the fact that they are both German. They have a very strong heritage, both of them, and they like looking back to their heritage in terms of their design. And, like, their branding – they always talk about how – I know with BMW specifically, they always talk about how they won multiple championships in racing, and how that technology has brought into the road – excuse me – and, the same with Adidas, like how they make these specific shoes for athletes and now <i>you</i> can wear them as well.–</p> <p>Lecturer agrees: –mhmm–</p> <p>Mark: –So the concept that I am going to be circling around is, um, "Street cred". And so I went onto the um, Urban Dictionary * someone laughs * And I searched what does "street cred" mean and... it's... I know it's not very credible and stuff but I think it works well with what I'm doing...</p> <p>Lecturer: I think it's appropriate for street cred, yes.</p> <p>Mark: Ja, so talking about respect, um, in the environment, the urban environment specifically, the experience, the coolness factor, and imaginary points – which works well with what I am trying to do right now.</p> <p>Lecturer: So that is the Urban Dictionary definition of street cred?</p> <p>Mark: Yeah. Okay–</p> <p>Lecturer: –then it does work very nicely–</p> <p>Mark: That it does. So, I respect both – both of these brands are respected, um, they are the highest bra-, well, not the highest, but like, the top brands in each of their respective, uh...</p> <p>Lecturer: Categories?</p>	<p>Lacks confidence</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>(J)</p> <p>(J)</p>
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	<p>Mark: Ja, exactly.</p> <p>Lecturer: But why are they respected and how can you analyze the brands to show that they are respected?</p> <p>Sydney: Loyalty.</p> <p>Mark: Loyalty, exactly. Brand loyalty. That's where street cred comes from, like, it's heritage—</p> <p>Lecturer: —How did they get that? Heritage... ja... and?</p> <p>Sydney: Quality.</p> <p>Mark: Ja, their quality... and their...</p> <p>Sydney: Styles.</p> <p>Lecturer agrees with Sydney and addresses him, but is looking at Mark: Ja... * class laughs You're saying it, and I'm nodding at Mark... * laughs</p> <p>* class laughs</p> <p>Faith: Also, the reviews that each of them get?</p> <p>Mark: Yeah.</p> <p>Faith: And that will be directly linked to what people think.</p> <p>Mark: In a local context...</p> <p>Lecturer: Mhmm?</p> <p>Mark: ...BMW has got crazy street cred.</p> <p>Lecturer: Why?</p> <p>Mark: Um, they have been associated with, like, all their cars, with gangsters—</p> <p>Robyn: —the box-shape—</p> <p>Mark: —the box-shaped beamers – sooo gangster. And same with Adidas as well. They have such hectic street wear, like, for the hip hop movement, which is also quite gangster as well. So all of that, like it really goes hand in hand for getting street cred... Yeah. So... Getting points for them, I still haven't like, got my exact way of getting points, but I will have to formulate a way of analyzing their respect, and how they work in their environment, the experience you get – 'cos these are all the things you have to get to get a good street cred. So it's respect, environment, experience, coolness factor.</p> <p>Lecturer: I think for all of these, you need to do lots of visual research and research on the brands, and talk about how they got there. It's not enough to say, “they are seriously cool” – how? Or “they are so gangster” – because BMW and</p>	<p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p>
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	<p>Adidas both are associated with gangs – why? <i>Why</i> are they associated with the brands? Show us those connections and how they have developed that, to motivate for why they have points for that bit of street cred, whichever of the categories it is...</p> <p>What else do you guys think? What do you think this could look like? What do you think it could sound like?</p> <p>Jack: You could also have, like, um, when you go to one of those funny little Indian markets, and like, back alleys in Durban, or like the China Mall, when you see how many rip-offs you can find of each brand. Like, I know you can find rip-offs of the BMW logos, and a whole lot of the BMW merchandise...</p> <p>Lecturer, asking rhetorically: Why would you want to rip it off?</p> <p>Jack: Because it's popular, and that's what sells.</p> <p>Sydney: But also, if you talk about respect and street cred, if someone – the more the people rip it off, the less street cred it actually, has because like, people don't respect the brand so they kind of like appropriate from it.</p> <p>Robyn: Not really, it almost builds it because if you go somewhere and you see, well, there's a nice, like, Adidas, like bag – am I going to go buy it cheap or am I going to get where it will last me forever?–</p> <p>Sydney: –but if you respected the brand and it had a lot of street cred, you would buy the extra – you would pay the extra money and not kind of rip it off and buy the cheap knock-off–</p> <p>Faith: –but then again, some people can respect the brand as well but not afford it, so that is why they would buy the knock off–</p> <p>Jack: –and it's also, so, it's like advertising.</p> <p>* class agrees</p> <p>Lecturer: In its own way. But why is there a need for knock offs?</p> <p>Robyn: Because people are poor * laughs</p> <p>Lecturer: But why aren't they just buying it?</p> <p>Mark: They can't afford it.</p> <p>Lecturer: Why can't they afford it?</p> <p>Robyn: Because it's such a * inaudible * brand–</p> <p>Jack: –Because they want the status–</p> <p>Andy: It's expensive.</p>	<p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p>
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	<p>Lecturer: It's expensive. So what does the price have to do with it as well? It's about knowing that that brand is premium. You know by the price tag, you know by the look, you know by the language that they use. So there's a need for knock offs is because people want that. They want to aspire to be associated with that brand – but they can't afford it. Because it's so amazing and so expensive and so exclusive that you can't get in there unless you buy a knock off... Does a knock off give you street cred?</p> <p>Mark: What...</p> <p>Jack: Not if they know it's a knock-off.</p> <p>Lecturer: IF they know... So an Adidas shirt with two stripes instead of three is like giving it away.</p> <p>* laughter</p> <p>Mark: Maybe, like, an equals sign...on a shirt * laughs</p> <p>Lecturer: Okay, so are you getting where this is going? So everything that you analyze, all your points that you want to talk about are relevant. But you must motivate with, not just personal opinion about why one has street cred or doesn't, but what have they done to make that happen. How have they got to this association of Adidas = hip hop culture? How? BMW, box car thing/shape = gangster? How? Why?</p> <p>Sydney: Doesn't BMW, if, like... I don't really know a lot about cars, but don't they have the stripes as well? The M series, or something?</p> <p>Mark: Yeh, they do–</p> <p>Sydney: –Is it three stripes?</p> <p>Mark: Yeh, three stripes–</p> <p>Sydney: Maybe you can have, like, a punchline, like, which zebra has more stripes or something like that.</p> <p>Lecturer: I am getting this, like, image in my head of, like, dropping the mic * class laughs ...rap battle–</p> <p>Mark: –Yeh–</p> <p>Lecturer: –for street cred... I dunno, like 'ultimate showdown'.</p> <p>Mark: Yeh, I'm like, trying to find, like, a nice visual for it. Um, I know the colour palette has to be... Like, I have to think about it really carefully. Um... Black is going to be, like, a big part of it.</p> <p>Lecturer: Why, again? Tell me why is black appropriate for this?</p>	<p>(I)</p> <p>(I) (RD)</p>
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	<p>Mark: Um... Because Adidas is black, and--</p> <p>Roland: --and <i>he's</i> black--</p> <p>* laughter</p> <p>Mark: --and, um, THIS is black--</p> <p>*laughter</p> <p>Lecturer: --c'mon, talk like a designer -- why black appropriate for these brands, and why for both of them together?</p> <p>Mark: Uh... in the context of my theme, it works. Street cred is always something, in like, in a dark area. Then these brands both have black in their, um, in their branding.</p> <p>Faith: Um, and also, black is also associated with premium things.</p> <p>Lecturer: Why?</p> <p>Mark: Because it's classy, it's simple -- look at it. It's formal.</p> <p>Jack: Hipster branding Adidas...</p> <p>Lecturer: And formal is associated with high-end, expensive. Is that in-line with who those brands are?</p> <p>Mark: Yeah, like how they get street cred while still being classy as well. 'Cos they are both still classy in their own way, and still have, like, crazy street cred.</p> <p>Lecturer: Cool. Good. Thank you. Jack?</p> <p>*student starts setting up</p> <p>Lecturer, addressing Mark: Look for infographics of battles of rappers or beef between rappers that don't like each other, an infographic of that. What did they do when they made that graphic? Like what elements did they use, what typefaces?</p> <p>Robyn, addressing Mark: Jack has a fantastic idea for you, though...</p> <p>Jack: For your point scoring, you could have two gangsters standing there, and then as they get points, their pants sag slightly more.</p> <p>* class laughs</p> <p>Lecturer, addressing Mark: Because isn't it true that the lower your pants are, the more street cred you get?</p> <p>*laughter</p>	<p>(J)</p> <p>Humour</p> <p>Discourse</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p>
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	<p>Mark: I do not know about that!</p> <p>* laughter</p> <p>Roland: Personally, being a gangster, I know... I know that it's true...</p> <p>* laughter, more banter about pants length...</p> <p>Lecturer: Okay, let's get focused. Back to the last person quickly, so that we can get something to drink before the next class.</p> <p>Jack: So I decided to do Apple and Google.</p> <p>Lecturer: Apple and Google, why?</p> <p>Jack: I was scrolling through a few posts on Pinterest and I saw a model from Google's interior design for their headquarters and it got me thinking. I was going to do Google and Coca Cola but I decided it was kind of a write off and I didn't have enough in common between the two. So this is the interior for Apple, from one of their stores. It's very clean and sort of straight lines. Like their pillars aren't round, they are square and everything is set out very neatly, almost clinically. And, as you can see, as Sydney said, OCD. Even the tiles on the roofs are aligned. So, they're really... and then you get Google which is colourful and almost to the point of being childish.</p> <p>Mark: —very symmetrical—</p> <p>Jack: and it's...like, If you look at the bottom of the window there, they have a post it dinosaur.</p> <p>* class cheers</p> <p>Mark: Love that dinosaur.</p> <p>* class agrees</p> <p>Lecturer: Okay, but you are not going to just be looking at interiors, right?</p> <p>Jack: Not just interiors no, but this is where I got my inspiration from. Um...</p> <p>* projector issues —fixes it</p> <p>Lecturer: Just talk through it quickly so we can think about how this is going to work out.</p> <p>Jack: A lot of my thinking came from the architecture and the interior design of them. Because I really like the aesthetics around both the companies but for very different reasons.</p> <p>Lecturer: —mhmm—</p> <p>Jack: I like the Google is kind of colourful and childish. They</p>	
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have a lot of a really rounded feel to them. But they are a serious company and they make serious revenue. Apple on the other hand is also a very high end company, but they are less colourful, they were at one point more colourful but now they are less colourful now. They have gone to their silvers, black and white and their golds. There are a four kind of different people. You have your designers, your almost Bauhaus inspired people for Mac. Then you have more rough, and "I want to buy a car to last me a hundred years" kind of people on Google products because they give you spares and things whereas Mac you break something... Well not Mac but Apple, you break something and you don't get a whole new product. This was shown through a campaign done on the iPod, you had the iPod battery situation where they wouldn't supply batteries. You had to buy a new iPod. So I thought I would portray that through my thing by having the two sides of my presentation, through one very colourful for Google and the other sort of black, white and silvers for Apple. Then have a point scoring system where as one scores a point, like, their side gets bigger, so it eats into the other company's revenue.

Lecturer:—mhmm—

Jack: For fonts and things I would use rounded fonts for Google but also still sans serif because they don't use serif very often other than in their logos. Then for Apple I would use a straight sans serif, like a blocked out Sans serif because they use that more often... Then I would also compare types of people, their designs, aesthetics, logos, these kinds of things just for point scoring.

Lecturer:—mhmm—

Jack: At the end, I personally can't pick between them, I will see if that changes throughout the course of it but maybe one is not better than the other, they are just for a different kind of person. Then I also want to talk about how pieces are knocked off for each of them because Apple has a lot of knock off products particularly coming from China and these kinds of areas. Google does too but because a lot of their stuff is open source, it's not knock offs, it's rebranded...

Lecturer: Re-appropriation.

Jack:—Ja

Lecturer: Okay, so I think we still need a bit of a theme. I think that it's interesting to have one screen eating into another screen. I don't know, what do you guys think?...

*pauses, no response

Lecturer: Do you think that there are other ways... Well let's talk about theme first, let's talk about theme. They are both technology products but what are we choosing between them? It was interesting that you were talking about revenue, so which brand maybe represents the most money could be something that you use as your golden thread to pull all of

	<p>your slides together? Are there any other things that you guys think about that? Apple versus Google? ... *pauses, no response</p> <p>Lecturer: You also said something about the kind of person that uses them but the kind of person that uses one might be the same person that uses both.</p> <p>Mark: That's all of us—</p> <p>Jack: Like myself, and Sydney—</p> <p>Faith: I mean, all Mac people—most Mac people, people who own Macs, use Google, 'cos...</p> <p>Lecturer: ...'cos Safari is crap...</p> <p>Faith: It's every search engine.</p> <p>Robyn: There's two kinds of people, Sydney... * laughs</p> <p>Lecturer: What else do you guys think? * pauses... Do you think it's enough to just have the series of questions and the revenue shown by the two brands?</p> <p>Robyn: If you think about it could relate to it because Apple is very simple...</p> <p>Lecturer: —mhmm—</p> <p>Robyn: ...so that could be one aspect of the entire presentation and, you know, showing the questions and all that.</p> <p>Jack: But also Apple has multi factional companies. They have...uh... phones and computers and stuff. And also there's Android—</p> <p>Robyn: ja, but if you think about their website, like, what's...I think Sthem' showed us their website, and—</p> <p>Jack: —oh, and it's just like—</p> <p>Robyn: —it's just, simple. Everything is...</p> <p>Sydney: Um, what you could do is have a 'technology off' kind of thing—</p> <p>Robyn: —and then have like the battery powering down or something * laughs—</p> <p>Sydney: —What I thought was maybe have the Mac logo and, you know the loading screen for the Mac?Have that, and then, as the screen goes by each slide, the thing loads whatever point it got, so the thing will load and then you will see which one loads faster, and that will kind of... And then, you do the one loading screen in Mac style, and then the other screen—in like—</p>	
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	<p>Roland: Google style.</p> <p>Sydney: Google style.</p> <p>Lecturer: Mmm. Let's talk about Google style. How many of you noticed that they have rebranded, I mean other than their logo?</p> <p>Robyn: ja</p> <p>Faith: they changed their</p> <p>Lecturer: What is their new aesthetic?</p> <p>Mark: It's cleaner.</p> <p>Robyn: Ja, it's...</p> <p>Mark: It's more for the, like sans serif</p> <p>Lecturer addressing Mark: why do you say cleaner?</p> <p>Roland: It's 2D.</p> <p>Lecturer: 2D as in what?</p> <p>Female Student: It's very flat.</p> <p>Roland: It's very flat, the lighting is like, flat. It's lighting has got no dimension to it.</p> <p>Lecturer: It's flat. Okay and then, they have pioneered flat design. Flat design is now the standard for app design and for online digital design.</p> <p>Roland: It was like as soon as that happened, everyone else followed suit. 'Cos Facebook, and other companies all followed...</p> <p>Lecturer: So both Apple and Google are actually simplistic brands. They're very simple, like, you could talk about them as leaders in technology because Apple <i>used to</i> lead, Google is <i>definitely</i> still leading, so that could be the theme that unites them together?</p> <p>Mary: Or you could say, are they related? Could they be related? Maybe they are distant relatives?</p> <p>Robyn: Because they are both leading, but one is...</p> <p>Mary: Ja</p> <p>Sydney: One is like the twin brother</p> <p>Robyn: Or like, the red neck cousin, or something...</p> <p>* laughter</p> <p>Lecturer: The red neck cousin that's suddenly become the</p>	
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most popular person in the class for being relatable, and open and friendly.
So I think there are ways that you can make a theme to unite all of your questions that you want to talk about. I just want to talk about, you said you wanted to look at a structured shape for the typeface for Apple, but I want you to do a little bit more digging into Google. Because Google's new logo or logotype, is basically designed with very geometric styled fonts so it can be reduced to four circles. I don't know if you guys have noticed that interaction design element of Google on your phone, when something is loading, when you are waiting for something it reduces down to four little dots...

* class agrees

Lecturer: ...and the four little dots merge back into the logo and then go back into the dots. And they turn back into a flat rectangle, and then back into the dots. They are very much about simple geometry and flat shapes or flat colour. Apple is extremely minimalist right now, I would say. Very little use of colour. As you say it used to be colourful, especially with the iPod. Now it's like, very little colour. So, think about carefully which typefaces you choose and what elements you use with it.

Okay, anything else you think about for Jack? I think do lots of visual research on those brands, make like a moodboard for Google and moodboard for Apple and compare the two, make sure that those two styles come through in your slides.

Roland, addressing Jack: If you don't do it, you're going to die a really slow death...a painful one...

Mark: Why would you say that?

Jack: I'm already working on it.

Roland: Hah, I'm joking...

Jack: I got bitten by a spider on Monday and I'm still not right...

Mark, awkwardly: Yeh...

Lecturer: Or you might get super powers...

* class laughs

Lecturer: Ok, thanks guys!

Individual Reviews: 3 May 2016

Present: Mary, Robyn, Mark, Faith, Sydney, Roland, Chrystal

Absent: Selena, Tamsyn

Absent and not part of study: Arthur, Gill, Andy

Present, but no longer participating in the study (but chose not to review): Jack

GENERALISATION (G)	JUDGEMENT (J)	SUMMARIZING DESCRIPTION (SD)	REPRODUCTIVE DESCRIPTION (RD)	ABSTRACTION (A)	INTERPRETATION (I)
<ul style="list-style-type: none"> • Current brief • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Current brief • Explanation of critical incident • Personal judgement of value 	<ul style="list-style-type: none"> • Current brief • Generalization • Description lacks critical thinking 	<ul style="list-style-type: none"> • Current brief • Description lacks critical thinking 	<ul style="list-style-type: none"> • Future practice • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Future practice • Explanation of a critical incident • Suggesting change in practice

A priori coding: codes that are developed during the analysis

My Reflections	Transcript	Codes
	<p>Mary: Okay, so first thing is I have tried to go with the journaling... girly... sort of look.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: Okay. So I started with... And then, with my fonts, okay, let's just start there.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: I wanted something that looked like someone would have used a marker to write the heading, and then, the sub-headings... I really – when I saw this, I really liked this sort of look, and how they doodled it here and even the colours they used. You see how they even have the paperback brown.</p> <p>Lecturer: Mhmm. So you are looking at a magazine here, of – that's representing a style that's similar to like what you want?</p> <p>Mary: Ja, ja. Okay, so it's like all this sort of look.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: But then, my colour scheme... I have been really struggling... So this is what I started with, and the colours... Because I found an old H&M manual–</p>	<p>(RD)</p> <p>(RD)</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>lecturer clarifies because student isn't explaining</p> <p>Confidence/ability</p>

	<p>Lecturer: –Mhmm–</p> <p>Mary: –and those colours weren't the red colours so I started working my whole thing off that. And then I realised, no – but it's updated, it's the red. So it's red and black. Then I went to work on this.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: What do you think of the different elements within this? So... <i>that</i> heading does it work that, does it work with a general style? Does...And these are two silhouettes I made to represent Chanel, and represent H&M, um, does that work? And then another question I have is, with Chanel being black, and H&M being the red I don't really want to make that a theme in the whole design because then they don't stand out, but what do you use with it – if you know what I mean? So I went with <i>grey</i>, and black, and then a <i>little</i> bit of red maybe here and there with like, with the arrow... Um, what advice do you have?</p> <p>Lecturer: Well let's start with – what was the first thing you were talking about? What was the first thing you wanted to ask about?</p> <p>Mary: The... let's say the font.</p> <p>Lecturer: Okay, so you want to know what – if the font choices – the font combination – is working?</p> <p>Mary: Yes, yes.</p> <p>Lecturer: Well, tell me why you chose your fonts and then we talk about it.</p> <p>Mary: Okay, so, first off, I chose... I actually, <i>originally</i> chose <i>this</i> font. This, this one here.</p> <p>Lecturer: And what style is that?</p> <p>Mary: That is a, uh, like a handwritten sort of style...</p> <p>Lecturer: Which is a?</p> <p>Mary: Handwritten calligraphy...</p> <p>Lecturer: Script.</p> <p>Mary: Script.</p> <p>Lecturer: Okay, so we are using a script style. So–</p> <p>Mary: Yes, because that looked like someone wrote in their journal and sort of doodled it. Okay...</p>	<p>(J)</p> <p>(RD)</p> <p>Signs of (J)</p> <p>Student asks for specific feedback – lacks confidence, needs affirmation</p> <p>Lecturer does not affirm, but want to lead student to making her own judgement and validating it</p> <p>(RD)</p> <p>Discourse/content</p> <p>Confidence/ability</p> <p>Discourse/content</p> <p>(J)</p>
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	<p>Lecturer: Okay.</p> <p>Mary: But... I didn't think that <i>this</i> works with <i>this</i> anymore. I don't know why. Then I felt that <i>this one</i> that sort of looks like a permanent marker, sort of, handwritten scribble works better–</p> <p>Lecturer: –Okay wait, so this that I am looking at here is a mood board?</p> <p>Mary: Yes.</p> <p>Lecturer: Okay, so those images that are obviously not yours because they are pixelated–</p> <p>Mary: –yes–</p> <p>Lecturer: –are only for reference?</p> <p>Mary: But are they pixelated only because you know how sometimes the...uh... okay here's it better, when I saved it.</p> <p>Lecturer: Okay, what it's doing then, is it's just, um, displaying in...</p> <p>Mary: –yes–</p> <p>Lecturer: –just to show you...</p> <p>Mary: Please do...</p> <p><i>*lecturer assists student with viewing preferences in InDesign software</i></p> <p>Lecturer: ...to see what it would actually look like. Okay, so it's just lowering the quality for display purposes. I just wanted to check that we were working with that...</p> <p><i>*student agrees along the way</i></p> <p>Mary: That I did sketch myself and the arrow and these little sticky tapes, but <i>this</i> isn't and <i>that</i> isn't.</p> <p>Lecturer: And the imagery in the sticky tape?</p> <p>Mary: The imagery? No, that is not.</p> <p>Lecturer: That's not yours?</p> <p>Mary: No.</p> <p>Lecturer: But if you–</p> <p>Mary: How do I deal with that? Do I have to go sketch that myself?</p> <p>Lecturer: –yes–</p>	<p>Lecturer is trying to establish what is reference and what is student's own work – dealing with potential plagiarism</p> <p>Content</p> <p>Checking for plagiarism</p> <p>Confidence (doesn't know 'rules of engagement')</p> <p>Content</p>
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	<p>Mary: Or do I just reference it?</p> <p>Lecturer: No, anything that's a design element in your work for your degree has to be generated by you.</p> <p>Mary: Okay.</p> <p>Lecturer: Because, yes, in theory, you can go into the working world and you can download stock imagery, and you can use stock imagery, but the point is that, right now, in order for us to give you a degree, you need to be able to show competence in all of the areas of graphic design.</p> <p>Mary: Okay.</p> <p>Lecturer: So you need to be able to produce those things...</p> <p>Mary: Yes.</p> <p>Lecturer: Okay...so...Okay, so let's go back to the original thing. We were talking about font choices.</p> <p>Mary: Yes.</p> <p>Lecturer: And you were saying your initial direction was that you wanted this very scripty one.</p> <p>Mary: –Mmm–</p> <p>Lecturer: –and now you are looking at what's the difference between this one and the other one that you chose. Are they both scripts, first of all?</p> <p>Mary: Yes.</p> <p>Lecturer: Why are they both scripts?</p> <p>Mary: Um...you mean, the way they look?</p> <p>Lecturer: In...As a style of, of font – why are they scripts?</p> <p>Mary: They seem handwritten, that's why.</p> <p>Lecturer: Ja. Good, okay so, why would you choose one over the other?</p> <p>Mary: So, for the soft colour scheme within this design that I have here, this worked really well.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: But for the stronger colour scheme it feels too dainty, if you know what I mean. That's how I feel, and that's why I thought maybe to go with the</p>	<p>Discourse</p> <p>Content</p> <p>Confidence</p> <p>Discourse</p> <p>Confidence: “seem”</p> <p>Encouragement, leading to critical thinking</p> <p>(J)</p> <p>(J)</p> <p>Confidence: Looking for affirmation</p> <p>Doesn't affirm, wants student to</p>
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	<p>stronger script. And then the question is, does this still work with that – if I do go that direction – and, does it give you a journal feel?</p> <p>Lecturer: Well, let's ask the question of, are you designing your presentation to look like something that a girl in high school has created, or are you making it look like your brands? Because I think if we separate those two, then we can start figuring out what we are doing. Because if we are doing one thing in some parts and one thing in another part it's going to get confusing.</p> <p>* student agrees along the way</p> <p>Lecturer: So what would you prefer to do? Do you want this to look like a school girl's journal or do you want it to look more like your brands?</p> <p>Mary: ...More like my brands, I must say.</p> <p>Lecturer: So</p> <p>Mary: It will be easier for me.</p> <p>Lecturer: Why?</p> <p>Mary: Because I am not... My mind isn't really tuned to school girl doodle...</p> <p>Lecturer: –Mhmm–</p> <p>Mary: So I have to work harder at it to get it to look like that. And then, I dunno, it just doesn't feel to suit the brands. Because they are both strong brands. Even though they have a different feel – one is classy, one is more hip – it's just not girly, like a school girl.</p> <p>Lecturer: –Mhmm–</p> <p>Mary: So that theme doesn't feel that it fits with the brands. Um...</p> <p>Lecturer: So then, based on that, why are we doing a very girly look?</p> <p>Mary, laughs nervously: Uhhh... Because we discussed it in class the other day and it seemed to really sound right? Like it worked with my theme of "whose friend would you rather be". Um... But when I actually started making it, it didn't feel right.</p> <p>Lecturer: The reference that you are showing me there in the magazine, does that feel too girly, school girly for you?</p> <p>Mary: No, this feels more like a ladies journal.</p>	<p>think for herself, but could be perceived differently/negatively by student?</p> <p>Lecturer prompts critical thinking</p> <p>Critical thinking</p> <p>(J)</p> <p>Confidence/ability</p> <p>Confidence/ability (designers have to adapt)</p> <p>Ability</p> <p>(J)</p> <p>(J)</p> <p>Critical thinking</p> <p>Confidence</p> <p>(J)</p> <p>Critical thinking: points student to other reference</p> <p>(J)</p> <p>Critical thinking</p>
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<p>Lacks critical thinking</p>	<p>Lecturer: Okay, so why can't we get this looking like the reference that you have?</p> <p>Mary: Okay... Ja!</p> <p>Lecturer: Because I don't think that... You know, just like the two brands have their own personalities – um, and you would choose to be one's friend more than the other – they have different styles as well, and a school girl will have different styles. The way one girl's journal looks compared to another girl's journal – if they have different personalities – will look different. So, I think you need to establish what your style is. You know the sticky – washi tape sort of style and maybe this doodle look a little bit too young for what you are trying to do, so maybe you need to find more reference similar to what you are doing here and work around that.</p> <p>Mary: (*student agrees along the way) Okay. And would you– These fonts, they really work well, like, this is a typewriter type font, and this, then, the handwritten font, which is similar to that.</p> <p>Lecturer: And what do you think? How do you think they work?</p> <p>Mary: Um, they both have that sort of thin style, the thin... I dunno... They just... Well I guess with handwritten and a typewriter – because the typewriter is an older version of fancy typing or newer typing, it works with the handwritten fonts.</p> <p>Lecturer: Yes, and if you look at the texture of the typewriter?</p> <p>Mary: It's really textured, it's not as smooth, straight..</p> <p>Lecturer: And compare that to the script, the condensed script up here?</p> <p>Mary: Ja, this is also not... Neat, if I can say that.</p> <p>Lecturer: It's also textured, right? So they both have texture. Are they too similar? Are they similar at all?</p> <p>Mary: I wouldn't say they are. This one has the serifs and this one doesn't so that immediately makes it different.</p> <p>Lecturer: And talk about the set width, or the character width, when we talk about – that it's the width of each character – which one is wider?</p> <p>Mary: This one here.</p>	<p>Confidence</p> <p>(J)</p> <p>Critical thinking</p> <p>Confidence</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J) & Confidence</p> <p>Critical thinking</p> <p>(J)</p> <p>Discourse/content, critical thinking</p> <p>Critical thinking</p> <p>(J)</p> <p>Specific direction</p>
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<p>Lacks critical thinking</p> <p>Lacks critical thinking</p>	<p>Lecturer: And does it create a nice contrast – that one is condensed and thin the other is wider?</p> <p>Mary: Yes, yes...</p> <p>Lecturer: But what keeps them in harmony is that they both have a bit of texture?</p> <p>Mary: Yes, okay...</p> <p>Lecturer: Okay. So based on that and coming back to your question–</p> <p>Mary: –yes–</p> <p>Lecturer: –what script do you think you should use, and how do you think you should use this going forward? Your mood board?</p> <p>Mary: Okay, so basically... Um...I need to get the words (<i>laughs nervously</i>)</p> <p>Lecturer: Well, do you think that this marker style script is appropriate for...</p> <p>Mary: No. After what we've said here, it doesn't work at all for me anymore.</p> <p>Lecturer: So what do you think you would do now?</p> <p>Mary: Now I would, I would like to stick to this font. But–</p> <p>Lecturer: –And what is that?</p> <p>Mary: This is, 'Pompierre' – just a decorative font, I think.</p> <p>Lecturer: And what style is that. though?</p> <p>Mary: Because it doesn't have any different ones. Um...It seems a handwritten style.</p> <p>Lecturer: So it's a script as well. And what is our rule with fonts, and combining different fonts?</p> <p>Mary: Well, different rules, but I think... Could opposites, complete opposites work? * taps desk</p> <p>Lecturer: Yes, so are these similar or opposites?</p> <p>Mary: They're opposites.</p> <p>Lecturer: In what way?</p> <p>Mary: Well, when you look at the thickness of each letter – so, the boldness: that one being nice and fat, round and these being slim.</p>	<p>Critical thinking, but does not affirm student – negative?</p> <p>Confidence (reaction to lecturer?)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>(RD) & Confidence</p> <p>Content</p> <p>Articulation & confidence</p> <p>Content</p> <p>Confidence</p> <p>Critical thinking, content</p>
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	<p>Lecturer: Thinner–</p> <p>Mary: –yes–</p> <p>Lecturer: –so that's a marker and that's a pen–</p> <p>Mary: –yes, exactly–</p> <p>Lecturer: Okay, but what else is the difference?</p> <p>Mary: Um... This one is very structured, and this one is sort of, just, it doesn't really have a set width in-between that's always the same, and...uh... I don't know (<i>*laughs nervously</i>)</p> <p>Lecturer: I tell you, I think that they are too similar–</p> <p>Mary: –okay?– (<i>*nervously, unsure</i>)</p> <p>Lecturer: –because while this one might be a little bit neater–</p> <p>Mary: –yes?– (<i>*nervously, unsure</i>)</p> <p>Lecturer: –they are still both scripts, they are still both made by hand, um, they are looser than your structured Sans serif or serif typefaces. So, while one might be bold and one might be light, they're not opposites. They are more like– (<i>* student agrees along the way</i>)</p> <p>Mary: –in the same family, just a different brother and a sister maybe?</p> <p>Lecturer: Ja.</p> <p>Mary: Okay.</p> <p>Lecturer: So, you could use the combination of the two – in that they feel like they are part of one family. I would say, considering that this is handwritten, and this is handwritten, and these are going to be all hand drawn elements, what will contrast all the 'hand-drawnness' so that it feels solid, in that it all doesn't feel like it's–</p> <p>Mary: –in this design?</p> <p>Lecturer: –all been drawn by hand within your presentation–</p> <p>Mary: –in this presentation?</p> <p>Lecturer: Ja.</p> <p>Mary: Those things would be the actual... the silhouettes, along with the actual logos, and the</p>	<p>(J) Confidence</p> <p>Intimidating?</p> <p>Confidence</p> <p>Confidence</p> <p>Content</p> <p>(J)</p> <p>Content</p> <p>Confidence/ability</p>
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	<p>information about each brand.</p> <p>Lecturer: Mhmm. But now, if the information is in a loose handwritten script, then it's also handwritten–</p> <p>Mary: –yes! That wasn't the plan! (<i>*laughing nervously, realisation</i>)</p> <p>Lecturer: –So then the only thing in your presentation that's not drawn or hand generated is your logo– (<i>*speaking gently, jokingly</i>)</p> <p>Mary: –yes! (<i>*laughing nervously, realisation</i>)</p> <p>Lecturer: –and your silhouettes. What do you think you should do?</p> <p>Mary: Ja...I should get a balance...</p> <p>Lecturer: Ja.</p> <p>Mary: Find balance...so it's not too heavy on whatever side.</p> <p>Lecturer: Yes, remember contrast is good but not so much so that one thing is almost drowned out by another. There should be a thirty to seventy percent difference. This is more like ten to ninety percent difference.</p> <p>Mary: (<i>*student agrees along the way</i>) Okay, ja, I get it... Is it– Am I allowed to– These were photos, like a picture of Audrey Hepburn and then I sketched over her to get the silhouette. Is that allowed?</p> <p>Lecturer: With the pen tool. Mhmm.</p> <p>Mary: It allowed, okay. Do I have to reference that?</p> <p>Lecturer: I would include it in my mood board, or in my process work to show where it comes from.</p> <p>Mary: Okay.</p> <p>Lecturer: Because then, what happens is, someone that's objective that hasn't seen your process, can go through your process work and see there's the photograph, and there's the silhouette. So they don't look at the work and go, "Hmm, I wonder if Mary downloaded some free vector silhouettes from the internet." Because that's obviously very possible.</p> <p>Mary: Yes, mm... okay, I get it, yes... (<i>*Agrees along the way, laughing nervously</i>)</p>	<p>Confidence/ability</p> <p>Critical thinking</p> <p>(I)</p> <p>(I)</p> <p>Content/teaching</p> <p>Confidence</p> <p>Confidence/ability</p> <p>Teaching/content</p> <p>Confidence</p> <p>Content/teaching</p>
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<p>Future practice</p> <p>Future practice</p>	<p>Lecturer: So if you are drawing things from a photograph, that's fantastic. Um, I would say when it starts to become a little bit grey, is... things that are recognizable. Say you redrew the Mona Lisa, and you sketched it so perfectly that it's too close to the original? So something that's recognizable, you need to maybe stylize it a bit more so that it looks more like you. Um, obviously don't draw off vector. A photograph is a raster image that is from real life. Don't take someone else's stylization and then draw over it. Then compositions of things, you know if you look at this little doodle reference image that you have here. If you redrew over that and kept everything in exactly the same place, you're not really doing anything new then.</p> <p>Mary: *Agrees along the way</p> <p>Lecturer: Okay, so based on that, what are we going to do?</p> <p>Mary: I want to take away the lined page.</p> <p>Lecturer: Okay.</p> <p>Mary: I feel like that's just making it too busy. I want it to be cleaner, so if you look at this, there's areas of blank, and then little areas of...</p> <p>Lecturer: –mhmm–</p> <p>Mary: So maybe within that information piece, and that piece could be a lined page.</p> <p>Lecturer: (* agrees along the way) That could be nice, could be like a little torn out note or cut out note?</p> <p>Mary: Yes, yes, so maybe that and then stick to this font, but maybe find something more similar to this to work with it. Do you suggest that?</p> <p>Lecturer: And why will that work with that? Why do you say that?</p> <p>Mary: Well, I would say that because I have seen it here, and this would be similar...So I've seen that it works–</p> <p>Lecturer: –So what is this similar to on here?</p> <p>Mary: This to me was something closest I could get to this look.</p> <p>Lecturer: Mhmm. So are you going to use this for headings or body copy?</p> <p>Mary: For headings.</p>	<p>Critical thinking</p> <p>(J) & (I)?</p> <p>(J) and (I)</p> <p>(I)</p> <p>Encouragement Specific direction</p> <p>(I) Confidence – seeks affirmation</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p>
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<p>Justification/rationale typically follows if the lecturer probes for it</p> <p>Current brief</p>	<p>Lecturer: Okay, and then you are going to use this other typewriter style...</p> <p>Mary: But this won't work for body copies, not for a whole body.</p> <p>Lecturer: Why?</p> <p>Mary: It's too hard to read.</p> <p>Lecturer: Mhmm, that's good.</p> <p>Mary: ...So maybe for a main heading and all my sub-headings, and then find a nice, plain sort of font for body copy – similar to this.</p> <p>Lecturer: Good.</p> <p>Mary: Okay, so that's my next step – and then colour wise? Would you use the colours I have used here, the grey, the black, and the red? Because bringing in different colours just clashes with this all the time and it just doesn't work.</p> <p>Lecturer: I think a limited colour palette can work, but I would just be cautious of it being a little bit too harsh. The reference that you are looking at, has other lifestyle photography that brings in other colours and if you look carefully, the burnt-orange-red colour that they've used in the layout works with every single photograph, and could be found in parts of those photographs. So... a limited colour palette is good, but try not to limit yourself so much that you actually end up with too little colour and it feels like too much of the same. So I am not going to tell you which colours to use. I think you need to figure that out, but I think explore a little bit.</p> <p>Mary: (*student agrees along the way) Ja, okay.</p> <p>Lecturer: Okay, how are you doing with your information?</p> <p>Mary: Information was, I think I am set... Let me actually get it (*works on her laptop). So I've typed it all out first before inserting it into my... (*student trails off, looking for file)</p> <p>Lecturer: Mhmm... We must wrap this up, otherwise we're not going to get through everyone...</p> <p>Mary: Okay, well, so, this is the info I want to use and then I just place the references here for myself so I can work it in afterward.</p> <p>Lecturer: Okay, so the categories are logo, colour, type, media...</p>	<p>Encouragement</p> <p>(I)</p> <p>Confidence</p> <p>(J)</p> <p>Specific direction</p> <p>Lack of time</p>
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	<p>Mary: Yes...vocabulary...Would–</p> <p>Lecturer: And this type – or this text – have you, um, simplified it exactly so that you will copy and paste into your document? You don't still have to edit it more?</p> <p>Mary: Basically. Most of it.</p> <p>Lecturer: Okay, that's perfect. The more refined your text is, the less fiddling you have to do.</p> <p>Mary: Okay, yes. So like for that it's just this piece, here it's just that piece, here it's just those words, here just those words... (<i>*indicating on document</i>)</p> <p>Lecturer: Just remember in presentations–</p> <p>Mary: –yes–</p> <p>Lecturer: –break up paragraphs across multiple slides. Don't overwhelm your viewer with so much to read...</p> <p>Mary: Okay, ja – but I was thinking of not putting too much information on the slide, but rather just saying it? Where there's words like this, of course, and maybe, say from this, maybe one little paragraph, but then just say the rest? Do you suggest that? Or would you insert...</p> <p>Lecturer: You can, as long as, um, key information that you are saying verbally is not left off of the slide design, so that if someone moderates your project and they have to read it from scratch without you speaking wouldn't miss everything.</p> <p>Mary: (<i>*student agrees along the way</i>) Okay, I get what you mean. So I will try and do that, but my information is pretty simplified.</p> <p>Lecturer: And I would say, like, stick to bullet points more than paragraphs, because paragraphs are multiple lines of text that require a lot of reading and concentration. Which means people aren't actually– They're either going to be listening to you and not reading at all, because they don't want to read a paragraph, or they'll be trying to read the paragraph while you're talking, which means that something is going to go wrong – either they are not going to read properly, or they are not going to hear you. Okay? So keep it simplified to bullet points.</p> <p>Mary: (<i>*student agrees along the way</i>) Okay, thanks so much.</p>	<p>Teaching</p> <p>(RD)</p> <p>Confidence</p> <p>Specific direction</p>
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<p>General discussion of work... This makes me realise that the review sessions don't typically correlate with the structured instances of reflection. This is the real reason why it's difficult to use Ellmers' taxonomy.</p>	<p>Lecturer: Okay, so you are making the PDF here for me quickly so that I can start looking through it?</p> <p>Faith: Yes.</p> <p>Lecturer: Okay. Just going to look through this quick.</p> <p>Faith: You just have to hover over these.</p> <p>Lecturer: Oh, okay sorry, my mistake I was just flicking through. So which parts are–</p> <p>Faith: The first two aren't interactive, it's just the other few that are.</p> <p>Lecturer: Okay, so are you going to be–</p> <p>Faith: –clicking–</p> <p>Lecturer: –navigating through these aspects while you are presenting?</p> <p>Faith: Ja.</p> <p>Lecturer: Okay</p> <p>Faith: So if you click it then this speech bubble should pop up. I don't know why that's got a stroke around it, I'll fix it.</p> <p>Lecturer: I think your text box itself might have, um–</p> <p>Faith: –a stroke–</p> <p>Lecturer: –okay.</p> <p><i>* lecturer flicks through artwork on laptop</i></p> <p>Lecturer: And then this one, are you still working on?</p> <p>Faith: This one I am still working on.</p> <p>Lecturer: Okay. Alright, tell me about what you've done so far and how you are treating this presentation.</p> <p>Faith: Okay, so, I'm taking... You know how on a dating show, you have two contestants and then they both fight for the girl?</p> <p>Lecturer: Mhmm.</p> <p>Faith: So this is– That's the approach that I am taking.</p>	<p>Confidence</p> <p>(RD)</p> <p>(RD)</p>
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	<p>Lecturer: Mhmm. So that's your concept?</p> <p>Faith: That's my concept. And, um... I am trying to make it fun and little bit funny at the same time.</p> <p>Lecturer: Mhmm.</p> <p>Faith: Okay, this is basically kind of like a mood board, almost.</p> <p>Lecturer: Mhmm.</p> <p>Faith: I wasn't sure about my referencing: do I reference in-text and then have the links at the bottom, or do I do that all at the end? Um, how do I reference in a PDF, when I'm showing it, like...?</p> <p>Lecturer: I think because, well, what I have done in the past is that – because this isn't an academic document, this isn't a formal piece of academic writing – you can do a footnote system. Do you know how a footnotes works?</p> <p>Faith: So you just put like a small number next to...</p> <p>Lecturer: Ja, a little superscript, um... you're just going to have to – because this isn't Word, and it won't do it automatically for you, you're going to have to keep track of how many footnotes you have, so the first one is one, the second one is two, and they follow consecutively. And then right at the end I would just refer back to... It will be a list of one to however many references I have.</p> <p>Faith: I don't have to do the actual referencing according to IEG, can I just put the links where I got the information from?</p> <p>Lecturer: I would say the link and the date.</p> <p>Faith: The link and the date.</p> <p>Lecturer: Okay? Um... Yes, I think that's better. Because say – and it's happened before – say you reference something and it was only online for a certain amount of time, and then I can't access it. So at least I know what day you did access it and I can go back and check. Okay, so that's the whole thing, you want to do referencing. Let's talk about the design, what did you do and why? What decisions did you make and why?</p> <p>Faith: Um, I went for a border around each of the slides because I thought would kind of add to the whole 'versus' concept. And then, um, I kept red as a background because they're common to both brands, and then used yellow over here and then white to kind of, um, show opposing sides.</p>	<p>(RD)</p> <p>(RD)</p> <p>Confidence</p> <p>Content/teaching</p> <p>Content</p> <p>Critical thinking</p> <p>(J)</p>
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<p>No rationale</p> <p>Lecturer leads student to articulate rationale and critical thinking</p>	<p>Lecturer: Are you using yellow and white though, or...?</p> <p>Faith: Um, I am using more colour on the Coke side, as opposed to just yellow, red, and white on the McDonald side.</p> <p>Lecturer: But let me just clarify though, you're saying you are using yellow and white here. But if someone looked at this, and pointed to that, would they say 'yellow and white', or what would they be saying? Would they not be saying 'McDonalds and Coca-Cola'? They wouldn't look at those objects and say 'yellow and white', right? Okay, so you are using the logo to make a border. Okay, and why did you do that?</p> <p>Faith: To kind of give the person the essence of the logo, because... Because, these are very famous logos so as soon as you look at them you know what they are about. Instead of making the person... Well, obviously they won't have to guess because I introduced it, but it just kind of reinforces the idea of, um, what the brands are about. Because when you see the logo you automatically think of everything that you know about the brand.</p> <p>Lecturer: (*lecturer agrees along the way) Agreed, and I think that's a good observation. But now do you think that... If you are saying that the mark is so recognizable and so iconic – it means so many things with one simple thing – do you think it's worth repeating it so many times to make a border?</p> <p>* student pauses, thinking</p> <p>Lecturer: Do you think there are other ways of maybe bringing the logo into this design without repeating it?</p> <p>* student pauses, thinking</p> <p>Faith: Maybe putting them in opposite ends, like, just one McDonalds logo here, and one Coca-Cola then just having this as a, um, a solid band of white, and this a solid band of yellow.</p> <p>Lecturer: Mhmm. It could be. Does your composition... If you've put two things on – one thing on the top left corner, and one thing on the bottom right corner – would that make for a good composition?</p> <p>Faith: No.</p> <p>Lecturer: Why?</p> <p>Faith: I don't think so, because you're kind of</p>	<p>(RD)</p> <p>Critical thinking</p> <p>(J)</p> <p>Encouragement</p> <p>Critical thinking</p> <p>Critical thinking?</p> <p>(I)</p> <p>Specific direction</p> <p>Critical thinking</p>
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	<p>reason you made the background red?</p> <p>Faith: It was to unite both the brands.</p> <p>Lecturer: Unite both the brands. And it's a colour that's common to both the brands, right? So even if you are distinguishing with colour – McDonalds will have a yellow background and Coca-Cola will have the red background – the two are still going to work well because you've got elements of red in the McDonalds brand in the imagery that's going to be on the yellow background, and your Coca-Cola side of your presentation is going to work well with the red because there are going to always be elements of red that will, um, correspond. So I think that's a good step, is maybe– so we're going to experiment with the coloured background, and maybe remove the logo, or, find a different place for the logos? Do we need so many? No... Because it's as you said, it's a really iconic logo so it only needs one...</p> <p>Faith: (*Agrees) –to appear once.</p> <p>Lecturer: Okay, and your choice for speech bubbles. Why did you choose to put the text in speech bubbles?</p> <p>Faith: Because they're two different people. Well, if they are contestants, they'd be people, so I wanted to make that come through in the slide, as if they are actual people talking, and representing themselves...</p> <p>Lecturer: Speaking, okay so then that shape is appropriate for representing speech. Okay. Um, so in this slide you have a line separating them, which, if we do the other thing that you proposed of colouring the background, you won't really need it anymore right?</p> <p>Faith: But then the actual 'VS', that would be, that would stand out less because of the things in white.</p> <p>Lecturer: What will be in white? The text will be in white?</p> <p>Faith: This text is going to be in white, and then you are going to have yellow so that will probably stand out a bit more than this 'S' against the yellow.</p> <p>Lecturer: So what can you do to make it not be lost?</p> <p>* student pauses, thinking</p> <p>Faith: I could change it to black?</p>	<p>Specific direction</p> <p>Critical thinking</p> <p>(J)</p> <p>Specific direction</p> <p>Future actions, but (J)</p> <p>(I), but also (J)</p> <p>(I)</p>
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<p>over-rationalises decision before experimenting</p>	<p>Lecturer: You could... some other things?</p> <p>Faith: Have each a different colour?</p> <p>Lecturer: Could work, ja. If we did – treated them – we could – but this is where, we are going to talk about it now, but I want you to actually try it out rather than rationalizing it in your head before you actually see what it looks like. Because only when we start experimenting, do we start to actually learn things and make new connections and find new solutions. So we could hypothesize and say, "Oh, okay, if we make the 'V' black – or the 'S' black and the 'V' white, it might look like vs and we might not read it as 'versus', because by making them separate colours we are treating them as separate things so it doesn't feel like two letters of one abbreviation, it feels like just two separate things". So I want you to think of all these things but try every option that you can until that fits right and it reads as one solid abbreviation. Okay? Then here you obviously dropped the line, and why did you drop the line here?</p> <p>Faith: Because it was getting awkward with um, with the whole speech bubbles cutting into it... it was interfering with the space.</p> <p>Lecturer: It was interfering with the text running over it as well, so let's try the different coloured background and see how it changes things.</p> <p>Faith: Would I... Would I have to change this text as well with the different coloured background?</p> <p>Lecturer: You are going to have to play around and figure it out. So one thing I just say, just be careful of... Okay you are going to go and change those, um, the stroke weight and remove it from that. Some of your shapes have fairly good margin space around them, but every now and then it's getting a little bit too close to the edge, and this one is definitely a bit too close to the edge and avoid – what is that called?</p> <p>Faith: Widow?</p> <p>Lecturer: Widows. Avoid widows. I know it's still early, so it's easy to overlook them but I am going to just keep reminding you guys so you get into the habit of seeing them. Okay, then overall I think the slide for me that feels like it working the best, is probably this one, and I will explain why. There is asymmetry here. Even though the Coca-Cola bottle and the Ronald McDonald are different shapes, even though he is slightly bigger or taller than the Coke bottle, they feel like they represent the same weight. And the</p>	<p>Affirms, Critical thinking (I)</p> <p>Affirms</p> <p>General direction</p> <p>Critical thinking</p> <p>Confidence</p> <p>Content/teaching</p> <p>Discourse</p> <p>Confidence</p> <p>Teaching/discourse</p> <p>General direction</p>
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<p>No rationale</p>	<p>speech bubbles represent the same weight, and there is a very clear – even though things are not in exactly the same position and they are not exactly the same – there is some symmetry happening here. So that one feels good in that sense, but also there is empty space. And that empty space, that negative space – what we often call white space, even though it's not necessarily white – is... it's like music. If there were no pauses, if there were no silences between notes, it would just be noise. So, when we have that empty space around our elements, we give things time to stand out and be prominent, and draw our attention and to be interesting – just like a note in a song is interesting. So, I would say try look at your other slides and see where you can... I mean, I know it's a lot of text and maybe we need to reduce the amount of text? Um... You know, it could be reduced down to bullet points maybe – I know that's not necessarily a nice way to speak, so I don't know if you want to find a different way?</p> <p>Faith: Maybe I could make the text size smaller?</p> <p>Lecturer: You could...</p> <p>Faith: It's fifteen point now.</p> <p>Lecturer: It's fifteen point now. Okay. And what page size are you working at?</p> <p>Faith: A4.</p> <p>Lecturer: Um, if you are projecting, I would say... you might get away with going down to twelve, but going too small is going to be too difficult to read anyway. But, remember that this is going to be a game show, and if you had to read out long paragraphs of text, your audience might get a little bit bored. So let's keep the text really simple, and you can fill in the gaps with your talking, but make sure that there is enough content on the actual slides, that if someone else that wasn't present for your presentation moderates your work, can understand exactly where you were coming from with this... Okay? And... just the hierarchy quickly here of your heading versus your 'versus'. Which is more eye-catching and more attention-grabbing?</p>	<p>Specific direction</p> <p>(I)</p> <p>Affirm</p> <p>Teaching</p> <p>Critical thinking</p>
<p>No rationale</p> <p>Lecturer leads to rationale</p>	<p>Faith: The first one.</p> <p>Lecturer: Why?</p> <p>Faith: Because it's bolder, the text size is bigger, and... it's just bigger in general.</p> <p>Lecturer: Do you think that's the right place to put the emphasis?</p>	<p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p>

<p>No rationale</p> <p>Or trying to tick checklist of brief?</p>	<p>Faith: *Disagrees</p> <p>Lecturer: No? So what do you think? What would you do differently?</p> <p>Faith: Probably reduce the size of the 'versus'</p> <p>Lecturer: (*agrees) mhmm, that could work–</p> <p>Faith: –or make the heading a bit bigger.</p> <p>Lecturer: Ja, cool. Okay, all good?</p> <p>Faith: Um, how many... I currently have about three information slides, excluding the introductory ones. Um, if I make about, say five more, would that be adequate, or is that, too less?</p> <p>Lecturer: I'm not going to say yes or no, because you need to know that you have put enough information here for someone to make a good decision about it. And, you also know what we have gone through, and what we have covered in the AT notes. Have you addressed all of the points that are discussed in the notes? Do you think that there is something that you haven't spoken about? If you've covered it all, and it's interesting, and it's all in there, then it's done. I don't know how long that could be. Again, it's like, how long is a piece of string? Okay, cool? Thank you.</p> <hr/> <p>Lecturer: So the last time we spoke or we saw your stuff, you did quite a bit of experimenting, so what did you do in the meantime?</p> <p>Chrystal: I redid all three pages that I did. I decided to keep the front page just black and white. Simple. And then I went with the magazine thing because remember one of them did mention I could make it look like a magazine so I did that but still keeping it simple. Then with the point system, I still have the buttons but I might have to change it because I can't find a way to... When you click it, a point goes to the end of the page, so, when we get there, we see the points. I might have to, at the end, review everything and make them choose there. Then create a point system like that, but still clicking it will be easier that way.</p> <p>Lecturer: (*agrees along the way). Okay, let's see what you have done and let's talk about that.</p> <p>Chrystal: I haven't done the clicking as yet, because I am still trying to figure it out but I just did my three pages...redid them...</p> <p><i>* student scrolls through artwork on laptop for lecturer</i></p>	<p>Critical thinking</p> <p>(I)</p> <p>(I)</p> <p>Confidence?</p> <p>General direction</p> <p>Teaching</p> <p>(RD)</p> <p>(J)</p> <p>Ability</p> <p>(RD)</p> <p>Confidence/ability?</p>
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<p>Lacks rationale</p> <p>Lacks rationale</p>	<p>Lecturer: Okay, um, so I am definitely seeing a little bit more of editorial influence, which I think is appropriate for, um, the fashion brands that you are comparing. Let's talk about the design elements first, and your design decisions and then we'll talk about the practical part of, like, how we are going to do the point system. Okay, so, in terms of a layout, what do you think is the hierarchy on this double page spread? Like, what would you look at first, and what would you look at next? What do you think?</p> <p>Chrystal: I think I'd look at the pictures first because it takes that whole page, and then I'd go to the heading and then down. But then sometimes this kind of makes my eye go like that, because the pictures on this page are an arrow there and pointing to the paragraphs on that side.</p> <p>Lecturer: So do you think you can find a way to still draw our eye to the heading before we head to the paragraphs because of the angles that you have created with those images? What do you think you can do?</p> <p><i>* student pauses, thinking</i></p> <p>Chrystal: Maybe put... maybe not make the pictures in the arrow position?</p> <p>Lecturer: (*agrees) Mhmm. Then without them being in that arrow shape, you will have less of a focal point, yes. Do you think it could work if they are in a different shape? Like, what shape would you consider?</p> <p>Chrystal: Probably the same shape as those, maybe.</p> <p>Lecturer: Well, those are triangles, and those are triangles, so what do you mean?</p> <p>Chrystal: Like maybe have it pointing down, and maybe the paragraph this side and this one pointing up with the paragraph on that side.</p> <p>Lecturer: Okay, that could work and perhaps the text fitting a little bit closer, because where you don't have text, you have this negative space that feels like it's own little triangle – of white, a triangle of white. And I would definitely try and move those images so that they take up the full space, so that it's not chopping off the corner of the triangle. If we had to prescribe weight to something, and you took the weight of the paragraphs, and the weight of the heading – do they feel like they weigh the same, or do they feel like one weighs less than the other? What do you think?</p>	<p>Encouragement</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(I)</p> <p>Affirms</p> <p>Critical thinking</p> <p>(J), Confidence</p> <p>articulation</p> <p>(I)</p> <p>specific direction</p> <p>Critical thinking</p>
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	<p>Chrystal: I feel like the heading weighs a little bit more than the paragraphs.</p> <p>Lecturer: A <i>little</i> bit more?</p> <p>Chrystal: A little bit more.</p> <p>Lecturer: So how can we make that heading weigh, <i>definitely</i>, more so that our eyes are drawn into it, before we look at the paragraphs? So that's not a <i>subtle</i> contrast, but it's a <i>definite</i> contrast.</p> <p>Chrystal: Make it bolder, bigger, in size.</p> <p>Lecturer: Make it bolder, make it bigger. You've made one word bold there, why?</p> <p>Chrystal: To emphasise on '<i>your</i>'. So, "pick '<i>your</i> personality".</p> <p>Lecturer: And why is it important for <i>us</i> to pick <i>our</i> personality?</p> <p>Chrystal: Because most of the time, these advertisements influence our real personality.</p> <p>Lecturer: (*agrees) Mhmm. Okay, so we can make that text bigger as you said. I would also play around with the... You've got quite a lot of leading between those words. So they do feel a little bit like "pick"... "your"... "personality". Like three different words that are separate things that might not be related. If you tighten up that leading between those lines, it will read more as one whole thing. Plus, when you make those words bigger as well and tighten up that leading, it's going to feel more like one solid design element that is eye-catching, that your eye will automatically be drawn to before it reads those paragraphs underneath. What do we know about right aligned text?</p> <p>Chrystal: The... widows? But I don't see any widows though.</p> <p>Lecturer: (*disagrees) Mm-mm, no widows.</p> <p>* student pauses, thinking</p> <p>Chrystal: The rivers? No...</p> <p>Lecturer: Which one is rivers?</p> <p>Chrystal: Where you... Oh which one is rivers? The...</p> <p>Lecturer: Which one generally causes the rivers? When you take all the text and let the computer squash it out for you so that it goes from the</p>	<p>(J)</p> <p>(RD)</p> <p>Critical thinking, specific direction</p> <p>(I)</p> <p>Affirmation, critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(G)</p> <p>Affirms</p> <p>Specific direction</p> <p>Teaching/content</p> <p>Confidence</p> <p>Confidence</p> <p>Confidence/ability</p> <p>Discourse</p>
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	<p>beginning of the text box to the end. What is that called?</p> <p>Chrystal: Um... I know the word, but I can't remember...</p> <p>Lecturer: Justification. Okay, so, justification brings on the problem of rivers. But you've got right aligned text. What... When do we use right aligned text?</p> <p><i>* student pauses, thinking</i></p> <p>Lecturer: It's hard to think of something right? Because it's not often used and the reason remember is that we read from which direction to which direction?</p> <p>Chrystal: Left to right.</p> <p>Lecturer: And left to right means that, if we are ending on the right and we have to go back down to the left, we need a place to help us start, right? So a margin is the best way to do that. Left aligned text is definitely easier to read than right aligned text. If you didn't change your layout too much, how could you make that left aligned, and still keep quite a similar layout?</p> <p><i>* student pauses, thinking</i></p> <p>Chrystal: I don't know.</p> <p>Lecturer: What if we took those text boxes, and we left aligned them and we flipped them over so they were here. We moved those images onto the right, and we cropped them at those angles, so we still have the angles. I mean you could try that, it might not work. If it doesn't work, then I would say change your ragged right so that it's not just a random ragged. Sorry, not ragged right – ragged left. Don't just change it so that it ends anywhere and it just creates this random shape on the left. Why don't you do your line breaks – in other words where you hit enter to move it onto the next line – so that it flows and meets nicely with the edge of the shape that it's running around. Because remember, I said that having that white space between that triangle shape and that paragraph kind of makes another weird triangle of negative space that isn't being used. But if you let this paragraph run from here to the end, and then back again, our brain does have a little bit of a margin – it's not a dead straight one, but the picture is helping our eye know where to start, as well as where this line is being formed subconsciously by where those lines of text start. So we've got a few things that we can try there. Okay? Then looking at this DPS, that 'L' is very large, and interesting, and</p>	<p>Confidence/ability</p> <p>Discourse</p> <p>Content</p> <p>Content</p> <p>Content</p> <p>Content</p> <p>Content</p> <p>Critical thinking</p> <p>Confidence/ability</p> <p>Specific and general direction</p>
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	<p>why did you make it large?</p> <p>Chrystal: Just to emphasize on the 'Logo'. I was going to put this at the end and use the 'L' in the word 'logo', but then when you quickly read it, it was just like, "What 'ogo' to wear." So I just left the 'L' there to emphasize on the 'logo', the word 'logo', and put the question inside the 'L'.</p> <p>Lecturer: Okay, I think you can still experiment a little bit, where maybe the word 'logo' is not just the 'L', and the rest of it the same size as 'what', 'to', and 'wear'. But maybe where you took the word logo and you played around with the 'ogo' to see if it works. If it doesn't work, then I would say we could afford to make that a bit larger, and look at your margin space again, so look at the space between the 'L', and where your margin from your text box is... How much space is there, versus how much space is underneath it? And we want to keep that even. Hey? We want things to feel like they are evenly spaced, and fit comfortably with each other. So I would definitely try and do that. Then on the right hand side, you've got a very structured layout with your images at the top, and then two columns of text. Are those columns of text aligned to each other?</p> <p><i>* student pauses, thinking</i></p> <p>Chrystal: No.</p> <p>Lecturer: Should they be?</p> <p>Chrystal: Yes.</p> <p>Lecturer: Why?</p> <p>Chrystal: Because it feels like it's not balanced and... it just doesn't... look easy on the eye.</p> <p>Lecturer: Okay, so we can move those up. Um, earlier you were talking about widows. Are there any widows on this page?</p> <p>Chrystal: Yes, there is (<i>*laughs</i>)</p> <p>Lecturer: (<i>*laughs</i>) So we are going to go back and fix those, hey?</p> <p>Chrystal: (<i>*laughs</i>) Yes.</p> <p>Lecturer: Do you think that... Okay, this is a tricky one. The reason is that it's going to be a presentation, but you're also making your presentation look like a book... Sorry, not a book actually, a magazine. Magazines do have a lot of text, but your presentation – should it have a lot of text?</p>	<p>(J)</p> <p>Specific and general direction</p> <p>Critical thinking</p> <p>(J)</p> <p>Specific direction/ critical thinking,</p> <p>Nervous?</p> <p>Specific direction</p>
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	<p>Chrystal: No, it shouldn't.</p> <p>Lecturer: So, I would find a way to make this interesting. Pull out some words in some statements that give an immediate impression of what you are trying to say, and then if people are interested they can read further, or they can listen to you talk about it. So, what things do you think you can add to this, and make it easy to get points quickly, and then listen to the rest of the stuff that you are saying?</p> <p>Chrystal: Like you said, emphasize on some words that I want to talk about, like make them bigger. I dunno...</p> <p>Lecturer: Could they be sub-heading bigger, or just make them bigger in the text?</p> <p>Chrystal: Could be sub-heading bigger.</p> <p>Lecturer: (*agrees) Mmm. That could work well, but also means that most people see a presentation with lots of text and they don't really want to read. But they'll certainly scan the headings, and the sub-headings to get an idea of what you are going to be talking about. But then we are also benefitting the person that has to moderate this, that doesn't have the benefit of listening to you talk through the points, that they can still see the hierarchy and read through your presentation, and know what you were talking about. I think pulling out some words as sub-headings... You know, also if you wanted to make a statement here of not just what logo to wear. Like something like, "What logo to wear: Things to consider when choosing between the Prada and Chanel brands". So that you've got a little bit more of a description about what this page is about? Also, the reason that I am pointing to this area is that I am thinking that, you know, should this feel like just unused space if maybe both pages end on that side it might look like a set margin, but the fact that that text is running beyond and into that space means that this feels, just, sort of, left. So, think about how these two pages work with each other, and think about how, um, things need to align, how they need to be symmetrical but actually asymmetrical as well so that they balance each other out on either page. Okay, and then let's lastly talk about the point system and just while I am going through there... If there is not more image to that, can you find a way to fill it with something, or stretch the image more, maybe so that it does fill that space because it's looking a little bit awkward that the image ends there... Um... Okay, so you want the rollover to say which brand you are rolling over. Why do you want</p>	<p>Critical thinking/ Specific direction</p> <p>Confidence</p> <p>Specific direction</p> <p>Specific direction</p> <p>Critical thinking</p>
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	<p>to do that?</p> <p>Chrystal: So that when I am finish, I can talk about both brands, and ask the question to the class. I want them to choose between... So like, it's like a questionnaire... feel, it gives, like, that questionnaire feel. So like, talk about this one, whether you want to choose that one or that one. It just makes it, like, easier to refer to.</p> <p>Lecturer: So, your hover-over labels say 'Prada', and 'Chanel'. But what are they over? What are they covering?</p> <p><i>*student is thinking</i></p> <p>Lecturer: Well, what does that image say?</p> <p>Chrystal: Prada.</p> <p>Lecturer: And what does that image say?</p> <p>Chrystal: Chanel.</p> <p>Lecturer: And when you hover over it, it says 'Chanel' again, and 'Prada', again. (<i>*laughing</i>)</p> <p>Chrystal: (<i>*laughing</i>) Ja...</p> <p>Lecturer: But what on this page talks about personality, but doesn't have the word 'Prada', or 'Chanel', on it?</p> <p>Chrystal: The pictures.</p> <p>Lecturer: So what would be the best place to put that logo?</p> <p>Chrystal: Over the pictures (<i>*smiling, realising</i>)</p> <p>Lecturer: So I wouldn't work with a rectangle here, and you probably don't need that drop shadow either. If that shape was a big triangle, and another big triangle that was black on a low opacity, set to multiply, so that it affects the images under it – so it doesn't just feel like a random shape popped over, but that it feels like it's interacting with the pictures – that's quite a nice way of getting the audience to interact with it, because I don't actually know, looking at those pictures, I don't know which one is Chanel and which one is Prada... I could guess? But if you give me an interaction <i>there</i>, it's more interesting than telling me what I already know there. So let's apply that thinking to the other ones as well. Um... You know, it could be another lifestyle image there where if you hover over this whole column it does that. Okay, does that help?</p>	<p>(J)</p> <p>Critical thinking</p> <p>(RD)</p> <p>Critical thinking</p> <p>(RD)</p> <p>Critical thinking</p> <p>(RD)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking Specific direction</p>
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	<p>Chrystal: Yes, it does.</p> <p>Lecturer: Okay, cool. Thanks.</p> <hr/> <p>Lecturer: Why do you have no digital work when you...</p> <p>Roland: –digital, to show you...</p> <p>Lecturer: Why?</p> <p>Roland: Because I have been procrastinating it to be honest.</p> <p>Lecturer: Okay...</p> <p>Roland: But I am grafting one tonight. Okay, so my two things are ESPN and Red Bull. Last week I showed you what fonts and, like, illustrations and how I was going to go about it. I still have all that stuff.</p> <p>Lecturer: Ja.</p> <p>Roland: I just wanted to talk to you about my layouts and my ideas. So, to start with, I was going to do the characters to define the... the brands. So for example, my ESPN is a complicated, smart, classic and a serious character, um, and then my Red Bull is like a casual, unserious, unclassical and simple, um, character.</p> <p>Lecturer: (*agrees) Mhmm.</p> <p>Roland: Then, what I was going to was, to start of my slide was say Red Bull versus ESPN. Next one was go into my introduction, where I was going to introduce the individual characters, so that people would know who is who. Then I would go into the competition, which was, with, all my different categories. Then, in the– for example, I was going to ask you which way you would think would be better to lay it out, but... I was going to either just put a title, like say, “who is better at advertisement”, or something like that, or just say “advertisement”, because we know it’s a competition.</p> <p>Lecturer: (*agrees) Mhmm.</p> <p>Roland: Then I would have illustration and in my different illustrations for all of them I would illustrate the winner, like, clearly. For example, “advertisement”, Red Bull is a lot more globally advertised compared to ESPN – ESPN focuses a lot more on America. So what I would do is just have one, Red–, one ESPN sign, and completely surrounded by a bunch of Red Bull signs to, like,</p>	<p>Confidence?</p> <p>(RD)</p> <p>(RD)</p> <p>(RD)</p> <p>Confidence</p> <p>(RD)</p> <p>(J)</p>
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	<p>to, uh, indicate that it's the winner in "advertisement". Um, and then I would go through each of the different categories illustrating the winner until the end where I have like a podium, and with their different points, the points on either side, and the winner on the podium, standing next to each other. And then, what I wasn't sure is, with the, with the layout, and the information, would I have to give it a title and illustration, or wouldn't you want, some, like, referenced, uh, information? Like, for example, EPSN only– or, here is my illustration. Like, so I thought to either do it with a title, or illustration, or go to this way, or where there is a title illustration and a referenced information. Like to say, blue: keep the blue on the blue side and that's where ESPN is, and the information on their side says ESPN only markets – or advertises – predominately in America, then the reference... Then, Red Bull is a global, uh, company and it markets wherever it can with all extreme sports, whenever it can. Um, then, would you prefer to have the information on it, or would you rather, would it just be fine to have an illustration to prove it?</p> <p>Lecturer: What you need to remember is that you are going to be presenting to me... Well, to the class. So it needs to be interesting enough that we aren't reading loads of stuff–</p> <p>Roland: –ja, that I didn't want–</p> <p>Lecturer: –but, if once you give me your presentation and it has to be moderated externally, that person needs to get an idea of what you were saying, but you're not there to talk about it. So is that information still on there, but in a way that there is not, like, paragraphs of reading?</p> <p>Roland: Ja.</p> <p>Lecturer: So what I would suggest, and first, it's nice to see that you have started scamping your layouts, but only two scamps before you do all of it is... And they are not very detailed? Um, I think you are going to battle, and spend more time trying to get it to work on a computer, than if you just scamped it out, you know, quickly, but with more detail on paper first. Because not every slide is going to have exactly the same layout, hey?</p> <p>Roland: Ja, ja.</p> <p>Lecturer: Because it's based on what you are trying to say in the illustration sense.</p> <p>Roland: Well, what I was going to do was make the illustrations, and, what I – what I thought about doing at first was to have a purple gradient,</p>	<p>(RD)</p> <p>Confidence</p> <p>(RD)</p> <p>Confidence</p> <p>General direction</p> <p>(J)</p> <p>Specific direction</p> <p>Specific direction</p> <p>(J)</p>
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	<p>because it was the mixture of the blue and the red for the different brands. And then have the top part with the colour going down to white, so that my illustration could be, fit on the bottom of the page, on every page, and that would be able to show the information while the top would give the category name, or something like that.</p> <p>Lecturer: Um...I'm worried that using purple, and saying that it's a combination of the red and the blue – also considering that Red Bull is not predominately red...</p> <p>Roland: Ja, ja, I know, it's–</p> <p>Lecturer: –It's predominately what colour?</p> <p>Roland: Blue, (<i>*laughs</i>)– blue, red and yellow.</p> <p>Lecturer: –with accents of red and yellow.</p> <p>Roland: Ja.</p> <p>Lecturer: I think you are making the audience work too hard to try and make that connection of: purple = red + blue = ESPN and Red Bull combined. So I would prefer that you not worry about the gradients and backgrounds yet. I want you to think about <i>what</i> you are trying to say and how you are saying it.</p> <p>Now the other question that you asked me was the structure, which is better or which do I prefer? It's not about what I prefer, it's what is better for people to understand. So if you gave me an illustration – and I'm going to go with the one that I can remember because it was the easiest explanation and I think you need to think about how you explain this information and to find simple ways of showing it – so you were saying for advertisement, you would have – it was the ESPN guy, or the logo of it, in the middle, surrounded by a cloud of Red Bull logos.</p> <p>Roland: Ja, ja, but like, signs of it. Ja.</p> <p>Lecturer: Now if there was a corresponding fact that related to that, that you can reference. Imagine if you had... Well, what– so we are saying, “advertising”, and then one fact. Um, “Red Bull is more prominent in advertising than ESPN”, and then this illustration under it. And then you went in to a second slide after that, that had more points to discuss if you wanted to – that can work. But I think just having an illustration with no text and no referencing doesn't show that you have done any work and doing research, just that you made a picture.</p> <p>Roland: (<i>*agrees along the way</i>) Ja, um, so then if</p>	<p>Specific direction</p> <p>Confidence/ability?</p> <p>Critical thinking</p> <p>Confidence</p> <p>Critical thinking Specific direction</p> <p>Specific direction</p> <p>Specific direction</p>
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<p>Future practice but no rationale</p>	<p>I for example, I like what you are saying about advertisement, then, whoever is the winner of the category, I obviously talk about them on their picture because they would be more clear. For example that “advertisement” one, I talk about Red Bull instead of ESPN underneath it, and say how Red Bull has clearly dominated the “advertisement” thing.</p> <p>Lecturer: (*agrees) Mhmm. And then for the title I wouldn't say “advertisement”. I would say pose a question so that there is an answer, and it feels like an answer, and it doesn't just feel like a random statement under another word. So: “who features more prominently in advertising?” Underneath is your illustration with your fact.</p> <p>Roland: So ja, like my – so underneath, what I'll do is I'll put your question, and then I'll put the answer underneath, and then my illustration directly underneath that. And... do I have to put an extra slide with extra information?</p> <p>Lecturer: Well, I don't know what your information is, I was just suggesting that because I'm still trying to figure out what you are saying (*laughs nervously).</p> <p>Roland: To be honest I don't have a lot of information about a lot of things but I can still obviously research more. That's why I want to know, like, is this more for the concept of the competition, or for the information I have on it?</p> <p>Lecturer: What does the brief say?</p> <p>Roland: Well, the brief says it's a competition.</p> <p>Lecturer: What is the point in the brief?</p> <p>Roland: Okay, I didn't... I'll read over it again. (*laughs nervously)</p> <p>Lecturer: (*laughs nervously) Please go and read the brief so that you know why we are doing this. And go back to the theme of this term. What is the theme of this term?</p> <p>Roland: Is it branding?</p> <p>Lecturer: I am asking you, you can't answer me with a question (*laughs nervously)</p> <p>Roland: (*laughs nervously) Okay, okay...</p> <p>Lecturer: What do you think it is?</p> <p>Roland: It was...I think it's branding?</p>	<p>Confidence?</p> <p>(I)</p> <p>Specific direction</p> <p>(RD) but relating to future practice</p> <p>Confidence Seeks answers</p> <p>Lecturer doesn't affirm. This is usually the point at which lecturer puts it to the class?</p> <p>Confidence But, he also admitted to procrastination</p> <p>Confidence, or unpreparedness?</p> <p>Teaching</p> <p>Confidence?</p> <p>Ability? Unpreparedness?</p>
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	<p>Lecturer: Okay, so, what do you think is the point of this exercise?</p> <p>Roland: To look at the way brands have worked on different companies?</p> <p>Lecturer: (*agrees) Mhmm. And where are you getting these points from that you are talking about? From your research, or from your notes?</p> <p>Roland: What do you mean by that? I don't understand that question, sorry...</p> <p>Lecturer: So, you are saying that you are comparing them in terms of advertising, in terms of sports coverage, in terms of popularity, location, and news reporting, and sponsorships. Those don't sound like categories that we spoke about in the notes. No?</p> <p>Roland: No.</p> <p>Lecturer: So maybe you should go back to the notes, and talk about the things that we have discussed on what builds a brand. You can still talk about those things in addition to it, because that's what the brief says. It says talk about the things in the notes, and add to it with things that you think are relevant. Those sound relevant for these two brands.</p> <p>Roland: Because what I did was, I tried to find categories that were similar to them both. Because ESPN and Red Bull can be so vague. Like, Red Bull can do music, and ESPN doesn't only like, well, it mainly follows sports and stuff. But, I wanted... I've narrowed it down, to the news reporting, and for example, popularity, like how they're more popular amongst the sports, people that play sports, um, sports coverage, like, what do they, what sports do they cover. Advertisements – okay, that's self explanatory. Location, where it is...Ja, so I guess...</p> <p>Lecturer: Okay, but can I pose a question to you?</p> <p>Roland: Ja.</p> <p>Lecturer: How many of these things relate to these brands as the service that they offer, and how much of it relates to how they are portrayed, and how they make themselves look, and sound, and feel, and taste? Because all of those words that I spoke about there are what we used to build a brand. Obviously if it's a rubbish service, then there's going to be a disconnect between an awesome looking brand, and sounding brand, and feeling brand – but terrible service. And you can talk about service as part of that, but mostly how</p>	<p>(SD)</p> <p>Teaching</p> <p>Teaching</p> <p>(J)</p> <p>(RD)</p> <p>Teaching</p>
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<p>Lecturer is suggesting that student is capable of understanding the notes, but it might not be perceived that way by the student, so follows up with next statement to clarify</p>	<p>do we build a brand?</p> <p>Roland: (<i>*agrees throughout</i>) Ja. Okay, I am very confused now. Sorry, so what I am going to do is go to my notes, and read over this again.</p> <p>Lecturer: Good idea.</p> <p>Roland: Yes, then I will try and get, so, so I must get better categories that follow along the lines of the brands–</p> <p>Lecturer: –and you can still keep some of these. I don't know if you will have the time to do all of these that you've spoken about, but I think pick out the ones that are most important and best relate to the points of branding. And remember if someone doesn't know about a brand, that brand doesn't exist. So how do they know about the brand? They see it, they hear it. They taste it – if we are talking about Red Bull, they taste it. They hear it – if we are talking about Red Bull music, they hear it. In terms of listening to the TV... Those are all the aspects that we as designers can control about a brand. We can't really control, like, the sports coverage. You can talk about it though, in terms of what they <i>choose</i> to cover – ESPN <i>chooses</i> to cover golf, which is meant to be very serious and old fashioned–</p> <p>Roland: (<i>*agrees throughout</i>) –I know I'm asking a big... A little bit of help right now but I am actually very nervous and I will go to my notes, I will read them and I won't get some major points, like, points that I am meant to be getting. So could you–</p> <p>Lecturer: If you didn't 'get' them, then there would be a bigger problem here.</p> <p>Roland: (<i>*laughing nervously</i>) –okay,okay–</p> <p>Lecturer: So I'm pretty confident that you will be able to go through the notes and find the points to discuss.</p> <p>Roland: I am very confident too but I'm still anxious and nervous that I will do it and end up... So I was just going to ask if you could give me one or two, like, just, drop hints of what could be good?</p> <p>Lecturer: My hint is: read the notes.</p> <p>Roland: Okay. No problem, no problem. I am just asking kindly, thank you (<i>*laughing nervously</i>)</p> <p>Lecturer: (<i>*laughing</i>) I know, but I think that you're missing the point here, and that might be also why you're going to battle to illustrate some of these points. And some of it is not going to be referenced</p>	<p>Confidence or unpreparedness?</p> <p>(RD)</p> <p>Teaching (recapping on content)</p> <p>Confidence? Lack of effort? Or looking for affirmation?</p> <p>Confidence</p> <p>Encouragement</p> <p>Confidence, and looking for “spoon-feeding”?</p> <p>Confidence or false humility?</p> <p>General direction</p>
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	<p>– some of it will be and some of it won't be. If you are saying that... err... "which brand looks faster? Well, the ESPN sports logo has a typographic logo where the text is slanted which implies speed. But the Red Bull logo is less about speed and more about power, because it's the two bulls clashing". Do you get what I am saying?</p> <p>Roland: Ja, so is that like–</p> <p>Lecturer: –that's a discussion that you can say without researching. You can look at it, and you can say this thing, versus this thing, which I can look at, and you can see, and you can agree. Yes?</p> <p>Roland: So would that be like, one of the topics that I could use?</p> <p>Lecturer: Could be.</p> <p>Roland: Okay, thank you.</p> <p>Lecturer: (*<i>laughing</i>) I know you are getting frustrated that I am being vague, but I have to push you back to those notes. They're not just for–</p> <p>Roland: No, no, no, I know entirely. I promise you – I don't expect anything. Thank you.</p> <p>Lecturer: Okay cool.</p> <hr/> <p>Robyn: This is sort of the visual aspect I was going for but... Okay, I will just show you the whole thing and then I'll...</p> <p>Lecturer: Talk about it in detail, yes.</p> <p>Robyn: I wanted to include images similar to this, just to say "this is Red Bull", and "this is (sort of) the feeling it gives you when they sponsor you". Then, this would be Nike. So, Red Bull is very event orientated, and then Nike is very individually. And, that's sort of the mood I was going for.</p> <p>Lecturer: (*<i>agrees</i>) Mhmm.</p> <p>Robyn: Okay, so that's what I've got for that... and this is how I wanted to separate it... so, have half on one side, and half on the other side. But... like I mentioned here, there, it would be separated into visual language, verbal, and sensory and then also small things like sponsorship and values and all that... I wanted to put that there, but... Sort of the heading for the whole thing – I just didn't know how it would fit in. So, visual language – I would incorporate into there. I don't know if it makes sense.</p>	<p>Spoon feeding?</p> <p>Non-committal, wants student to solve it</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>Confidence and ability</p> <p>Confidence</p>
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	<p>Lecturer: You mean put the text inside the white block?</p> <p>Robyn: Yes, so put the text inside there, because if I put it at the top, these fit so nicely at the top there that... I am not sure how to set it out (*laughs nervously).</p> <p>Lecturer: (*agrees) Mhmm. So why are you putting both on one slide? Let's talk about that.</p> <p>Robyn: The reason why I want to put both on one slide, is because if it's on separate slides, I think it might get lost. And the person would– and we are sort of comparing the two, so if it gets too lost and it's like Red Bull, then Nike, Red Bull, then Nike. I don't think it's going to have the same effect as comparing them side by side.</p> <p>Lecturer: (*agrees) Mhmm. Okay, I think then, that makes sense for that kind of layout. But the question relates to both, and that's why you are running them across both panels.</p> <p>Robyn: So if I had “visual language”. I would have one page for visual language, and then have points that come up, you know, as both of them go down.</p> <p>Lecturer: Now how are you going to show these points? You know, are you going to use images to support the bullet points of what you are saying? Are you going to ... just have text on these backgrounds? What are you thinking?</p> <p>Robyn: So for example, for one of them, like, under the sponsorships or event sponsors. I was going to say... I was going to back it up with facts, almost? So do research into different articles, like, Red Bull had so many events sponsored this year, and Nike had so many people sponsored this year, and then how much would it contribute to that. I would have it almost like... Not an interactive PDF, but more of individual slides. So, have one slide with the text that comes up and then the next one so you are just going through it and it pops up as you go.</p> <p>Lecturer: (*agrees) Mhmm. Do we go through a category... Say we were talking about “verbal language”, um, for each of the points that relate to verbal language, are we going to go through a whole series of next, next, next, next, next, and it builds up to this big paragraph of text? Or is each point going to disappear after it's been read?</p> <p>Robyn: I think I would... my, my vision would have... Not disappear after it's been read, but everything show up so that you don't lose track of</p>	<p>(J) Confidence</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>specific direction</p> <p>(RD)</p> <p>Specific direction</p> <p>(J)</p>
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<p>No rationale</p>	<p>where you are going. So, nce you have read it, it stays there...</p> <p>Lecturer: (*agrees) Mhmm.</p> <p>Robyn: So that's sort of–</p> <p>Lecturer: –So you are going to build up this paragraph basically, like, point by point?</p> <p>Robyn: Ja. But I don't want to look it as more of a paragraph because it gets a little bit intense to read a paragraph for such a visual thing. I was still working on how to display that. That's why I tried to set out something , you know, to structure the entire thing.</p> <p>Lecturer: (*agrees along the way) And I think that's good, but I do think that we might be heading down that road of just a whole lot of text... Because even if it's a series of bullet points it will feel like a paragraph, and it will feel like a lot to read. But now how do you assign points to whose winning? Say you've got a bullet point for Red Bull and for Nike up now – who wins?</p> <p>Robyn: I was thinking of doing, like, something at the bottom. So, using more of like, a scoreboard, because in events that Red Bull would sponsor its more, like “ten out of ten” or “eight out of ten”. So something along that line? And then just have it appear and as you go along it ticks over. Then at the end of the day there would be a winner, and...</p> <p>Lecturer: Because I do think that we need to find a visual way of showing this information because if it's just... I mean you've done, – visually you've separated the brands on the slide and you've separated the slide itself so that we know that we are looking at two different things and we are comparing them. But if all that's coming up is text, and a little number popping up at the bottom – visually it's not very stimulating. In terms of what you are talking about, it's very interesting... but, as something to look at–</p> <p>Robyn: –So it's more of like an information presentation instead of a visual, sort of thing...</p> <p>Lecturer: So what do you think you can do?</p> <p>Robyn: I could potentially have something that pops up after each question goes along. So have a slide that says “Red Bull has done this, Nike has done this, Red Bull wins because they have done it better” and then go to a next slide that have something that pops us saying “Red Bull 1 – Nike 0”.</p>	<p>Specific direction</p> <p>(J)</p> <p>Encouragement</p> <p>Specific direction</p> <p>(J)</p> <p>(RD)</p> <p>Specific direction</p> <p>(J)</p> <p>Critical thinking</p> <p>(I)</p>
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	<p>Lecturer: So instead of including text and point system at the bottom, you are saying pull the point system out as a separate slide.</p> <p>Robyn: Ja, I could do that, but then – that almost could be better because it's more in your face and it's not just something at the bottom...</p> <p>Lecturer: –At the bottom that someone might not see–</p> <p>Robyn: –That someone might just look over. Like if they've seen it but it's still there, they're just going to glance at everything else instead of that.</p> <p>Lecturer: Also think about if we're... If we're doing this page that has a lot of bullet points on, by the end of it when you've reached the end of that category, you've got a <i>lot</i> of bullet points–</p> <p>Robyn: –It's quite hard to wrap up as well–</p> <p>Lecturer: Look, you still could have it like a scorecard, or a score board, perhaps in the top left and the top right corners, you know, that just adds up as we are going along. But I do think that changing the scene to summarize for each point, who wins, is really making a statement about who wins for that point.</p> <p>Robyn: Ja, and it's not just reading information, it actually makes it look interesting. Like “oh, this is a competition between the two”.</p> <p>Lecturer: Yes.</p> <p>Robyn: I was still going along the lines of “these are the brands that want to sponsor you”. But I don't want it to be a user interactive. I want it to be like, “this is what's been found, this is the information, and this is what's voted what's best”. So the person realizes, “oh, okay, so this one is better”.</p> <p>Lecturer: And you are guiding them to that conclusion at the end, hey?</p> <p>Robyn: Ja.</p> <p>Lecturer: Ja. So for you there is a definite answer to this and you are going to guide the audience to that?</p> <p>Robyn: Oh ja, I don't really want it – for example, um, some of the other people are doing interactive buttons where it tallies up. I don't really want to make it user-interactive. I'd rather have it... to persuade them... to sort of...</p>	<p>Specific direction</p> <p>(J)</p> <p>(J)</p> <p>Specific direction</p> <p>(J)</p> <p>Specific direction</p> <p>(J)</p> <p>Affirm</p> <p>(J)</p> <p>Specific direction</p> <p>Specific direction</p> <p>(J)</p>
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	<p>Lecturer: That's perfectly fine. So, I would say try include visuals. It could be on the slide where not only are you putting the scorecard up on its own to say who wins the point, but maybe a visual that relates to that point that they have won? So, what were we talking about? Verbal language for example, is there a verbal language icon? Or, um, underneath verbal language, just show me your list of information again...</p> <p>Robyn: So this was "visual", "verbal", and "sensory".</p> <p>Lecturer: And underneath each of them?</p> <p>Robyn: An extra bit that I don't know where to put it under. So "sponsorships", I could put that at the end, because it's sort of...</p> <p>Lecturer: It would make sense to put that at the end, just because you're... building to those things by analyzing this. And when you analyze this, then that makes sense. But analyzing it without analyzing this first kind of doesn't have as much impact.</p> <p>Robyn: Ja, so like, don't work from like forwards to backwards... kinda...</p> <p>Lecturer: Mmm. I mean if we are talking visual language is the main category, but within that we are analyzing: logo, colour, typography. For each of those you could – you know, this is just one way of doing it but I would like you to try many things, so I am just going to use this as a talking point – so for visual language: logo (a logo category within the visual category), Is there an icon or a "something" that represents that thing, so that you put up visual language... Discuss Red Bull's logo, discuss Nike's logo, then next slide: the winner of this category, and there is that little icon.</p> <p>Robyn: Would it be a better idea to have the logo there and almost break it down visually?</p> <p>Lecturer: The actual logos of the...</p> <p>Robyn: Yes, just to discuss it visually.</p> <p>Lecturer: Yes, definitely.</p> <p>Robyn: Okay, so something along those lines, not just "here is a logo, this one is prettier". And there you go.</p> <p>Lecturer: Exactly.</p> <p>Robyn: So the colour related to the entire brand and all of that.</p>	<p>Affirm</p> <p>Specific direction</p> <p>(RD)</p> <p>Confidence (RD)</p> <p>General direction</p> <p>(G)</p> <p>Affirm</p> <p>Specific direction</p> <p>(I) Confidence</p> <p>Affirm: student asks for design advice, not spoon feeding</p> <p>(RD)</p> <p>(RD)</p>
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	<p>Lecturer: Yes, if we make that underline – I think it's here? Yes – if we make that underline white, make sure preview is on and we make it really thick. We offset it, my negative number to move it in line with the text...</p> <p><i>* lecturer is working on student's laptop</i></p> <p>Lecturer: You know, if you had your text in the center, always center aligned, and just running at different lengths depending on what the statement is. But the point size always stays consistent, it won't feel inconsistent to me. Obviously you would want to make that much smaller than whatever you are working with there, but remember when you change that colour, you are not changing the colour of the outline, you are changing the colour of the text.</p> <p>Robyn: Yes, and to change it, you just go back into the options.</p> <p>Lecturer: Okay, cool.</p> <p>Robyn: Makes sense.</p> <hr/> <p>Mark: This is my aesthetic feel that I'm aiming for, so it's going to be "concretey", and very... cold. Because last week I was going with street cred, so I feel this is the most "streety" you can get. Adidas and basket ball, basket ball being very street. Then BMW and bikes because you also get quite a lot of street cred in that. So, that's the feel that I'm trying to go for, and yeah, these are just some fonts that I thought go... They were quite close to the originals. I didn't get the actual fonts from the companies. Then that is as far as I've gone as to my cover page. So now I know what my colour palette is going to be. It's easy because BMW obviously has white, black and, um, blue. Then Adidas can adapt to any colour palette, because they are wider than that, so I find that this is going to be the best and it really works well. So then, I am going to use... I was thinking of using a concrete background for the rest of my slides as well. Um...</p> <p>Lecturer: Why?</p> <p>Mark: Because... um, it doesn't interfere too much with what the person is going to read – for my information – but it still has the same "streety" feel that it has from the first slide. And I can also, add it – And it works well with my colour palette as well.</p> <p>Lecturer: And why does it have a "streety" feel?</p> <p>Mark: Because you associate the street with</p>	<p>Teaching</p> <p>(J)</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p>
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	<p>concrete ...so I feel that should be... Should go together.</p> <p>Lecturer: Okay, that's good.</p> <p>Mark: Then this was, uh, sort of like a mood board... Not a mood board, rather, sort of the things I want to touch on when I want to compare the two brands. I haven't done one for Adidas yet. But, um... So their placement on the Forbes list, and then, maybe I should also see <i>why</i> they are there. Like research <i>why</i> Forbes put them there. Then I think that will help me find out...</p> <p>Lecturer: From what I've heard, you click on the brand and a whole lot of information pops up when you are on the Forbes website.</p> <p>Mark: Really? I didn't click on the brands, I just saw them.</p> <p>Lecturer: So maybe go in there and look at the categories that they used to analyze, then you've got some more information to work with, ja.</p> <p>Mark: Then some of the things like their slogan, their brand personalities... Like, I found a really cool website where they analyze BMW's brand, and I found all of these things. I was going to reference them but I didn't have time to do that. But yeah, it was really cool. And their sponsorship and product placements... They have a lot of art, and that would be great for brand, like as a brand where they place themselves. Then I will be able to generate a point system so, like sponsorship and products – so the more you have, the more points you have.</p> <p>Lecturer: You mean, the more events and sports you sponsor?</p> <p>Mark: Yeah, and then, and also, like, the wider the range is – so, like you can be doing sports only, or you can be doing sports, art. Or let's say you sponsor charities or stuff like that. So, the amount and the variety – that's also going to count.</p> <p>Lecturer: Well, Adidas is very involved in art, so–</p> <p>Mark: –As well as BMW contrary to popular belief. Like BMW is also very involved in art as well. They sometimes sponsor their own cars for artists to use them as canvases as well. SO they're really into the art scene as well, ja...</p> <p>Lecturer: Okay, well I think this page is interesting in terms of planning, you know, what you want to talk about. You say you are still going to do one for?</p>	<p>Affirm</p> <p>(RD) But also relates to future design actions within brief student hasn't done enough work</p> <p>Teaching</p> <p>(RD)</p> <p>(J)</p> <p>(RD)</p> <p>(RD)</p>
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	<p>Mark: One for Adidas.</p> <p>Lecturer: I think that the visual language that you are starting here for the two brands is working. So is this a composite that you've made, or is this entire image, like, it's an image that you found?</p> <p>Mark: No, it's just an image, yes. I wish wish – that would so – I don't know how to make that yet.</p> <p>Lecturer: Yet.</p> <p>Mark: Yet, yes.</p> <p>Lecturer: But what elements other than the colours and the texture is linking these two images?</p> <p>Mark: Um, I think it's also the fact that their product is, like, alone. There is nothing else that's distracting in the images. So even though there is a warehouse or whatever in the background, your soul focuses on the bike itself and here also, it's like on the person itself. So I feel that, uh, polarised, not polarised – that singling out their products really works.</p> <p>Lecturer: So very clear focal point?</p> <p>Mark: Ja. And I did, like, cut the things off, like, to fill the image, but it felt like – it looked cut-off, because the bike is full, and then carries on to like an Adidas sign over here...</p> <p>Lecturer: But why does that diagonal line also work based on the imagery that you've chosen?</p> <p>Mark: Um, because it's quite edgy, the images – like, the design of this bike is quite edgy – and then these lines as well, they go in this direction...</p> <p>Lecturer: And on the BMW one – are there diagonal lines?</p> <p>Mark: On the frame there are, but I don't think they go exactly with this line, but there is a lot of, like, hard edges on the bike shape as well.</p> <p>Lecturer: There is no diagonal line in that image?</p> <p>Mark: Like a specific one? There is this one.</p> <p>Lecturer: (*agrees) mmmm. Do you think that you could maybe... Well, no we can't because it's got a horizon line you won't be able to turn that. Um... but yes, so there are diagonal lines in this and this so that works. But now that's with just those two</p>	<p>Encouragement Teaching Specific direction</p> <p>Ability confidence</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking</p> <p>(J)</p> <p>Critical thinking (leading student to specific conclusion)</p>
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	<p>images, so how are you going to make this work for the rest of the slides? So you are using your texture, but now this image is not yours.</p> <p>Mark: No, it's not.</p> <p>Lecturer: Where could you get a texture like that?</p> <p>Mark: I could actually take a photo myself – like my garage is actually concrete floored.</p> <p>Lecturer: And there's loads of places around here. You take that photograph and you make it greyscale in photoshop and play around with your contrast and brightness to get that nice contrast, to really accentuate all of those lines... You almost want to look for that bad plastering.</p> <p>Mark: Yeah.</p> <p>Lecturer: That won't be in this building. But I think it would be much nicer – this is fine for a mood board but it would be really good if you could create your own. Then the colours are fine. This hexagonal geometric pattern that you've got going on down here – based on the resolution I am going to assume that it's someone else's?</p> <p>Mark: Yeah, it is someone else's.</p> <p>Lecturer: Ja. Do you think you could make your own that's less like this but more like something that – if you look at these two brands – that you could come up with?</p> <p>Mark: I could. Yes, I could do something of that nature. I don't think it would be hard. And I feel like... What I was planning on doing, I don't know if it would overkill, but like you see like how they use these brush strokes here? Maybe, like, it could have those, like if I had to take a photo, like, have those on... But I would have to do it on Photoshop.</p> <p>Lecturer: Well, you actually wouldn't if you took some paper, and took brushes of different sizes – you can go really small if you only have small paint brushes at home. You just get some... What paint do you have? Do you have acrylic?</p> <p>Mark: No, I only have water colour. But then it won't come out like this, like...</p> <p>Lecturer: Hmm, it just really needs to be think paint. No, but even with water colour... Is it the tube one, or is it the hard one that you need to mix with water?</p> <p>Mark: The hard one.</p>	<p>Specific direction</p> <p>Teaching</p> <p>(I)</p> <p>Specific direction</p> <p>Specific direction</p> <p>Teaching (plagiarism)</p> <p>Teaching Specific direction</p> <p>(J)</p> <p>(I)</p> <p>Teaching</p>
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	<p>Lecturer: Okay, so do that, but only put a little bit of water on there and work so that it's still thick and chunky ,and then you make these brush strokes. Then give yourself three pages ,and you just keep going – bam, bam, bam – until you have a series of marks that you can then scan in (and we have a scanner downstairs so there is a scanner), scan it in, make it black and white in Photoshop, and then you can take – I'll show you how because this isn't going to make sense, I am explaining this hypothetically, but you take that black and white image, you take it into illustrator and if you've saved it as a greyscale TIFF, you can actually just drop a colour onto it and that brush stroke will become that colour.</p> <p>Mark: Oh, okay, it does make sense.</p> <p>Lecturer: Mhmm. Okay, so it's definitely doable. So that could be part of your branding elements for your–</p> <p>Mark: –Because it works for both sides as well. Well, that's what I thought.</p> <p>Lecturer: Then maybe not this, um... geometric... Or it could work, maybe try a combination of all of it. Okay, but now we are talking about the style of the slide, but you need to structure your information so that it makes sense.</p> <p>Mark: Yes, that's why I thought the hexagonals would work, because I would have, like, the actual information that you would have to read, in like, in a hexagon where it will be easier for you to read. So for example this grey here, I would have a white hexagon, and then the rest of the hexagons will be like, white outlined hexagons around them. So then that one is like a full-coloured hexagon, then the writing inside.</p> <p>Lecturer: Now think, talking about it and using your hands to explain on the screen – it sounds like it could work but what I would really like you to do is just get some paper and do very rough scamps, pencil... It doesn't have to be detail. Just give me lines for where the text goes. Give me rough shapes of the hexagon, but so that you can start resolving your composition of your slides on paper, so that you are not trying to do it on here. Because then you get precious about, "I've spent so much time making this hexagon and now it's looking right", and now you are just going to force it into there because you've spent the time on it. So solve it on paper first, um, and then you can start playing with your water colour paints on paper on your scamp. Where would you put the brush marks? And how does the brush mark plus the hexagon work? Is it too complicated, is it working?</p>	<p>Teaching</p> <p>Teaching</p> <p>(J)</p> <p>General direction</p> <p>(J)</p> <p>(I)</p> <p>Teaching</p> <p>General and specific direction</p>
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	<p>How do you get it to work? Then again, you feel less precious about it when it's on paper, and you are more likely to go like, "oh the hexagon is not working", or "the brush stroke is not working, just leave it."</p> <p>So let's try that. In terms of what you are describing now, I see some of the stuff we spoken about. Brand personality, slogan... Some of the other things are things that you've probably found through research, but I feel like you might need to go back to your notes and look at the categories that we've discussed of how you build a brand. What are the aspects of branding that we need to analyze? How do you build a brand?</p> <p>Mark: Are you asking me?</p> <p>Lecturer: Mm.</p> <p>Mark: The history? Oh, the heritage. So you have to have a story...</p> <p>Lecturer: Mhmm, and how does that come through in what we do as graphic designers?</p> <p>Mark: Well, you put a value to that story, I guess. So you... Like how Adidas would be like, "Uh, we started in an old shed", or something.</p> <p>Lecturer: But wait, when you see that logo, do you see "old shed", "started in an old shed"?</p> <p>Mark: No.</p> <p>Lecturer: So the visual aspect of the brand that we as graphic designers control, how do you build that? How do you build what that brand looks like, sounds like?</p> <p>Mark: Uhhh... I'm not sure. Trying to think of it.</p> <p><i>* student is thinking</i></p> <p>Lecturer: Do you think the answers are in your notes and you might have just forgotten about it because you haven't checked them?</p> <p>Mark: I think it could be in my notes, yes.</p> <p>Lecturer: Mmm. I think you should go and check it, and look at the things we've discussed in those sections of the notes. Because a lot of those things are things that you should have in here. And you can still have this stuff as well – that's great – but bare minimum have those and then add the other points in. Because if we are talking about comparing the brands, we're not talking about just the service or product that they provide. Because you are not just talking about one BMW car, or one</p>	<p>(G)</p> <p>Affirm Critical thinking</p> <p>(A)</p> <p>Critical thinking</p> <p>Teaching Critical thinking</p> <p>Confidence</p> <p>Teaching</p> <p>Teaching</p>
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	<p>Adidas shoe. You are talking about them as brands, so there are a lot of very helpful topics of discussion in your notes, and there's thing that you can read through there that can guide how you are going to talk about and compare these brands. Visual language, versus verbal language, versus sensory language. K?</p> <p>Mark: Yeah, especially these two companies – they're very, like when they speak about their product, they don't speak about the actual product, they speak about the feelings.</p> <p>Lecturer: And that's part of their – which language?</p> <p>Mark: Sensory language... Verbal language! Verbal language.</p> <p>Lecturer: Verbal language. So their verbal language is never about speak the product it's about speak the feelings. Speak the feelings of the product. So already, just from talking about those you can remember that there are parts of this brand building that we can analyze these two brands through. You've done the research now, you know about them. I would say do a little more with the Forbes thing. Go through your notes, and go through those categories so you know which things to discuss. And we've spoken about how visually we are going to experiment.</p> <p>Mark: I am having a hard time finding which blue to use. 'Cos this one... I feel like this one I feel is not working.</p> <p>Lecturer: Have you used the eye dropper?</p> <p>Mark: No.</p> <p>Lecturer: Well, I would bring that shape onto here and I would mix the colour while I'm looking at these images.</p> <p>Mark: Yeah, because this blue is really nice... because it just goes hand-in-hand... But yes, thank you.</p> <p>Lecturer: Okay, cool.</p> <hr/> <p>Lecturer: Okay, so you've got some scamps, but we can still talk about the scamps.</p> <p>Sydney: Yes, I've got my basic layout done with everything. Now I am just thinking of the different ways I am going to approach comparing the two. So here I've got, "before you assess the</p>	<p>(J)</p> <p>Teaching</p> <p>(G)</p> <p>Confidence</p> <p>Affirm</p> <p>Teaching</p> <p>Confidence</p> <p>Ability</p> <p>Teaching</p> <p>(RD)</p>
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	<p>imagination we have to assess the usability of it".</p> <p>Lecturer: Of the product?</p> <p>Sydney: Ja, because if you can't really be creative, you can't use it properly... so, then I said, "Lego can be difficult to build for much younger people but it is simple in construction and easy to use". Then for Budweiser, I've got, "Bottles can be difficult to open, and it gets more difficult to open the more you drink it". So that's like my thing, and then my rating system will be, the Lego little heads and the caps, and it will be cut in half if they deserve a half point.</p> <p>Lecturer: Okay, so this is basically your point system, so it will be your visual system for...</p> <p>Sydney: For my presentation. But I am just, I don't know if it's enough writing? Is it enough substance? I don't know.</p> <p>Lecturer: Well, that's just an intro though, hey?</p> <p>Sydney: Ja, and then I will just explain why, maybe why I did each one, or what?</p> <p>Lecturer: You mean why you choose each brand?</p> <p>Sydney: No, no. Not that...like, uhm... Why Lego is... I dunno how to explain it... Uhhh...</p> <p>Lecturer: Okay, but go back to the brief, think about the brief, what is the point of the brief?</p> <p>Sydney: To compare the two brands.</p> <p>Lecturer: But why?</p> <p>Sydney: To see which one is more effective.</p> <p>Lecturer: And – to compare their brands, you are saying – and what is a brand?</p> <p>Sydney: Well, a personality, and... quite a few things.</p> <p>Lecturer: Like what?</p> <p>Sydney: Um... logo, so I have to go maybe... Here I've got, I am comparing not the logo but more the advertising. I said for advertising, "you can build an empire with Lego, and you can be a king with Budweiser", because in Budweiser's king – they've got a campaign with the king – and obviously, Lego's, like, advertising, is very much imaginative and you see a little block there and that's your boat. And like, the shadow shows a boat. So I am kind of doing that now, but, I'm just worried about it</p>	<p>(J)</p> <p>(RD)</p> <p>Confidence</p> <p>Confidence</p> <p>Confidence Articulation?</p> <p>Teaching</p> <p>Critical thinking</p> <p>Critical thinking</p> <p>(RD)</p>
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	<p>not being enough substance. But in my presentation, I will have this and then should I explain what I just explained to you?</p> <p>Lecturer: Well, do you think it's enough to just talk about the advertising and then everyone has to imagine what the advertising looks like?</p> <p>Sydney: Ja, I have to show it.</p> <p>Lecturer: You have to show it, hey? And remember as well that your presentation needs to be—, all the important points need to be in the digital presentation. In other words, for someone to read. So if you gave me your presentation and I got someone to moderate it. They can go through the digital thing and they can still get a very good idea of whether you understand branding – because remember it's more about branding than your chosen brands. So, as long you've got the points that you want to talk through, that's fine. But I would definitely say, instead of leaving up to everyone's imagination and going on words on a page of, like “this brand makes you feel like a king”. Okay, those are just words that say that...</p> <p>Sydney: But then I can have like a little drop thing, not a drop thing but an interactive PDF and I'll click drag on that. Then the advertising will come up, explaining my point and then I will explain why they used the advertising maybe... in the presentation.</p> <p>Lecturer: Okay, and so for each slide how will you show who wins that category?</p> <p>Sydney: Well, at the end the point system will come up. I'll click on that score– there will be a score button there – press on the score and the score will come up with the different... So it would be like that 'hide' button thing.</p> <p>Lecturer: Okay, for... the fact that we are still looking at scamps and this is due next week – in just under a week – if you have to... do something quicker. What do you think you can afford to let go of or, or... or do less of?</p> <ul style="list-style-type: none"> • student is thinking... <p>Sydney: Don't know.</p> <p>Lecturer: So I would say that if you're going to do all these pieces of interactivity – these buttons that click and hide and all of that – I would rather you have really good content in a very well designed, aesthetically designed, presentation, than I would see average design and okay content but it's interactive. So don't get lost in interactivity when</p>	<p>Confidence</p> <p>Critical thinking</p> <p>Affirm</p> <p>General direction</p> <p>(RD)</p> <p>(RD)</p> <p>General direction Critical thinking</p> <p>Confidence</p> <p>General and specific direction</p>
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	<p>what you really need to be doing is showing that you understand branding, that you understand how to build a brand, that you understand how to successfully analyze a brand as well, um... and put it together in a way that makes sense. Because – and I really want you to go back and read the brief – you know the assessment criteria also talks... Well actually the outcomes for the brief as well, also talks about –are you able to take information and research that you've done and present it in a way that is convincing? Can you convince us that one brand is better, than the other based on your understanding of branding?</p> <p>Sydney: Okay.</p> <p>Lecturer: Okay, so I think that some of the things that you've come up with here like your symbols for your point system and all of that is appropriate to your brands, I just think that–</p> <p>Sydney: But my writing needs to be a bit more brand... uh... brand orientated rather than...</p> <p>Lecturer: When you say you're writing, you mean your text on the slide?</p> <p>Sydney: Yes, the text.</p> <p>Lecturer: And explain what you mean by that?</p> <p>Sydney: So, “you can now build your empire with Lego”, and “you can now be a king with Budweiser” – I must maybe put more technical terms rather than just... And like the imaginative terms...</p> <p>Lecturer: Why do you feel that way?</p> <p>Sydney: Because it doesn't really explain... Okay, this one is a bad example, because I actually like this one better than that one. But this one it doesn't really say anything about the brand...</p> <p>Lecturer: Wait, you are saying that these are two different things?</p> <p>Sydney: No, no, no. This is like one page and this is the next you know, comparing the different things. So this will be like one page, and then it will be my comparison and score, then this will be another page, with a score. So I have a few different pages with stuff on scores, and each one will have a different scenario, with the different aspects of the brand. But this is not really tackling an aspect of the brand...</p> <p>Lecturer: It's more about... what the product is about. But I think that this is quite a good example</p>	<p>(J)</p> <p>Discourse</p> <p>(J)</p> <p>Articulation Confidence?</p> <p>Critical thinking</p> <p>(J)</p> <p>(RD)</p> <p>(RD)</p> <p>Specific direction</p>
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	<p>of... Also the language that you are using is well suited to the brands, and maybe you need to talk about brand language?</p> <p>Sydney: Also, my presentation is imaginative – it's comparing the imagination of it so I thought this was more effective than that.</p> <p>Lecturer: So perhaps then when you do your presentation as well, make mention of the fact that when you put your presentation together you made sure that you were using verbal brand language that is suitable to each of the brands, then explain... Like tell me now what does Lego's brand language, their verbal brand language. What do you think? What kind of words do they use?</p> <p>Sydney: (* student agrees along the way) It's all about being imaginative and creating things, building things and this goes with it because you can build your empire with Lego. So building your empire, you'll have like four blocks, and that will be your empire... and then Budweiser, they have the king. Being a king. If you drink this beer you will be the king. And they're the king of beers. Using that is also correlating..</p> <p>Lecturer: And is "the king of beers" their slogan?</p> <p>Sydney: Yes.</p> <p>Lecturer: Okay, so that's why that's appropriate. So I think it would be good to talk about that when you do present so that we also know that not only are you looking at the visual brand language but you are looking at the verbal brand language as well. And that you are actually using it in your own presentation.</p> <p>Sydney: (* student agrees along the way) I will go and make myself a point system and then advise a point on each one.</p> <p>Lecturer: Okay, make sure that it's not all about text on all the slides and just a point system and every slide feels the same. Create some interest. Okay? Imagine if I gave you a Power Point where every slide looked exactly the same.</p> <p>Sydney: (* student agrees along the way) Yes, I know, it will be lame. Okay, I will check on that.</p> <p>Lecturer: Okay, cool, thank you.</p>	<p>(J)</p> <p>Specific direction</p> <p>Critical thinking</p> <p>(J)</p> <p>General direction</p> <p>(I)</p> <p>General direction</p>
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Edmodo Discussion Thread

GENERALISATION (G)	JUDGEMENT (J)	SUMMARIZING DESCRIPTION (SD)	REPRODUCTIVE DESCRIPTION (RD)	ABSTRACTION (A)	INTERPRETATION (I)
<ul style="list-style-type: none"> • Current brief • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Current brief • Explanation of critical incident • Personal judgement of value 	<ul style="list-style-type: none"> • Current brief • Generalization • Description lacks critical thinking 	<ul style="list-style-type: none"> • Current brief • Description lacks critical thinking 	<ul style="list-style-type: none"> • Future practice • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Future practice • Explanation of a critical incident • Suggesting change in practice

A priori coding: codes that are developed during the analysis

(G) n=13 (J) n=75 (SD) n=0 (RD) n=45

(A) n=0 (I) n=38 Confidence n=5 Ability n=1

Humour n=5 Encouragement n=14 Technical problems n=4

Comments	Screenshots of thread	Codes
23 AUGUST		<p style="background-color: yellow;">Orientation</p> <p style="background-color: green; color: white;">(TP) Building understanding and Instructional Management</p>



Me to [redacted]

CREATIVE CONCEPT BRAINSTORMING

Turned In (0)

Due: August 24, 2016 11:45 pm

What is integrated advertising? How do you come up with a killer concept? Let's use the class to brainstorm in smaller groups with the research you've done.

Check out the links below for some inspiration and brainstorming tips.



11 best ways to brainstorm creative ideas
www.creativebloq.com



Creating Copy/Design Advertising Concepts That Sell
www.graphics.com



Cannes Lions Winners :: Cannes Lions Archive
www.canneslionsarchive.com



So what is 'Integrated Advertising?'
www.youtube.com



How to Have Ideas: A Guide to Ad Concept Brainstor...
www.slideshare.net

Hide 3 attachments

Like • Reply • Following

Aug 23, 2016

(TP) Instructional management

(CP) Triggering event

24 AUGUST



Me to [redacted]

POST & REVIEW #1

Turned In (1) Due: August 25, 2016 10:00 am

I'm giving you a little more time on this, but it has to be done for 10am tomorrow.

Post your WIP: mind maps, mood board and scamps, description of concept if necessary (keep it short and sweet). Comment on fellow students' work to give them feedback. Use these questions to guide your analysis of their work:

- Does the mood board have a clear theme?
- Does the mood board show examples of good, relevant graphic design?
- Does the mood board show examples of all of the types of media for the integrated campaign e.g. if designing a poster, is there an example of poster design?
- Do the scamps consider composition in terms of visual hierarchy (using a grid)?
- Do the scamps clearly show a concept (a big idea)? [Less...](#)

Like • Reply • Following

Aug 24, 2016



Type a reply...

(TP) Direct instruction and Instructional management

(CP) exploration



[redacted] to [redacted]

Exclusive books are very big on the whole traditional way of reading and the experience you get when reading. With this knowledge, in my campaign I want to include the five senses:

- 1.Touch- the texture of the book and the feel of rubbing the paper between your two fingers when flipping the page.
- 2.Smell- The scent of a new book when you open it.
- 3.Sight- The sight of the words creating a picture in your head.
- 4.Hear- the sound of the pages flipping over.
- 5.Taste- with regards to drinking tea/coffee to enhance the reading experience

Im basing my campaign on the idea of if you tell a person a story the experience will only last for that moment. If you give a person the book, the experience will last them a lifetime.

The tagline I'm going for is, "sense the experience"

Although I am struggling to transform my idea into a campaign. [Less...](#)



moodboard.pdf
1.3MB



imagery scamps.pdf
1.6MB

Like • 4 Replies • Share • Follow

Aug 24, 2016





(J) (RD)

(G)

Confidence

(CP) exploration (design context)

	<div data-bbox="448 230 1190 286"> <p>Like • 4 Replies • Share • Follow Aug 24, 2016</p> </div> <div data-bbox="491 309 1155 801"> <p> [REDACTED]</p> <p>Hmm, I really like you concept, and your mood board is laid out nicely and structured. This is a difficult one to come up with a concept XD.</p> <p>Ao by your scamps I can see that you are trying to go more towards the experience you get with handling a book, rather than actually reading the story. If that's the case maybe you manipulate books in different ways, in you scamps you are doing very direct things, maybe try approaching it in a lateral way. So try and get the viewers the think a bit more. That ketchup picture of today keeps like popping up in my head, I think something in that line of thinking would work well in your campaign.</p> <p>Maybe you could approach it with a rhyme for each poster relating to the sense. Like "indulge yourself in some food" and then the book is like dripping in honey or something.</p> <p>For smell you could have it with things that when you look at it will give you a distinct smell, maybe like freshly cut grass or something, I don't know. Less...</p> <p>Like • Reply • Aug 24, 2016</p> </div> <div data-bbox="491 831 1155 1099"> <p> Me</p> <p>I really like what's happening here... Your concept works well, and it's definitely got the legs to be applied in many different ways. I like how Stephen has challenged you, and I think it will take a good concept and make it great if you can find a lateral way of speaking about the sense involving books.</p> <p>In case you want some theoretical research to back up your point on 'experiencing' stories through the senses, do a bit of research on Wiki on the concept of 'empiricism' – it'll be worth it 😊 Less...</p> <p>Like • Reply • Aug 25, 2016</p> </div> <div data-bbox="491 1126 1155 1205"> <p> Me</p> <p>Oh, and that mood board is telling a consistent story – good work!</p> <p>Like • Reply • Aug 25, 2016</p> </div> <div data-bbox="448 1249 1190 1518"> <p> [REDACTED]</p> <p>I really like your mood board and the way it's structured creatively, it gives a distinct feel of your concept of the senses. I like what steven said about having more focus on the book and showing the senses in a lateral way i think this will work better Less...</p> <p>Like • Reply • Aug 25, 2016</p> <p> <input type="text" value="Type a reply..."/></p> </div>	<p>(J) with no rationale (SP) Group cohesion and emotional expression (emoticon)</p> <p>(J)</p> <p>(U)</p> <p>(J)</p> <p>(U)</p> <p>(U)</p> <p>(U)</p> <p>Encouragement</p> <p>(TP) Building understanding and Direct Instruction</p> <p>Encouragement</p> <p>(J) (SP) Group cohesion, open communication</p>
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	<div data-bbox="475 226 544 293"> </div> <div data-bbox="563 226 858 248" style="background-color: black; color: black;"> ████████████████████ </div> <p data-bbox="563 271 1117 320">My idea - when you read you use/build your imagination, you open your mind, you see the world differently and in a more creative way.</p> <p data-bbox="563 349 1149 423">To show this I want to photograph ordinary, everyday things and people and give them a creative/different shadow to show the world being seen in a different way</p> <p data-bbox="563 452 1142 501">I am struggling with what tag line to use. some options - see the difference, open your mind, expand your mind, just imagine Less...</p> <div data-bbox="571 506 1158 618">  Book moodboard.pdf 839.5KB  </div> <div data-bbox="571 633 1158 745">  scamps 24-Aug-2016 19-28-19.pdf 1.1MB  </div> <p data-bbox="563 786 1161 808">Like (2) • 5 Replies • Share • Follow Aug 24, 2016</p> <hr/> <div data-bbox="496 842 544 887"> </div> <div data-bbox="563 842 699 864" style="background-color: black; color: black;"> ████████████████████ </div> <p data-bbox="563 869 1139 943">I like the whole idea of showing the imagination created by reading through the use of shadows. With regards to the tagline, maybe you could use shadowing your imagination or imagine the shadow.</p> <p data-bbox="563 947 798 969">Like • Reply • Aug 24, 2016</p> <hr/> <div data-bbox="496 1003 544 1048"> </div> <div data-bbox="563 1003 699 1025" style="background-color: black; color: black;"> ████████████████████ </div> <p data-bbox="563 1030 1155 1104">Its a really cool idea. However, some of your scamps seem very similar to your inspirational images. Maybe try moving away from the cliché spoon/fork mug/heart?</p> <p data-bbox="563 1108 1158 1182">Your tagline options seem very appropriate, but maybe you could adapt them to be slightly more catchy, for example "What you see is up to you" or something like that. Good luck 😊 Less...</p> <p data-bbox="563 1187 798 1209">Like • Reply • Aug 24, 2016</p>	<p data-bbox="1222 219 1251 264">(G) (J)</p> <p data-bbox="1222 315 1267 338">(RD)</p> <p data-bbox="1222 389 1329 412">Confidence</p> <p data-bbox="1222 611 1430 656">(CP) exploration (design context)</p> <p data-bbox="1222 835 1453 931">(SP) Group cohesion and open communication (J) without rationale (I)</p> <p data-bbox="1222 1028 1453 1200">(J) without rationale (SP) Group cohesion and open communication (critique) (I) (J) (I)</p>
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	<div data-bbox="496 219 544 264"></div> <div data-bbox="563 219 691 241">[Redacted]</div> <p>I really think you have solid visual research on what you want to do. I think you could take the photography a bit away from using objects. Maybe think of ways that you can use your book in order to showcase shadow? Maybe you can fold a book open and crumple and fold some of the pages, you could either create your shadow using the pages, or you take two photos with the same lighting and just replace the book with a dinosaur or whatever. Then you photoshop the dinosaurs shadow behind your crumpled up book to make it look like the "Pages are coming to live" *possible tagline*. I know I saw a bunch of artists using perspective type things, either using shadow, or it looks like a pile of junk, and then you stand a certain place and like a man's face can be seen. Less...</p> <p>Like • Reply • Aug 24, 2016</p> <hr/> <div data-bbox="496 589 544 633"></div> <div data-bbox="563 589 691 611">[Redacted]</div> <p>I like the idea alot but you could possibly make the shadows of the books only and then give the shadows a theme, for an example, a fiction book has the shadow of a vampire and a werewolf or something like that. Travel books have a background shadow of ships. etc Less...</p> <p>Like • Reply • Aug 24, 2016</p> <hr/> <div data-bbox="496 775 544 819"></div> <p>Me</p> <p>[Redacted] makes a good point about some of the scamps being a little too close to the inspirational imagery (spoon-fork) – how can you push your concept further? Show the same idea in a way that's more relevant to literature? [Redacted] and [Redacted] have given you some good suggestions. Less...</p> <p>Like • Reply • Aug 25, 2016</p> <hr/> <div data-bbox="496 958 544 1003"></div> <input data-bbox="563 958 1157 1003" type="text" value="Type a reply..."/>	<p>(J) without rationale (0)</p> <p>(SP) Group cohesion, open communication</p> <p>(J) without rationale (0) (SP) Group cohesion, open communication (critique)</p> <p>(TP)</p> <p>Encouragement</p>
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	<p> [REDACTED] This is really awesome [REDACTED]! I totes agree with [REDACTED] about the Blank canvas and i think it would really be effective because if anyone where to see it they would be confused why theres a blank canvas and only once they read the text will the full effect take place. which i think is could be awesome Less... Like • Reply • Aug 24, 2016</p> <p> [REDACTED] I also like the idea of the blank canvas as it leaves it open to imagination and shows how when people read they imagine their own version of the story and what it would look like Like • Reply • Aug 24, 2016</p> <p> [REDACTED] I definitely think that the shadow theme could tie in really nicely with it aswell. the shadows, coffee spills could actually e used in your campaign to promote individuality and out of the box thinking. You could have people playing with their macoroni and creating things with the sugar that fell on the table. You can look at something Marian Bantjies did, she's worked with macoroni and sugar stuff before. I think it would be cool to have a universal tagline, which you can change with each of your photography choices. So for like the sugar you can have something regarding sweetness. Less... Like • 1 Reply • Aug 24, 2016</p> <p> [REDACTED] I see now that [REDACTED] is doing hers based on shadows, so maybe you could just roll with using the sugar, macoroni and other common household items. For your photography maybe you could have someone reading the book while they are creating type with the sugar(or whatever) from above. The type could illustrate your taglines. Less... Like • Aug 24, 2016</p> <p> [REDACTED] Amazing Idea. You really have the potential to make this an awesome campaign. The quotes on your moodboard tie in really well with your concept. All you need now is an awesome tagline. Like • Reply • Aug 24, 2016</p> <p> [REDACTED] I like the idea of promoting individuality through your imagination, it really speaks volumes in terms of allowing the individual to be themselves Like • Reply • Aug 24, 2016</p> <p> [REDACTED] I like your idea of the canvas too as its literally open for the readers interpretation if i understand it right 😊 Like (1) • Reply • Aug 24, 2016</p> <p> [REDACTED] I really like the concept and making your brainstorm format into questioning what may be the experience of reading a book, correct me if I'm wrong Like (1) • Reply • Aug 24, 2016</p>	<p>(J) (SP) Group cohesion, open communication</p> <p>(J) (SP) Group cohesion, open communication</p> <p>(J) (I) (SP) Group cohesion, open communication</p> <p>(J) (I) (SP) Group cohesion, open communication</p> <p>(J) (SP) Group cohesion, open communication</p> <p>(J) (SP) Group cohesion, open communication</p> <p>(I) (SP) Emotional expression (emoji), group cohesion, open communication</p> <p>(J) (SP) Open communication</p>
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Me

The mind map shows some potentially good directions – but which one will you choose? Everyone’s replies suggest that showing individuality and expression are common themes relevant to our design problem.

In the vein of self-expression, I particularly like the idea of seeing the world through the eyes of someone else – and I almost want to say, “seeing the world through the eyes of (insert character’s name from book here)”. You could have a different character for different options.

The ‘blank canvas’ concept sounds interesting, but how are you going to show your photographic image-making mastery with it? I challenge you to push the idea further e.g. what if the canvas has been started on, but the rest is up to our imagination?

So it looks like you have some good directions to choose between – now let’s see some scamps, asseblief 😊 [Less...](#)

Like (1) • Reply • Aug 25, 2016



Your concept is really interesting and your mood board shows a clear understanding of what your concept is and where you want to take it

Like • Reply • Aug 25, 2016



Type a reply...

(TP) Direct instruction
Building understanding

Encouragement

(J) without rationale
(RD)



My concept

We all know books in general are probably the oldest forms of passing knowledge down from one generation to the next. However, where did those iconic figures in our historic timeline get their knowledge? My answer to the question is Exclusive Books and its various sections of books (Fiction, Outdoors, travel and holiday, etc).

My idea to photograph representations of iconic stories or characters in our timeline busy reading a book in exclusive books for knowledge about their particular area of speciality. Ever wonder how pirates found amazing beaches? They were in the Holiday and Travel section. How can Tarzan speak to animals? He got a book in the Outdoors section. [Less...](#)



Mood Board EB.pdf

36.2MB



Hide 1 attachment

Like (2) • 4 Replies • Share • Follow

Aug 24, 2016

(G)

(J)

(RD)

(I)

(CP) exploration (design context)

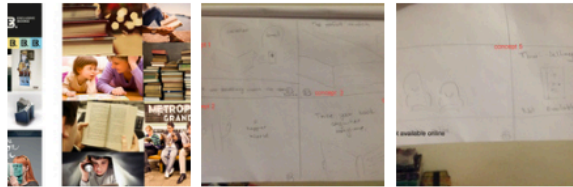
	<div data-bbox="507 206 1157 638">  <p>I really like the idea of the characters being what they are because of the books. Maybe in your photography you could focus more on a character reading a specific book rather than in an isle/section. The photography aspect is going to look a bit too busy maybe. Like we learnt today with white backgrounds and stuff to isolate the subject or the big idea. Maybe just try and come up with a more focussed approach to showcase your idea, because it is awesome.</p> <p>I think you could maybe just take photos in places where people will ideally read. Maybe a kid reading with his feet up and you've got like a low camera angle and a shallow depth of field, that will kind of isolate the reading part from the things in the background, while still giving you the sense that he is in his 'reading' environment. For the children stories you could possible use children, and the stuff like davinci you can use adults. But try and put them in different simpler environments, would be my solution I guess. Less...</p> <p>Like (1) • 1 Reply • Aug 24, 2016</p> </div> <div data-bbox="603 645 1157 795">  <p>aweh thank you kind sir for the helpful insight 😊</p> <p>Like • Aug 25, 2016</p> <div data-bbox="603 743 1157 795">  <input type="text" value="Type a reply..."/> </div> </div> <div data-bbox="507 824 1157 1131">  <p>Me</p> <p>Shoooo-eee, that mood board is big! Try to reduce the file sizes of your posts, just so that it doesn't use to much data (for the data-conscious reviewer 😊)</p> <p>I still think this concept is solid, but I'm a bit disappointed that you haven't gone beyond Tarzan, after I asked you to... let's try some other characters? And push the joke even further, so that we're in stitches – the concept has that kind of potential.</p> <p>Stephen makes a good point about the principle of reductionism – definitely worth exploring. Less...</p> <p>Like (1) • Reply • Aug 25, 2016</p> </div> <div data-bbox="494 1191 1157 1276">  <p>Me</p> <p>Also, nice to see some EB branding research in your mood board!</p> <p>Like (1) • Reply • Aug 25, 2016</p> </div> <div data-bbox="494 1303 1157 1433">  <p>Haha this is great. Way to make your campaign humorous. It definitely has the S from DRUMS. Now all I can think about is Donald Trump next to a pile of "How to... for dummies" books 😊</p> <p>Like (1) • Reply • Aug 25, 2016</p> </div> <div data-bbox="494 1460 1157 1512">  <input type="text" value="Type a reply..."/> </div>	<p>(J) without rationale (I) (J)</p> <p>(SP) Group cohesion, open communication</p> <p>(I)</p> <p>(SP) Emotional expression (emoji), group cohesion, open communication</p> <p>(TP) Instructional management</p> <p>(TP) Direct instruction, building understanding Encouragement</p> <p>Encouragement</p> <p>(J) Humour (SP) Emotional expression (emoji), group cohesion, open communication</p>
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This is what i have. Struggling with which concept to chose.

Concepts:

- 1. get stuck into something worth the story
Photograohy : bored looking girl on her phone next to girl reading
- 2. how much happier the world would be if people were reading books all the time instead of on their phones - talking thru the book
(photography : images of ppl (on their phones)in public spaces replacing their phones with books
- 3. Coffee and books, the perfect match (get ppl involved on social media by hastening perfect matching and posting a picture of theirs)
- 4. Take your book anywhere. anytime.
(photography : same pose of girl in foreground with background changing in a series of print)
- 5. campaign promoting a series of books that aren't available online. "not available online" i could also highlight the benefits and emotions of what you get out of reading that you cant get staring into your phone. [Less...](#)



Like (1) • 8 Replies • Share • Follow

Aug 24, 2016

Confidence

(RD)

(RD)

(RD)

(RD)

(RD)

(CP) exploration (design context)

<p> [REDACTED] I like concept 2 where the world is happier when reading books as it highlights how people have become so antisocial due to technology and I think it will be effective to swap the cellphones with books when showing this Less... Like • Reply • Aug 24, 2016</p>	<p>(J) (SP) group cohesion, open communication</p>
<p> [REDACTED] I think [REDACTED] has a point. Concept 2 sound like your strongest concept. As Chantelle would say, it has the potential to have legs if you execute it well. Like • Reply • Aug 24, 2016</p>	<p>(J) (SP) group cohesion, open communication</p>
<p> [REDACTED] I love the second concept as well, I'm just trying to think of different ways you can actually do it. I think it will be awesome if you can come up with a few different ways where the book can replace technology. Or where the books can do stuff that you would think technology could not in another circumstance. Maybe try and think on what bothers you the most about technology (beachballin' MAC) and then think of ways you can counteract that with your book idea. It would be cool if you could create book characters that can kind off be 'audiobooks' or like narrators of your life. Like in Stranger than Fiction (Movie with Will Ferrel) He's got the narrator narrating his life, maybe you could do books floating around and telling their stories as people are walking through the streets. "These books are so easy to read, they read themselves" *drops mic* This can also be enforced by maybe saying that these books often stay in your head because of their descriptive nature. Less... Like (1) • Reply • Aug 24, 2016</p>	<p>(J) without rationale (I) Humour (SP) emotional expression (humour) group cohesion, open communication</p>
<p> [REDACTED] I agree, second concept is the strongest. I also agree with [REDACTED] saying find something that bothers you the most about technology, like you spoke about replacing the phones with books. The idea is good but find something about the phones that bothers you to expand more on the idea . Also another idea of [REDACTED], where the books are floating and narrating their story while people are walking in the streets, that could be pretty cool. Less... Like • Reply • Aug 24, 2016</p>	<p>(J) without rationale (RD) (J) (RD) (SP) group cohesion, open communication</p>

	<p>id have to agree with [redacted] hey, i really dig concept number 2, you could also possibly highlight that there are no dangers while reading a book, for example you wont read in the news that somebody died in car accident cause they were busy reading their book. Less... Like • 1 Reply • Aug 24, 2016</p> <p> [redacted] Or you actually put in the news people are dying, because they are reading books. They have now overrun our people, created a craze and people are now addicted. It would be quite funny, and people probably would start reading books and driving (because 'stop texting and driving' seems to have the opposite effect). Less... Like • Aug 24, 2016</p> <p> Type a reply...</p> <p>I like concept number 4. It has potential for a really good campaign and room for letting your imagination and environment run wild. Just adding to your concept you may also add like a road trip scene if you can recreate that and join it with "the traveling book" I don't know it's just an idea 🤔 Less... Like • Reply • Aug 24, 2016</p> <p> Me It's a little hard to see the scamps 'cos they're a bit blurry.</p> <p>Concept two has potential, but has one flaw: how are we being more social with our nose stuck in a book, as opposed to our nose stuck in a phone? I think [redacted] and [redacted] have challenged you with some good points that can push this concept to a point where it's solid. If you want to take it the route that [redacted] suggests, then it needs to be really funny, otherwise it could be perceived to be a little morose (read books or you'll die a tragic death?).</p> <p>I'd love to see some more scamps of this concept two, where you push it a bit more.</p> <p>It's nice to see some visual research on Exclusive Books current branding – have you found some of their current advertising? Looked at their website for an understanding of their brand language? Less... Like • Reply • Aug 25, 2016</p> <p> [redacted] Your first concept could be achieved by the way the photography would be taken, but I do agree with the [redacted] and [redacted] bout your second concept because very often we go out and see people constantly on their phones. Less... Like • Reply • Aug 25, 2016</p> <p> Type a reply...</p>	<p>(J) without rationale (I) (SP) group cohesion, open communication</p> <p>(I)</p> <p>Humour (SP) emotional expression (humour), group cohesion, open communication</p> <p>(J) (I) (SP) emotional expression (emoji), group cohesion, open communication</p> <p>(TP) Building understanding, direct instruction</p> <p>Encouragement</p> <p>(J) (SP) group cohesion, open communication</p>
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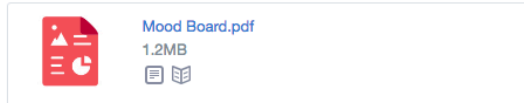
My campaign is covering novels that are known to pull you in, and that don't let go. By doing this, we can involve people who love reading who will enjoy re-reading a classic, and also the people who have not started (by reading a book that will grip them and turn them into a bookworm). My tag line for this campaign will be "Read between the binding, to uncover what we've been hiding", By making this my tagline, I am inviting the readers to read all of the books in this book marathon.

The books that will be part of my campaign will have a book cover and mechanism to seal the book. The only thing that will be featured on the cover is a code. This code can be broken by reading the book. Once the code has been deciphered, the user will be able to logon to our app and receive a discount on their next book purchases. The more riddles they solve, the bigger discount they get. Also once you receive your first code you will receive late night book gatherings, which will give you the opportunity to trade books and to uncover the mystery. Each code for the book can only be used on the app 5 times A QR code will regulate this, as the user can scan the code and see how many codes are left.

You will have to input the code in the little lock mechanism I drew below. That thing will pop up in the app, and you can enter the code, or you can skip it. The app can also be used without the riddles, but no discount will be received. The app will give you options to rate and review your favorite books, and based on this, you will be able to receive suggestions on what might be next on your list.

The app will also feature the exclusive book club, but only to the members that have completed the riddles, they can then organize, along with exclusive books manager where and when these book club nights will happen so that arrangements can be made.

I want to create a very mysterious and contrasty feel to my photography with dramatic lighting. I want to include imagery such as locks, chains or anything related to codebreaking, even books with a very shallow depth of field revealing a single line of code. My product shots for the book will also feature my blank covers with a single line of code to be the first clue on their journey. Dark photography, with possible bokeh (Christmas lights, sparkles) to lift the ominous mood a bit. [Less...](#)



Hide 1 attachment

Like • 5 Replies • Share • Follow

Aug 24, 2016



If you don't want to read my essay, I basically have codes and riddles in my books, once they are deciphered the code will give you unique exclusive deals, and big discounts. They will also have book clubs in order to solve the rest of the puzzle. [Less...](#)

Like • Reply • Aug 24, 2016

(G)

(RD)

(RD)






(RD)

(RD)

(I)
No rationale...

(CP) exploration (design context)

(RD)

	<p> Me Hahahaha, I had already read your essay before I saw your last reply.</p> <p>I think this is a very well thought out concept that has legs. I'm getting a distinct feeling of mood from your mood board, which is great. I'd love to see more scamps today, to take your verbal descriptions in your 'essay' above and turn them into visuals for us to help you with.</p> <p>Exciting! Less... Like • Reply • Aug 25, 2016</p> <hr/> <p> [REDACTED] This concept sounds really awesome. I really like the idea of codes or riddles within the books. What would be even cooler is finding a way to make these codes or riddles should tie in with the theme of your campaign. So either the "answer" to the riddles has something to do with exclusive books, or the book that they purchased. Less... Like • Reply • Aug 25, 2016</p> <hr/> <p> [REDACTED] The concept of having codes and riddles are really great, it challenges you and for me personally when I have a riddle that I can't seem to beat I find myself getting more and more involved in it, for e.g. you could have a riddle in the first chapter and then have clues in the next chapters, that way people wouldn't want to put the book down. Less... Like • Reply • Aug 25, 2016</p> <hr/> <p> [REDACTED] I really like the concept as it gets people to think and if they solve the riddle they have a reward of getting discounts which will encourage people. I agree with you maybe having clues through out the chapters to convince readers to continue reading. It's a good concept that will grab the attention of readers. Less... Like • Reply • Aug 25, 2016</p> <p> <input type="text" value="Type a reply..."/></p>	<p>Encouragement (TP) Building understanding, direct instruction</p> <p>(J)</p> <p>(I) (SP) group cohesion, open communication</p> <p>(J)</p> <p>(I) (SP) emotional expression (disclosure), group cohesion, open communication</p> <p>(J) (RD) (J)</p>
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	<div data-bbox="443 208 1174 1151"> <p style="text-align: right;">Like • 4 Replies • Share • Follow Aug 25, 2016</p> <div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 10px;">  <p>██████████</p> <p>I think concept number 2 is your strongest concept. "Food for thought" comes to mind as a tagline, I think your photography will be a bit too obvious, but I can't seem to think of another solution.</p> <p>You could always cut a quarter of a book out (or photoshop it) and put that piece on a fork and have it look like someone is about to eat it.</p> <p>Or you could maybe do dialogue to hint that someone has eaten the book. Less...</p> <p style="text-align: right;">Like • Reply • Aug 25, 2016</p> </div> <div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 10px;">  <p>Me</p> <p>██████████ makes a good point. What I would ask you to consider is which concept has the legs to go the distance – which concept can be applied to different scenarios and still make sense with the same copy line each time? Concept 2 seems like it can go the distance...</p> <p>I'd like to see a moodier mood board that shows a distinct 'feeling' that you'd like to show – we can work on this for the next review. Less...</p> <p style="text-align: right;">Like • Reply • Aug 25, 2016</p> </div> <div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 10px;">  <p>██████████</p> <p>Thanks guys I really appreciate feedback. I'll work on concept 2 🙏</p> <p style="text-align: right;">Like • Reply • Aug 25, 2016</p> </div> <div style="border: 1px solid #ccc; padding: 5px; margin-bottom: 10px;">  <p>The*</p> <p style="text-align: right;">Like • Reply • Aug 25, 2016</p> </div> <div style="border: 1px solid #ccc; padding: 5px;">  <input style="width: 100%;" type="text" value="Type a reply..."/> </div> </div>	<p>(J) (I) (J)</p> <p>(I) without rationale</p> <p>(I) without rationale (SP) group cohesion, open communication</p> <p>(TP) Building understanding, direct instruction</p> <p>(SP) Emotional expression (emoji), group cohesion</p>
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██████████ to ██████████

My idea is to capture the experience one goes through when reading a book: that feeling of getting lost in a book, that wonderful adventure that causes a person to stay up all night to finish a book. I apologize for posting it so late guys. I submitted it last night, but I didn't realise until now that you guys couldn't see it. [Less...](#)



Hide 1 attachment

Like • 3 Replies • Share • Follow Aug 25, 2016



I really like this concept. I reckon it's got legs haha. I'm not sure about your tagline though. I really like the photography. But maybe to make the viewer think a bit more you could include lines from actual books?

Why don't you search for books with a memorable line (and descriptive) that the readers can relate to, and that will transport them into the photography for that couple of seconds [Less...](#)

Like • Reply • Aug 25, 2016



Instead of literally saying what can be seen in the posters, you can include what they may be reading at the moment essentially.

Like • Reply • Aug 25, 2016



I like the concept, I can see this being an idea of making the book like a time capsule.

Like • Reply • Aug 25, 2016



Type a reply...

(G)

(SP) emotional expression (disclosure)

(CP) exploration (design context)

(J) without rationale

(I) without rationale

(I)

(SP) group cohesion, open communication

(I)

(J)

(SP) group cohesion, open communication



██████████ to ██████████

Here are some tag lines that I'd like to run with and that will influence my campaigns

1. "Somethings are irreplaceable.."
2. "There's nothing like your version"
3. "1 book, 1 story, 6 versions"

With this one I'd make a series of pictures of different people in different places reading the same book.

My mood board shows the look and feel that I'd like to attain. [Less...](#)



Like • Reply • Share • Follow

Aug 25, 2016



Type a reply...

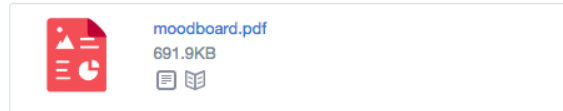
Technical problems – file didn't upload properly, hences 0Byte file size. Nobody could respond

(RD)



██████████ to ██████████

In short, my concept is "The Difference is", this concept makes people think that books are better. Showing the difference between the traditional book and modern technology, placing the book in a favourable light. It will show how people become better by reading and can become the best version of themselves without the use of modern technology. An example showing the difference of a book and technology would be, saying that with a book "The difference is, it wont die". [Less...](#)



Hide 1 attachment

Like • 2 Replies • Share • Follow

Aug 25, 2016



██████████

Sound awesome. What makes your concept so relevant is that you could use signifiers that the millenials can identify with, such as the battery icon for the above example you mentioned 😊

Like • Reply • Aug 25, 2016

(G)

(J)

(RD)

(CP) exploration (design context)



██████████

This is a great idea! I like how you've simplified your photography. Just make sure when your photos are taken they can all relate in a certain way. My favorite one is the tablet next to the books, thats going to be some powerful imagery.

With your tagline, I would literally leave as "the difference is" that statement is enough to get your message across. Then your photography can tell the story. [Less...](#)

Like • Reply • Aug 25, 2016

(J)

(SP) emotional expression (emoji), group cohesion, open communication

(J)

(I)

(J)

(J)

(SP) group cohesion, open communication

Poorly timed post – post appeared just before studio time,

My concept is a book challenge
Getting people to read a book and once done rewarding them, so allocating an amount of time for people to read the book and the allocated time will be judged on the length on the book or novel.
My idea for my tag line would be "challenge your imagination" I like the idea for the tag line because reading a book or novel really does open and expand your imagination.
The idea for my posters-
Maybe a guy/girl rock climbing but reading a book while doing this, I know it sounds weird and unrealistic but what Im trying to get across is that reading challenges you and expands your imagination because you ave the characters and the story made up in your mind. [Less...](#)

mood board book challenge 1.pdf
2.1MB

Like • Reply • Share • Follow Aug 25, 2016

Type a reply...

Wow, there's some great feedback happening here, guys! Good work.

I'll now reply to each post with some feedback. It may be worthwhile to check replies on others' posts as it may help with your own work.

I'd just ask that those of you who haven't posted scamps yet (but have posted mood board and mind maps etc) still need to have scamps for class – so you've got some catching up to do.

In general, there are some interesting ideas. I just want to remind you to:

- think about creating an interesting connection between your copy line and image
- think about how concepts can be shown in a lateral way (not literal or explicit)
- make sure you have enough visual research to show the style you're aiming for, not just to show what's already been done.

I'm in classes from 9am, so I'll see you later! [Less...](#)

Like • Reply • Share • Following Aug 25, 2016

Type a reply...

(RD)

(J)

Confidence

(J)

(G)

Technical problems – student said that they didn't have access to wifi until getting to campus just before class. This is why post has no replies.

(CP) exploration (design context)

Encouragement

(TP) Building understanding, direct instruction

26 AUGUST

First instance of structured reflection



Me to [redacted]

REFLECT #1

Turned In (1)

Due: August 26, 2016 11:45 pm

Download the attached Word document (you should be able to open it in Pages) and complete the 6 questions. Save the document with your name in the file name. Post the completed document on the group (don't 'Turn It In').

Thanks! 😊



DAT23011 Reflection no1.docx

110.2KB



Like • 1 Reply • Following

Aug 26, 2016



Me

Just in case anyone has saved the previous reflective documents I've given you, please use this one – the questions are different to before.

Like • Reply • Aug 26, 2016



Type a reply...

(TP) Instructional management, building understanding, direct instruction

(CP) Integration (reflection)



Me to [redacted]

Hi GD02s! Yesterday we heard lots of concepts, so it sounds like you're all ready to get started. I'll remind you of some important aspects of this brief:

- Now that you've got a concept that has the legs to go the distance, scamp out your different deliverables. Remember, this is an INTEGRATED campaign.
- Turn your scamps into 'mockups' with found imagery (from the internet) to help you plan your photo shoot (consider location, lighting, model – if relevant – and props).
- Craft your imagery, no matter what your concept is. Everyone should be thinking of what's happening in every picture you take: what to include – and not – to tell an effective story. And editing is key – not just white balance and exposure. Get your series of photographs looking punchy and professional by editing the colour and lighting to achieve the effects you planned.

This brief is all about integrated advertising, the big idea (concept), and really good image making with photography. Don't lose focus of these three things. [Less...](#)

Like (2) • Reply • Share • Following

Aug 26, 2016



Type a reply...

(TP) building understanding, direct instruction

Teaching Presence: Here lecturer brings in another expert to help with the brief. The expert was able to read through students concepts and catch up with where students were in the conceptualisation of their design process.

 [Redacted] Hi everyone. I'm going to be on Campus and available to help tomorrow from 10:00 until 14:00, Tuesday from 10:00 until 14:00, Thursday from 13:00 until 14:30 and on Friday from 13:00 until 14:30. If you'd like to book studio time, or chat to me about your photographs a bit more, let me know when you'd like to see me. [Less...](#)

Unlike (2) • 10 Replies • Share • Follow Aug 26, 2016

 [Redacted] Please can I get some time with you on Tuesday, half one to two if you're not busy St that time?
Like • Reply • Aug 27, 2016

 [Redacted] Perfect. We can work together then.
Like • Reply • Aug 27, 2016

 [Redacted] Can I book time on Thursday 13:00 to 13:30
Like • Reply • Aug 27, 2016

 [Redacted] The Friday time slot will be perfect if you're still up for it please 😊
Like (1) • Reply • Aug 28, 2016

 [Redacted] I have booked both of your requested times. See you then. 😊
Like • Reply • Aug 29, 2016

 [Redacted] May i please book from 13:30 to 14:00 on thursday? If that space is still available 😊
Like • Reply • Aug 30, 2016

 [Redacted] Will you be able to slot me in on Friday as well ?
Like • Reply • Aug 30, 2016

 [Redacted] I wont need that session on thursday, thank you anyway 😊😊
Like • Reply • Aug 30, 2016

 [Redacted] Hi [Redacted] can work with you on Friday from 14:00.
Like • Reply • Aug 31, 2016

 [Redacted] Thanks for letting me know [Redacted]
Like • Reply • Aug 31, 2016

 Type a reply...

(TP) Instructional management

Lots of (SP) Group cohesion, emotional expression

	<div data-bbox="454 219 1157 604">  <p>Hi everyone. These are more scamps of my concept. I've decided to turn it into a series of "laws" that don't apply when one is caught up in reading.</p> <ol style="list-style-type: none"> 1. Time: time stops/ time doesn't matter/ you can travel back in time when you're reading 2. Gravity: this one is self explanatory 3. Laws of attraction: (like attracts like) two beautiful people who are displaying hostile body language toward each other. 4. Space: one is able to transcend space by going from one place to a completely different space in the blink of an eye. This is displayed by merging two separate scenes and having a character crossing the boundary between them <p>If you have any suggestions, let me know. 😊) Less...</p> </div> <div data-bbox="454 627 1157 683"> <p>Like • 2 Replies • Share • Follow Aug 26, 2016</p> </div> <div data-bbox="454 694 1157 817">  <p>Sorry, forgot to attach my new scamps, I'll do it now. Look above for them please</p> <p>Like • Reply • Aug 26, 2016</p> </div> <div data-bbox="454 828 1157 952">  <p>to illustrate time stopping you could use a clock without arms in the photograph. If I come up with ideas for any of the others, I'll let you know.</p> <p>Like (1) • Reply • Aug 26, 2016</p> </div> <div data-bbox="454 963 1157 1030">  <input type="text" value="Type a reply..."/> </div>	<p>(RD)</p> <p>(SP) Emotional expression (emoji)</p> <p>(I) without rationale</p> <p>(CP) exploration (design context)</p> <p>(TP) Building understanding, direct instruction</p>
	<div data-bbox="454 1097 1157 1388">  <p>Here are my new scamps...</p>  </div> <div data-bbox="454 1400 1157 1444"> <p>Like • 1 Reply • Share • Follow Aug 26, 2016</p> </div> <div data-bbox="454 1456 1157 1848">  <p>Me</p> <p>Thanks, Your scamps for gravity and the one for attraction don't feature any sign of a book, so it's not clear that defying these laws features a book or literature in any way. How can you change this?</p> <p>Your compositions: I see you're using the rule thirds, but don't forget the law of visual hierarchy: one thing must be much larger than another in order for it to be a focal point (we've spoken about this before: we need big contrast, not subtle). I also recommend finding a composition for each scamp where the focal point is in the same area on each different scenario – this will create some consistency between your images, so that they feel like they're part of series.</p> <p>Hope that helps! Thanks for posting. Have a good weekend. 🙌) Less...</p> <p>Like • Reply • Aug 26, 2016</p> </div> <div data-bbox="454 1859 1157 1926">  <input type="text" value="Type a reply..."/> </div>	



Concept 2.0

I have upgraded my photography and taglines from my last post, in the images you below you can view them.

My taglines correlate with the appropriate books and the imagery in my photography aswell. In the great gatsby he drops a clock on his mantell and catches it just in time, hence the tagline Can you catch it in time.

I also plan on hiding my code somewhere in this imagery. My codes will be based on the page numbers in the book and it will direct you to a bunch of words which will form a riddle. This riddle can be solved for exclusive deals and discounts.

Discounts will be offered to books in the same range (with codes) and to other reading material aswell. By giving the books in our series big discounts, we ensure that we don't run this campaign purely for the money, we want to create a experience for the users and we can do this by making this more accessible on the price side. [Less...](#)



Like • 2 Replies • Share • Follow

Aug 27, 2016

Like • 2 Replies • Share • Follow

Aug 27, 2016



I also would like to give social media an active roll in this campaign. Exclusive books will sell a range of codebreaker books, but they will be scattered all over the stores. Social media will give their followers riddles to solve, to find the actual books in their store. Everyday the books will be shuffled around and new riddles will be made.

Code breakers who have beaten all of the codes will be given the exclusive title which will include an article on their social media page, and it will come with a bunch of book prizes. [Less...](#)

Like • Reply • Aug 27, 2016



Wow, I'm really excited to see this concept realised! It sounds well thought out, and the imagery is tied in well to literature.

Could I ask that you make a revised mood board, showing the style of your photo editing/lighting, the kind of props you need, and the style of your 'codes' (find design references for this – how have other graphic designers created codes that look beautifully designed?).

Looking forward to seeing this! [Less...](#)

Like • Reply • Aug 29, 2016



Type a reply...

(RD)

(RD)

(RD)

(RD)

(J)

(J)

(RD)

(RD)

Encouragement

(TP) Building understanding, direct instruction

29 AUGUST

Still ran individual review sessions... Perhaps this is why 'Robyn' says in the focus group that it was difficult to review others work because they didn't know what was going on in their process?



Me to [redacted]

Hi GD02s! Hope you had a good weekend. Check out the Edmodo Planner on the right hand tab (the calendar) to see what's coming up this week.

Today marks the beginning of Post & Review #2. Between today and Thursday please post WIP for review, and give your peers some feedback and critique. You can post as often as you like, but please can you all aim to have posted at least once.

Tomorrow is an individual feedback session. If you post WIP on Edmodo today, we can get more done in class because I'll have already seen your work. If tomorrow is the first time I'll see your work since Thursday, it means we'll have more things to do in the same amount of time, which puts you at a disadvantage.

Use your time well. [Less...](#)

Like • Reply • Share • Following

Aug 29, 2016



Type a reply...

(TP) Instructional management, direct instruction

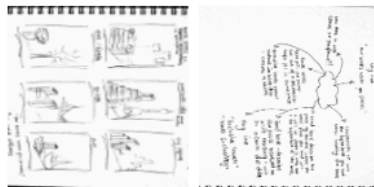


[redacted] My new scamps and refined planning

New tag line - "reading takes you places" or "exclusive travels "

Refined idea - when you read you see things differently and you travel places with regards to imagining the scene/story. I wish to show this by stacking books and having a creative shadow showing a place you may travel to while reading ie a castle

Integration - a competition where by you read an exclusive book and describe your favourite place you've traveled to through reading and you stand a chance to win an actual trip there (maybe an experience where you meet the author) [Less...](#)



Like • 4 Replies • Share • Follow

Aug 29, 2016

(RD)

(RD)

(CP) exploration (design context)

	<div data-bbox="491 215 539 259"></div> <div data-bbox="560 215 692 237">[REDACTED]</div> <p data-bbox="560 241 1160 371">I think it's pretty smart how you played with the word 'exclusive' in your tagline, it creates a direct link back to Exclusive books. There is a clear concept in your scamps and if you are able to execute the creation of those shadows I think your idea will work really well. Reading enables our minds to travel anywhere and at the best prices 😊... Less...</p> <p data-bbox="560 376 794 398">Like • Reply • Aug 30, 2016</p> <hr/> <div data-bbox="491 432 539 477"></div> <div data-bbox="560 432 592 454">Me</div> <p data-bbox="560 459 1160 589">Cool! Now what I'd like to see is what are the book titles that are stacked in each ad so that the shadow they cast is relevant to the concept? E.g., in the image of the book casting a shadow of a forest, what books can you put in the shot that are set in a forest? So that the books relate to the shadow they cast?</p> <p data-bbox="560 618 1160 719">I think it would be great if you could curate the competition a bit more – you've started doing this by saying that you can also meet the author. I'd just like to see you take the idea we gave you of winning your imagined travel and pushing it to make it your own.</p> <p data-bbox="560 748 1160 797">Looking forward to seeing these shots! Could you try scamping out layouts where you include type and logo placement? Less...</p> <p data-bbox="560 801 794 824">Like • Reply • Aug 30, 2016</p> <hr/> <div data-bbox="491 864 539 909"></div> <div data-bbox="560 864 692 887">[REDACTED]</div> <p data-bbox="560 891 1160 940">I really like this concepts and how you've adapted the previous shadows to make it your own.</p> <p data-bbox="560 969 1160 1205">I think another awesome idea could go with the tagline "beyond imagination" When we are online nothing is physical and we are shown pictures, but a book paints us a better picture with the words that they use. And when you are reading a book, it kind of encourages us to read slowly and to take everything in . These books can transport you to these places.. It almost takes you beyond imagination... And I think what could be cool if you actually did take it beyond the imagination and made it possible for the viewers to actually see these places. (Not sure if that what Chantelle meant by 'winning your imagined travel) Less...</p> <p data-bbox="560 1209 794 1232">Like • Reply • Sep 1, 2016</p> <hr/> <div data-bbox="491 1265 539 1310"></div> <div data-bbox="560 1265 692 1288">[REDACTED]</div> <p data-bbox="560 1292 1160 1344">And then in your campaiga they could somehow win a trip to see their destination</p> <p data-bbox="560 1348 794 1370">Like • Reply • Sep 1, 2016</p> <div data-bbox="491 1397 539 1442"></div> <div data-bbox="560 1397 1160 1442">Type a reply...</div>	<p data-bbox="1222 241 1249 264">(J)</p> <p data-bbox="1222 315 1249 338">(G)</p> <p data-bbox="1222 342 1461 439">(SP) emotional expression (emoji), open communication, group cohesion</p> <p data-bbox="1222 465 1366 488">Encouragement</p> <p data-bbox="1222 492 1417 562">(TP) Building understanding, direct instruction</p> <p data-bbox="1222 909 1249 931">(J)</p> <p data-bbox="1222 958 1249 981">(I)</p> <p data-bbox="1222 1032 1249 1055">(G)</p> <p data-bbox="1222 1106 1249 1128">(J)</p> <p data-bbox="1222 1155 1417 1200">(SP) group cohesion, open communication</p> <p data-bbox="1222 1323 1249 1346">(I)</p>
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Good example of judgement

WIP

For my old idea i decided to focus in directly on the character more so that they can be the focal point, as well as the tagline "we all need to learn somewhere", then i wanted to include some doodles or sketches of cartoon figures/objects coming out of the book section so that it implies that there is more than beats the eye, which will be continued into my application.

So as it is an integrated campaign, i thought how i would make this concept exciting over various mediums, thus i decided to add the idea of creating an augmented reality application for the phone called "Explore Exclusive Books" or "Explore EB". In this application customers get to explore the store as doodles from various sections or books jump out at them in order to try entice some interest, they can even search the store for the "golden" book which will be sold on a daily/weekly/monthly special. [Less...](#)



Like • 1 Reply • Share • Follow Aug 29, 2016

(J)

(J)

(RD)

(CP) exploration (design context)

Me

I like the idea of the AR app to get customers into the store and buying books. I'm starting to wonder if you could find a pay-off line for your adverts that links your app? So that it's all about one golden thread, one single idea?

E.g. if the main idea of the app is to 'explore', and the main idea of the ads is to 'learn', we're saying to different things. How can we get them to say the same thing? Could you say, the EB app makes you learn something? So then the common thread is 'learning' through books? Or could you swop it around and say that app allows you to 'explore' books, and find a copy line to go with your ad that says something about the characters 'exploring'?

I'm being a bit vague on purpose, 'cos I'd like you to solve this – I'm sure you can. 🙌 [Less...](#)

Like (1) • 1 Reply • Aug 30, 2016

thank you kindly 😊
Like • Aug 30, 2016

Type a reply...

Type a reply...

Encouragement

(TP) building understanding, direct instruction

30 AUGUST



My refined idea:

So I have decided that with the imagery for the campaign, I'm going to stick to the book being constant in all pictures and showing the senses in a very lateral way. With regards to the tagline, I'm still keeping it as "sense the experience" and having a little phrase/sentence that links to that sense.

Forming this into an integrated campaign I've decided to host a "sense the experience" event. Which will combine the books and senses coming together. This event will be broken up into different sections with regards to the senses, so for example one part will be dedicated to music and books for the hearing sense.

To make the event more interesting and fun, games will be played. For example in the hearing sense section, this game will be played by two people. One will have headphones on listening to loud music while their partner says a word, and the person with the headphones on will have to figure out what word they saying. Whoever figures out the most words will win a cd of their favourite artist with a book about them. [Less...](#)



Like • 1 Reply • Share • Follow

Aug 30, 2016

(J)
(RD)

(RD)

(J)
(RD)

(CP) exploration (design context)



I really like the concept, it is a difficult on to pull off visually. I really like the imagery of the fork being stabbed into the book, the painting one with paint everywhere, the steaming One I liked aswell, but it will be very difficult to execute with photography. The headphones one is also really cool. The only thing I could suggest exploring would be to add a person into the pictures. I feel like these images might not have the same impact if they aren't fully used.

I feel that what you did at the bottom was going stornly with your concept where people are cutting into the books, plugging in their earphone and listening to it.

How cool would a funny tagline be, like who needs an audiobook (along with the pictures with the headphones plugged into the book) [Less...](#)

Like • Reply • Sep 1, 2016



Type a reply...

(J)

(I)

(J)

(I)

(SP) group cohesion, open communication

	<div data-bbox="448 224 518 291"> </div> <div data-bbox="539 262 644 288"> <p>The Big Idea</p> </div> <div data-bbox="539 315 1145 369"> <p>My campaign must bring back to life the art of reading which is being able to envision the written word with your own imagination.</p> </div> <div data-bbox="539 396 1153 636"> <p>Books and a pair of glasses will be the main photographed visuals. The visors of these glasses will illustrate a specific authors imagination/the photograph be taken through these visors - stating that this is how they see it. Furthermore a quote by that author could be stated. The question to the audience will be - "How do you see it?" Thus encouraging them to think about and reflect on their own imagination's perspective when it comes to the specific authors book being mentioned. This might lead to them wanting to purchase and read it, or re-read it if they already have. The point is that reading stimulates our imaginations.</p> </div> <div data-bbox="539 660 1150 795"> <p>The saying goes that a picture says a thousand words. If this is true, then the reverse should be as well - That a 'thousand' words could create a picture, which in turn speaks for those words. By reading books, which are made up of words, one is able to envision and bring to life many pictures by the simple use of your imagination.</p> </div> <div data-bbox="539 819 1153 981"> <p>And so the audience will be encouraged to post their creative responses to how they see the stated quote on an online platform. This platform will be a blank canvas for people's imaginations to run free. Each day/week the person with the most imagination could win coffee and muffins for two at the Exclusive Books Cafe. Their art could also be used in a later stage of the campaign.</p> </div> <div data-bbox="561 1003 1147 1057"> <p>Ps. I am unable to send when I attach anything - so it will just be the concept for now. Less...</p> </div> <div data-bbox="561 1090 857 1120"> <p>Like • 2 Replies • Share • Follow</p> </div> <div data-bbox="1038 1090 1153 1120"> <p>Aug 30, 2016</p> </div> <div data-bbox="493 1149 547 1196"> </div> <div data-bbox="561 1173 1115 1227"> <p>Instead of being so direct with them posting on Facebook their poems or art... Maybe you could encourage something different.</p> </div> <div data-bbox="561 1252 1128 1305"> <p>The whole point of books is describing something with your words and not with a a picture or with art. (Not sure if you meant words by art)</p> </div> <div data-bbox="561 1328 1149 1456"> <p>I was thinking maybe you could try something different. Why not ask your followers to take or make a picture. They don't post it, but rather they have to describe it using their words. People can either respond with their own pictures or art and the person with the best representation of the poem or description wins something?</p> </div> <div data-bbox="561 1480 1142 1559"> <p>The same thing could happen the other way around, they could post a picture, and the person who creates the most accurate description with their words win. Less...</p> </div> <div data-bbox="561 1556 782 1583"> <p>Like • Reply • Sep 1, 2016</p> </div> <div data-bbox="493 1615 547 1662"> </div> <div data-bbox="561 1617 1118 1695"> <p>That's an excellent idea, [redacted] It's good that you're bringing the focus back to literature - this is afterall about selling books. 👍</p> </div> <div data-bbox="561 1693 782 1720"> <p>Like • Reply • Sep 1, 2016</p> </div> <div data-bbox="493 1742 547 1792"> </div> <div data-bbox="561 1749 679 1778"> <p>Type a reply...</p> </div>	<div data-bbox="1214 315 1251 342"> <p>(J)</p> </div> <div data-bbox="1214 439 1267 465"> <p>(RD)</p> </div> <div data-bbox="1214 488 1251 515"> <p>(J)</p> </div> <div data-bbox="1214 586 1251 613"> <p>(J)</p> </div> <div data-bbox="1214 660 1251 687"> <p>(G)</p> </div> <div data-bbox="1214 685 1251 712"> <p>(J)</p> </div> <div data-bbox="1214 757 1251 784"> <p>(G)</p> </div> <div data-bbox="1214 831 1251 857"> <p>(G)</p> </div> <div data-bbox="1214 882 1267 909"> <p>(RD)</p> </div> <div data-bbox="1214 1003 1477 1057"> <p>Technical problems – data restraints</p> </div> <div data-bbox="1214 1173 1251 1200"> <p>(J)</p> </div> <div data-bbox="1214 1247 1251 1274"> <p>(G)</p> </div> <div data-bbox="1214 1321 1251 1348"> <p>(J)</p> </div> <div data-bbox="1214 1494 1251 1520"> <p>(J)</p> </div> <div data-bbox="1214 1641 1445 1718"> <p>Encouragement (TP) direct instruction building understanding</p> </div>
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	<div data-bbox="459 219 528 286"> </div> <p data-bbox="555 264 1150 338">Have changed my tagline from "Not available online" to "share the moment". Photography will stay the same (dad reading at bedtime to his son and two friends sharing laughs over the same book that they reading).</p> <p data-bbox="555 371 703 394">For my integration:</p> <ul data-bbox="555 398 1150 524" style="list-style-type: none"> - social media: The EB fb page will share events that stores will be hosting, focusing on bringing people together to "share the moment". The events will allow you to swop books with people, get other peoples opinions on books they've read as well as have specials and discounts for just that evening/morning. -The call to action on each poster will be to download our app which is a map of all the EB in your area. When you click on one of the pins (stores) it will give you information on when the next event is and obviously address, trading hours etc. Less... <div data-bbox="555 667 743 853"> </div> <div data-bbox="555 904 1161 927"> <p>Like • 2 Replies • Share • Follow Aug 30, 2016</p> </div> <div data-bbox="483 969 528 1014"> </div> <p data-bbox="555 972 579 990">Me</p> <p data-bbox="555 996 1126 1122">This sounds like it has legs to go the distance! It's good to see how you've linked the social media aspect to the advertising with your concept's payoff line, "share the moment". The app is also working towards this, but I feel it can be more than just a place to geolocate stores and events. How can we push the concept of "sharing the moment" through the app?</p> <p data-bbox="555 1151 1118 1225">It would be good to see a mood board to see how the different scenes and compositions will work together under one consistent style for your campaign. Looking forward to it! Less...</p> <p data-bbox="555 1229 780 1252">Like • Reply • Aug 30, 2016</p> <div data-bbox="483 1285 528 1330"> </div> <p data-bbox="555 1312 1126 1335">I like this new tagline, I think it works much better with your overall concept.</p> <p data-bbox="555 1364 1134 1541">I also feel like it needs to be more integrated. I feel like the word Share alone, has so many touch points in actual social media, maybe you could include some of the actual buttons and things from the sites your are targeting? You could incorporate the retweet button in a way? Maybe there are like two people that are holding their arms in such a way that it forms a retweet button. I think if you could just add something relating to the social media platforms that will act as your glue to hold the concept together. Less...</p> <p data-bbox="555 1545 770 1568">Like • Reply • Sep 1, 2016</p> <div data-bbox="483 1597 528 1641"> </div> <div data-bbox="555 1599 1139 1637"> <input type="text" value="Type a reply..."/> </div>	<p data-bbox="1222 264 1265 286">(RD)</p> <p data-bbox="1222 389 1265 412">(RD)</p> <p data-bbox="1222 560 1265 582">(RD)</p> <p data-bbox="1222 730 1430 779">(CP) exploration (design context)</p> <p data-bbox="1222 1003 1366 1025">Encouragement</p> <p data-bbox="1222 1052 1430 1102">(TP) direct instruction, building understanding</p> <p data-bbox="1222 1299 1249 1321">(J)</p> <p data-bbox="1222 1370 1249 1393">(J)</p> <p data-bbox="1222 1447 1241 1469">(I)</p> <p data-bbox="1222 1518 1249 1541">(J)</p> <p data-bbox="1222 1594 1414 1644">(SP) group cohesion, open communication</p>
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Good examples of judgement

Good examples of social presence


 Hi guyzz.
 Please let me know if the imagery and copyright make sense. And just what you think in general.



Like • 4 Replies • Share • Follow Aug 30, 2016


 It makes sense. the girl in the foreground seems to be looking at the app and that's why she's smiling. However, the copy at the bottom tells me to find the app, but it doesn't tell me where I can find it, what the app looks like or even what its called. It would be nice if you included a widget representing your app somewhere. [Less...](#)

Like • 3 Replies • Aug 30, 2016

Show more replies...


 Thank you 
 Like • Aug 30, 2016


 anytime 😊
 Like • Aug 31, 2016


 From what I saw today in class to what you have done now works really well I, and makes sense and it's a clever way to put it, I do agree with  about a widget. But other than that great stuff 😊 [Less...](#)

Like • Reply • Aug 30, 2016


Me


 what if we change the copy to say "Share a moment of reading", or "share a book"? To make the puzzling contrast between the image and the copy? If this doesn't work, and it seems too strange, then let's leave it.

In terms of hierarchy, the copy at the bottom of the page feels the same weight as the top heading. Perhaps we could reduce the point size of the copy at the bottom?


 suggestion of including an icon (I think that's what she meant when she said 'widget'? for the app could work. Try it out and see. [Less...](#)

Like • Reply • Aug 31, 2016


 Thanks chantelle. I will change the copy and see, i think it could work.

Like • Reply • Aug 31, 2016


 Type a reply...

(CP) integration (design artefact)

(J)

(SP) Emotional expression (emoji), open communication, group cohesion

(J) (SP) Emotional expression (emoji), open communication, group cohesion

(TP) direct instruction, building understanding

(J)

31 AUGUST



Hey guys. For my instagram past, I wanted to do a stop motion video. The video would go as such:
Girl sitting in a reading nook and reading. SHE STAYS IN THE SAME POSITION FOR THE ENTIRE VIDEO.
on a table next to her, a coffee mug appears. This mug gets drained, and then another one appears. The same thing happens again for this mug. Mugs of coffee will keep appearing until there are about four or five of them that are empty.
In the background is a clock whose needles are turning as all this happens. However, the girl still is in the same position as when we started.

At the end, the accompanying copy will say "When you look up and realise that hours have gone by...
It means you were reading.

This was inspired by an idea that Stephen gave me.
What do you'll think?
Will it work? Does it make sense? [Less...](#)

Like • 4 Replies • Share • Follow

Aug 31, 2016



think it's a very good idea, it explains exactly what happens when reading and that it's so interesting that you can't put the book down..with your accompanying copy maybe just leave it as "when you look up and realize that hours have gone by.." I feel like that fits best with your whole idea..but yes I feel it will work and it makes perfect sense [Less...](#)

Like • Reply • Aug 31, 2016



Me

Thanks just remember to stick to the golden thread – your single idea that pulls everything together. Use the same copy-line/slogan/tag-line/payoff-line as you've used on all your other deliverables. It would be strange if the video uses a different one to the rest...

For now (unless it's changed?) your copy-line is:
"When the law of (insert law's name here) don't apply, you know you're reading..."

If this is still what you're using on the other deliverables, then you need to change your copy-line for your Insta video to be:
"When the law of (time? time and space?) don't apply, you know you're reading..."

Make sense? [Less...](#)

Like • Reply • Aug 31, 2016



I think it could definitely work, i agree to leave out "it means your reading". If your posting it on instagram i think coming up with a hashtag to accompany the video would be effective and could also get people involved. [Less...](#)

Like • Reply • Aug 31, 2016



Thank everyone, you've given me a lot to think about 😊

Like • Reply • Sep 1, 2016



Type a reply...

(J) without rationale

(RD)

(J)

(I)

(SP) group cohesion, open communication


(TP) direct instruction, building understanding

(J)

(SP) open communication, group cohesion

(SP) Emotional expression (emoji), open communication, group cohesion

		<p>Ability (J)</p> <p>(RD)</p> <p>(I)</p>
<p>1 SEPTEMBER</p>		<p>(TP) direct instruction</p>

	<div data-bbox="475 210 1169 784">  <p>EXCLUSIVE BOOKS BRANDING</p> <p>Hi guys. What I suggest all of you do is enough research into EB visual identity that you can find. Work with your visual research to guide the way you use their identity. Make sure you aren't relying on work pitched by students or other agencies. [redacted] has a link below to the agency who developed the rebrand. Their official website is attached to this post.</p> <p>Whatever you do, you always let good research guide you... No research means that you're just guessing, and we all know what would happen if all we did was guess what to design instead of talking to the brand and the audience... Less...</p> <p>Switch Agency – Exclusive Books Rebrand</p> <p>switchbrand.co.za</p> <p>Like • Reply • Share • Following Sep 2, 2016</p> <p> <input type="text" value="Type a reply..."/></p> </div> <div data-bbox="443 801 1169 1467">  <p>Me to </p> <p>REFLECTION #2</p> <div data-bbox="561 909 1147 1332"> <p>Turned In (0) Due: September 05, 2016 10:00 am</p> <p>Please complete your second reflective assignment, as per the attached. It's the same one as last week, but the point is to think about where you are currently at in your project.</p> <p>I've given you until Monday 10am to complete this one.</p> <p>REMEMBER TO INCLUDE YOUR NAME IN THE FILE NAME. Thanks guys, have a rad weekend! 😊</p> <div data-bbox="596 1227 957 1310">  <p>DAT23011 Reflection no2.docx 110.2KB</p> </div> </div> <p>Like • Reply • Following Sep 2, 2016</p> <p> <input type="text" value="Type a reply..."/></p> </div>	<p>(TP) direct instruction building understanding</p> <p>(TP) instructional management</p> <p>(CP) integration (reflection during design context)</p>
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4 SEPTEMBER

Hi guys please can I get your feedback on what iv done so far
are the images with the colour backgrounds working?
is the layout working?
these would be a poster, a magazine advert and a billboard I still need to
include social media with a facebook and instagram post

castle poster.pdf
63.0MB

eiffel tower advert.pdf
58.4MB

Show 1 more attachment...

Like • 1 Reply • Share • Follow Sep 4, 2016

Me
I think you should repost: try and flatten and resize these PDFs so
that they're low-res JPEGs or PNGs – these file sizes are way too big...
Like • Reply • Sep 5, 2016

Type a reply...

(CP) integration (design artefact)

Technical problems: file size too large, so nobody replied to post

Structured Reflective Prompt 1

Students who participated: Chrystal, Roland, Mary, Tamzyn, Mark, Faith, Robyn, Sydney

GENERALISATION (G)	JUDGEMENT (J)	SUMMARIZING DESCRIPTION (SD)	REPRODUCTIVE DESCRIPTION (RD)	ABSTRACTION (A)	INTERPRETATION (I)
<ul style="list-style-type: none"> • Current brief • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Current brief • Explanation of critical incident • Personal judgment of value 	<ul style="list-style-type: none"> • Current brief • Generalization • Description lacks critical thinking 	<ul style="list-style-type: none"> • Current brief • Description lacks critical thinking 	<ul style="list-style-type: none"> • Future practice • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Future practice • Explanation of a critical incident • Suggesting change in practice

Page 124 (141) of Ellmers:

The minor tasks each consisted of the following six learning prompts (LPs):

- LP1. Describing the project process
- LP2. Linking personal feelings to the project
- LP3. Identifying and analysing critical incidents in the project
- LP4. Applying thinking from the design project to inform subsequent development of the project
- LP5. Linking thinking from the current project to previous projects
- LP6. Linking thinking from the current project to thinking about approaches to projects in the future

LP1: (SD), some (RD)	LP2: (I) & (J)	LP3: (I) & (J), some (SD)
LP4: (I) & (J)	LP5: (I) & (J)	LP6: (G) & (A)

A priori coding: codes that are developed during the analysis

(G) n=12	(J) n=36	(SD) n=19
(RD) n=8	(A) n=9	(I) n=14
Confidence n=6	Ability n=3	

Comments	Reflection	Codes
Chrystal	1. Briefly outline your design concept.	(SD)
(SD) in line with LP1	My design concept is based on the idea of if you tell a person a story, the experience will only last them for that moment but if you give a person a book, the experience will last them a lifetime. By executing my concept I have decided to focus on the five senses in which plays a huge role in the experience of reading a book the traditional way.	(J)
(J) in line with LP2	2. How do you feel about the progress of your design project to this point? I found it hard in the beginning to turn my concept into an integrated campaign, but once I kept on brainstorming and progressing with the work, now its starting to come together and make sense.	Confidence (J)
(J) and (I) in line with LP3	3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important. - Brainstorming has been one of the important experiences of my design process. Mainly because whenever I hit a creative block, planning and brainstorming kind of guided the direction in which I wanted to go with my concept and kept my creative juices flowing. - Scamping also helped in terms of visualising my ideas and putting them on paper, and I think it is important to scamp because sometimes the genius idea I'm thinking of in my head doesn't always seem so genius on paper when scamping. - Reviewing and getting others to give feedback played a huge role because in many cases someone else picked up something that I didn't. By getting that feedback I was able to change what was needed to better the concept and execution.	(J) (I) (J) (A) (I)
(J) in line with LP4	4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this? I feel by continuing with WIP and coming up with more ideas and planning and then getting my peers to review and give feedback will help me to refine my design project. Mainly because constantly working on something will result in a good end product.	(J) (A)
(J) and (I) in line with LP5	5. Do the issues remind you of previous experiences? If so, how? Yes, the research part is always the easiest but being so overwhelmed by the best practice examples I've seen, I tend to sometimes struggle with coming up with a concept, or the execution of the concept. Then again I guess why it has been a struggle for me is because not much brainstorming has been done. But now I've recognised the problem and have found a solution to it.	Confidence and ability (J) (I)

<p>(G) in line with LP 6</p>	<p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, I would absolutely do loads of research, loads of brainstorming, loads of scamps so that when it comes to the execution of my concept its easier. Also showing others my WIP and getting feedback so that whatever has been picked up by them that I haven't can be solved.</p>	<p>(G)</p>
<p>Roland</p> <p>(SD) and (RD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(SD) and (J) in line with LP3, (G) does not</p> <p>(I) and (J) in line with LP4</p> <p>(J) in line with LP5</p> <p>(RD) not in line...</p>	<p>1. Briefly outline your design concept.</p> <p>My idea is to photograph representations of iconic stories or characters in our timeline busy reading a book in exclusive books for knowledge about their particular area of specialty. Ever wonder how pirates found amazing beaches? They were in the Holiday and Travel section. How can Tarzan speak to animals? He got a book in the Outdoors section.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>It has been too slow as I had no internet this last week and weekend but will change this week, I am not feeling too good about myself.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Discussing progression with Chantelle is always the best and most helpful part of the assignment. second would be scamping and getting an idea and lastly would be getting feedback from peers as they help me decide what to change and correct about my ideas.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>I can take the information given to me and try change my idea and design so that it works better to my advantage. Getting more feedback can help make sure I'm in the right direction.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I do have a problem with my time management.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, I am going to prioritize this week and manage my time correctly so that I may work efficiently and try do well in this assignment and future assignments.</p>	<p>(SD)</p> <p>(RD)</p> <p>(J) Confidence</p> <p>(G)</p> <p>(SD)</p> <p>(J)</p> <p>(I)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p>
<p>Mary</p>	<p>1. Briefly outline your design concept.</p> <p>My concept mostly revolves around the reader's</p>	<p>(SD)</p>

<p>(SD) and (RD) in line with LP1, (G) does not</p>	<p>imagination and how books allow us to use our own, being able to see visually what the author has laid out with the written word. With the imagination there are no rules and only the limitations that you set for yourself. Each and every person's imagination is unique and becomes the glasses through which they see the world.</p> <p>Thus, the imagery used in this campaign will illustrate how different authors see the world or the specific story/book, but the question will be, "How do you see it?" This will allow for interaction with the audience on a digital platform. The idea here is to create an online canvas where the audience gets to bring their own imagination to life. For the duration of the campaign, a quote from a well known book/author will be posted on the 'site', being how that author sees it, then asking the audience to illustrate what they read visually and posting it on the canvas. A winner for the most imagination will be chosen each day and rewarded with a coffee and muffin for two at exclusive books.</p>	<p>(G)</p> <p>(RD)</p>
<p>(J) in line with LP2</p>	<p>2. How do you feel about the progress of your design project to this point?</p> <p>I feel like I'm fairly on track. I am excited about my concept, however, having a good idea and being able to execute it are two very different things.</p>	<p>(J)</p> <p>Ability</p>
<p>(J), (SD) and (I) in line with LP3</p>	<p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>I don't know whether there are three, but one was when I received feedback after posting WIP online this opened my mind to take my idea further. Another critical incident was the review session in class, this led to me changing slight direction from my previous design execution which would not have gone very far, as it was revealed to not have 'legs'.</p>	<p>(J)</p> <p>(SD)</p> <p>(I)</p> <p>(SD)</p> <p>(I)</p>
<p>(J) and (I) in line with LP4</p>	<p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>I easily can get stuck on one idea, as at the conception of it, I always seem to think that it is best. Then after reviewing and sharing the idea with others, I soon come to realise that I have been narrow minded and not allowed the concept to grow. Growing a concept usually requires more work and I think that this is one of the reasons why I try to avoid it, however, I am always surprised and very pleased when I do allow myself to think further, even if it means changing the idea completely.</p>	<p>(J)</p> <p>(I)</p>
	<p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, this has been the case in almost all my</p>	

<p>(J) and (I) in line with LP5</p> <p>(A) and (G) in line with LP6</p>	<p>previous projects. I guess I am learning to accept the fact that most ideas get better after working and reworking them.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, I would prepare myself mentally before every project to not restrict or place limitations on my ideas just because I can't see it going further or because of laziness. I will try to share it with as many people as possible in order to get their input which could ultimately take the idea to far greater heights than I could accomplish on my own. Just because an idea is good, doesn't mean that it can't be better.</p>	<p>(J)</p> <p>(I)</p> <p>(A)</p> <p>(G)</p>
<p>Tamzyn</p> <p>(SD) and (RD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(I) (J) and (SD) in line with LP3</p> <p>(I) and (J) in line with LP4</p>	<p>1. Briefly outline your design concept.</p> <p>My concept is challenging your mind with reading books. My posters will have a humorous effect on them e.g.. having a guy ready to surf whilst having a book about the life of Kelly Slater but going into his tub with his goggles and boogie board. I want to try and achieve the concept where as by reading it opens and expands your imagination.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>From our first review with Chantelle and Roxi and explaining my concept to them, they had given me more ideas which bettered my concept, which helped me in a great deal and showed me a better and much easier way to achieve my work.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>1. When I had thought of my concept and what photographs I wanted to capture, it made it difficult for me to achieve this, but when I had a review with Chantelle and Roxi they had given had bettered my concept, that was one difficulty that I was experiencing but through the review which I was very pleased with that helped me a great deal.</p> <p>2. I had been experiencing some difficulty with my internet so I was not able to post continuously on Emodo but when I did and looked at the feedback that was been given to my classmates it made me look at my own concept and showed me how I can also do things differently.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>With Emodo we are grantees more review time with our lecture and even reviews with my class so having that bettered my design process by getting</p>	<p>(SD)</p> <p>(RD)</p> <p>(SD)</p> <p>(J)</p> <p>Confidence / ability</p> <p>(I)</p> <p>(J)</p> <p>(SD)</p> <p>(I)</p>

<p>(J) in line with LP5</p> <p>(G) in line with LP6</p>	<p>and giving advice and ideas. By using Emodo and going religiously to my lectures and reviews will most definitely help me develop my progress.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Previously U had been unable to attend reviews and that did not help me at all in my final work but had I been there and gotten advice and ideas from my class and Chantelle I know that my work would have been much much better.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/ techniques that you would approach differently in the future? If so, how?</p> <p>Yes, but taking advice from my class and Chantelle and using it throughout my design process just betters my work and by seen my classmates works it challenges me to do better.</p>	<p>(J)</p> <p>(J)</p> <p>(G)</p>
<p>Mark</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(SD) and (I) in line with LP3</p>	<p>1. Briefly outline your design concept</p> <p>Exclusive Books is trying to get people back into buying books which is a difficult task to execute considering how technology has come about. However my concept revolves around the idea of major books that have made it on to the movie theatres and the common problem of people not having THEIR SPECIFIC idea on screen. So the tag line "Your version is always the Best Version was conceived. This is so that people get back into buying books because they're missing out on the best versions of their favourite stories.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>So far I'm a bit overwhelmed and not overly confident and this is because I don't think I've caught my stride with this brief however with that being said after the review from Chantelle and Roxy I really think theres something really good to work with here. The feedback and guidance helped a lot.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <ul style="list-style-type: none"> • Having the review has definitely been a major game changer with my design process this is mainly because of the feedback that I received from my lecturers. • Looking at other peoples WIP and reading their reviews on Edmodo has really given me a good view on what I should and shouldn't do this helps me not do common mistakes and speeds up my design process. • Research has been a major element in this design process as it helps me formulate ideas and it also makes me aware of whats out there so that i don't repeat whats already been done 	<p>(G)</p> <p>(J)</p> <p>(SD)</p> <p>(G)</p> <p>Confidence</p> <p>(J)</p> <p>(SD)</p> <p>(SD)</p> <p>(I)</p>

<p>Neither in line with LP4</p> <p>(J) in line with LP5</p> <p>(G) in line with LP6</p>	<p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>Having a clear understanding of whats relevant and if my ideas come across to the consumer effectively is how reading reviews will help me. Creating an idea based on solid research will always be of great use and importance, it ultimately makes or breaks the concept . With good research one can gauge if the concept is actually feasible.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I managing time is a great issue and with a project this size its essential that my time is managed correctly, however in this brief designers block has really got the better of me and this is a new phenomenon, well interns of this years briefs. Hopefully this will clear up soon.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes. Making sure that I've researched and that I've planned ahead so that I can manage my time and make sure that i do my work timelessly so that i can get good feedback.</p>	<p>(SD)</p> <p>(A)</p> <p>(J)</p> <p>(G)</p>
<p>Faith (SD) in linne with LP1</p> <p>(J) in line with LP2</p> <p>(J) in line with LP3</p>	<p>1. Briefly outline your design concept.</p> <p>To show the experience of reading a book. How one becomes fully submerged in the experience to the extent that laws of science don't apply.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>I have progressed with my concept to the point that I can envision it being an effective ad campaign, if executed well.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>The brainstorming session in class helped me to take my idea and develop it into a solid concept I was stuck with the concept of time and how to display that time has stopped. I was given many ideas in class with my review session and this was important as it helped me to get focused on the different methods or ideologies of time.</p> <p>Also, I was told that I'm limiting myself by simply focusing on two laws of science: Time and Gravity. This was really important as it broadened my campaign and made the concept entirely more interesting.</p> <p>4. How can what you've said in points 2 and 3 help you</p>	<p>(SD)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(J)</p>

<p>(I) in line with LP4</p> <p>(J) in line with LP5</p> <p>(A) in line with LP6</p>	<p>further develop and refine your design project? Why do you think this?</p> <p>By thinking of more interesting and less obvious ways of portraying time stopping, it can help my concept to be lateral instead of literal.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes. I have had some issues of thinking literally in the past. And I believe that with enough "training" I can leave that behind and be taught to think laterally</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, definitely. During my brainstorming process I will try to remember the lateral/literal rule and push myself to come up with a concept that falls into the latter category. Also, I will run concepts through other people to check whether they 'get' it, it whether its too obvious.</p>	<p>(I)</p> <p>(J)</p> <p>(A)</p>
<p>Robyn</p> <p>(SD) and (RD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(J), (SD) in line with LP3</p>	<p>1. Briefly outline your design concept.</p> <p>My concept is "The Difference is", this concept makes people think that books are better. Showing the difference between the traditional book and modern technology, placing the book in a favourable light. An example showing the difference of a book and technology would be, saying that with a book "The difference is, it wont die".</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>I feel as if my direction is not clearly defined and my different concepts are not exactly consistent. I like my concept and believe that it has potential.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Researching - I had found that a lot of my initial ideas were very generic, as I found similar existing ideas. Researching into what is existing will help me create unique ideas of my own. Reviewing with other people in class - This, to me, was very important, because other people were able to expand on ideas that I had never thought could go further.</p> <p>Scamping ideas - The few scamps that I had done with different concepts showed me that some ideas would not be portrayed the way that I had imagined.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p>	<p>(G)</p> <p>(SD)</p> <p>(RD)</p> <p>(J)</p> <p>(J)</p> <p>(A)</p> <p>(J)</p> <p>(SD)</p>

<p>(I) in line with LP4</p> <p>(J) in line with LP5</p> <p>(G) and (A) in line with LP6</p>	<p>I will reflect on what I have done and improve on what I have done, as well as scamp more concepts and scenarios which will help me clearly define my "big idea" and direction. I will also continue reviewing with others as their opinions may be valid.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>I have found that similar issues have previously happened. In the past, many of my concepts have had more than one direction, which is confusing to execute. As well as having something turn out different to what I imagined.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>I think that more mind mapping and planning is essential as well as researching. I also think that reflecting on my planning is important, to keep ideas and concepts consistent which will help maintain the direction of my concept.</p>	<p>(I)</p> <p>(J)</p> <p>(SD)</p> <p>(G)</p> <p>(A)</p>
<p>Sydney</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(I), (J) and (SD) in line with LP3</p>	<p>1. Briefly outline your design concept.</p> <p>I basically have codes and riddles in my books, once they are deciphered the code will give you unique and exclusive deals, and big discounts on future purchases at the book stores. I intend to have a codebreaker app which helps the user to keep track of his riddles and discounts.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>I am happy with what I have achieved thus far, although I feel like I could've achieved more with the concept I pitched.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>My biggest 'critical incident' was in my conceptualisation phase. I was inspired by what other people were doing, and I was also reminded of books I have read like the Da Vinci Code. This was my driving force for the codebreaking campaign, and ultimately drove my photography in a certain direction.</p> <p>My scamp and review session would be my second trigger on my concept. I was very stuck on my mystery photography, and I have kind off sight of the brief. After feedback I was on the right path and I am now focusing on the brief without trying to get carried away.</p> <p>My third spark happened at 1 in the morning after the review session. I was researching codebreaking and mind games, when I saw the mind game that included 3 cups and a little ball. The cups would be</p>	<p>(SD)</p> <p>(J)</p> <p>(J)</p> <p>(RD)</p> <p>(SD)</p> <p>(J) Confidence</p> <p>(RD)</p>

	<p>swopped around with ball in one of them, the viewer then has to choose one. That was ultimately my 3rd tipping point, to drive my campaign for codebreaking, with mind games.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>I have to focus on my brief and try not to get carried away. By focusing on the brief and furthering concrete ideas, I get a lot further with my concept.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I tend to get carried away with the project and stray away from the brief. Also I don't do widespread research, I just focus on my concept from the start.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>I would try and focus a bit more on the research for the brand first, then I'll find my concept. Usually my concept comes before my research and then I just adapt my concept afterwards. But I feel I would come up with much better concepts, when I am not just making them up in my own head. I also think I should try approaching more people with my concepts and find out what other people are doing, by doing this I can try and steer more away from the norm and create something unique.</p>	<p>(J)</p> <p>(J) (I)</p> <p>(J) (G)</p> <p>(A) (G) (A)</p>
(J) and (I) in line with LP4		
(J) in line iwht LP5		
(A) and (G) in line with LP6		

Structured Reflective Prompt 2

Students who participated: Chrystal, Mary, Tamzyn, Mark, Faith, Robyn, Sydney

GENERALISATION (G)	JUDGEMENT (J)	SUMMARIZING DESCRIPTION (SD)	REPRODUCTIVE DESCRIPTION (RD)	ABSTRACTION (A)	INTERPRETATION (I)
<ul style="list-style-type: none"> • Current brief • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Current brief • Explanation of critical incident • Personal judgment of value 	<ul style="list-style-type: none"> • Current brief • Generalization • Description lacks critical thinking 	<ul style="list-style-type: none"> • Current brief • Description lacks critical thinking 	<ul style="list-style-type: none"> • Future practice • Generalization • Explanation of critical incident 	<ul style="list-style-type: none"> • Future practice • Explanation of a critical incident • Suggesting change in practice

Page 124 (141) of Ellmers:

The minor tasks each consisted of the following six learning prompts (LPs):

- LP1. Describing the project process
- LP2. Linking personal feelings to the project
- LP3. Identifying and analysing critical incidents in the project
- LP4. Applying thinking from the design project to inform subsequent development of the project
- LP5. Linking thinking from the current project to previous projects
- LP6. Linking thinking from the current project to thinking about approaches to projects in the future

LP1: (SD), some (RD)

LP2: (I) & (J)

LP3: (I) & (J), some (SD)

LP4: (I) & (J)

LP5: (I) & (J)

LP6: (G) & (A)

A priori coding: codes that are developed during the analysis

(G) n=7

(J) n=29

(SD) n=17

(RD) n=0

(A) n=6

(I) n=10

Confidence n=

Ability n=

Comments	Reflection	Codes
<p>Chrystal</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(J) and (SD) in line with LP3</p> <p>(I) in line with LP4</p> <p>(J) and (I) in line with LP5</p> <p>(A) in line with LP6</p>	<p>1. Briefly outline your design concept.</p> <p>“Sense the experience” , getting the public to read more books by including the five senses and how they play a role in the experience of reading a book. By getting the public involved an event will take place where the sense and the books are combined physically.</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>In the beginning the process went well but up till this point a few problems have arisen and made me feel a bit despondent about the project.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called ‘critical incidents’). Describe these critical incidents and explain why you think they’re important.</p> <p>Digital mockups of the photography helped in a sense of visualising how it would look. Getting someone who doesn’t know anything about it to give feedback helped a lot in terms of getting a fresh look on things. Also research being done on Exclusive Books guided me and made it easy to design the look to be displayed on the chosen media platforms.</p> <p>4. How can what you’ve said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>By not backing down if things planned don’t really work out or come out the way I expected them to be. Even though making digital mockups did help it doesn’t mean that the actually outcome will work.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes because whenever something goes wrong or isn’t coming out the way I expect it to come out, I tend to get very despondent. By experiencing this again with this project motivated me more to not let getting despondent result in my final product.</p> <p>6. Based on what you’ve said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes I would do more digital mockups and instantly see if it does work out so that if it doesn't I can solve the problem instead of getting despondent.</p>	<p>(SD)</p> <p>Confidence (J)</p> <p>(J)</p> <p>(SD)</p> <p>(J)</p> <p>(I)</p> <p>(J)</p> <p>Confidence (I)</p> <p>(A)</p>
<p>Mary</p> <p>Looks like student copied and pasted rationale for concept from</p>	<p>1. Briefly outline your design concept.</p> <p>The campaign must spark in the audience an interest and excitement to read. It must challenge and encourage them to strengthen the slackened muscles of their imaginations. The aim to give the audience a reason to read, inviting them to use their imagination and critical thinking to come up with their own book cover designs, forward’s and cliffhanger’s</p>	<p>(SD)</p>

<p>her presentation (hence in-text ref)</p> <p>(SD) in line with LP1</p>	<p>for the different books showcased throughout the campaign. These creative solutions will link to the campaign's social media platform, as this is where the book titles will be revealed and where the audience are to upload their creative solutions. The cover designs, forwards and cliffhangers with the most imagination will be chosen and used throughout the rest of the campaign. These winners will also receive prizes such as Exclusive Books and Cafe vouchers.</p> <p>Photographs will be used to visually portray the theme of this campaign. A variety of different book terminology will be used in the tag lines, these include words such as "jacket" (book jacket) which is a separate paper covering for the book (IOBA, 2016), "forward" which is a short introduction to a book, usually written by someone other than the writer (Macmillan Dictionary, 2016), and "cliffhanger" which is an exciting end to part of a book that makes you want to read the next part (Macmillan Dictionary, 2016).</p> <p>Keen readers might know the meanings of these terms, but those who don't, would have to look them up in order to understand, thus creating further awareness amongst people about books and reading. However, the visuals do hint at what the words mean and thus the audience can easily make their own connections and conclusions. The books used in the imagery don't have covers, they're blank. This implies that the book has something missing, and is done to illustrate that we need the audience to use their imaginations to fill this void. It is a call to action. We want the audience to get involved. Books aren't worth anything if they are never read, they need people to read them if they are to fulfil their purpose. The campaign therefore, ultimately celebrates the readers and their individuality, as they are needed for books to come to life and each person's imagination sees and interprets what they read differently.</p>	
<p>(J) in line with LP2</p>	<p>2. How do you feel about the progress of your design project to this point?</p> <p>To this point my concept has changed and I've ultimately had to restart, but I am very pleased that I did. I feel that the new concept and its photographs create a unique and far more powerful proposition to the audience.</p>	<p>(J)</p>
<p>(J) and (SD) in line with LP3</p>	<p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Since the previous reflection sheet, there has only been one 'critical incident', however, this has led to a whole concept do-over. So I would say that it counts as three. This incident occurred in a one on one review session, and led me to realise that my initial concept was not as powerful as I had thought. In</p>	<p>(J)</p> <p>(SD)</p>

<p>(I) is in line with LP4</p> <p>(J) in line with LP5</p> <p>(A) and (G) in line with LP6</p>	<p>writing it made perfect sense, but the execution thereof, to visually portray its message, was not working out very well. This was important, as it led me to develop and ultimately improve the concept.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>By facing the facts and doing something about it, I am now able to not only walk with my design project, but run. Complacency is the enemy and in order to further develop and refine my design project I must wage war to defeat it.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I have recently had to rework multiple concepts as their "legs" weren't able to carry them very far. It has been a challenging process, but very worth it in the end.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, I would not settle on any design concept without first testing certain elements to find out whether it was feasible and worth executing. Just because an idea sounds good, doesn't mean it will look good and make visual sense.</p>	<p>(J)</p> <p>(I)</p> <p>(G)</p> <p>(SD)</p> <p>(J)</p> <p>(A)</p> <p>(G)</p>
<p>Tamzyn</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(J) and (SD) in line with LP3</p>	<p>1. Briefly outline your design concept.</p> <p>My concept is showing people that reading expands and opens your imagination. The way I chose to capture my photography was having some one reading a serious novel like for example the life of Lance Armstrong and have some one reading the book and having the book play on their mind and challenge them to reenact the novel, in one of my pictures I have my model holding a novel while on a small bicycle. My tag line is "Challenge your imagination with books"</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>My progress has really gone further in terms of the reviews that I have been getting from our review sessions.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Group reviews have played a huge part in my brief, it helped me discover new ways and methods of doing my work, doing research on Exclusive books showed me the new branding and how I can incorporate it in different ways.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you</p>	<p>(SD)</p> <p>(J)</p> <p>(J)</p> <p>(SD)</p>

<p>Not in line with LP4</p> <p>Not in line with LP5</p> <p>(G) in line with LP6</p>	<p>think this?</p> <p>The way in which I capture my photography and the way in which I chose my layout and how I portray it reviews with Roxi had also helped me a lot in my photography having her there and just giving me some tips on how to capture in certain ways. Group reviews</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>In previous briefs I had not been in review sessions as often so I was not able to get feedback from my lecture and class and knowing now how much it has improved my concept has helped me significantly</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, taking constructive criticism, not feeling nervous to show my class my progress before I was very intimidated by my class mates and their work but when I have something to show and when I'm confident in my own work it does make things easier.</p>	<p>(SD)</p> <p>(SD)</p> <p>(G)</p>
<p>Mark</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(J) and (SD) in line with LP3</p> <p>(I) in line with LP4</p>	<p>1. Briefly outline your design concept.</p> <p>"Your version is the best version" this is aimed directly to famous book characters that made it in to the movie theatres. The Idea is to show and tell people that their imagination creates better characters than what the movies do and this mustn't be taken away</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>It has been good, I've picked up a lot of speed in the recent days as my design direction got even more focused. With all the photos taken and some editing being done its nearing completion the way I envisioned.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>The Group reviews really help solidify my concepts and the ways I could execute what I want to do. Research, this has been so important in this design process as its helped me mould my concept to what it is now. Taking the pictures and making digital mockups makes everything that much more easier to envision.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>Research can make my project more refined since I would know what to do and what not, without research there is no direction at all in terms of the design process hence its easy to be going</p>	<p>(SD)</p> <p>(J) (SD) (J)</p> <p>(SD) (J)</p> <p>(SD) (G)</p>

<p>(I) in line with LP5</p> <p>(A) in line with LP6</p>	<p>backwards without it.</p> <p>Having done preliminary work really helps especially when reviewing work, this helps to identify future problems if there are any and it shows us if the concept works before shoving too much effort into the idea.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, when dealing with brands and you haven't researched properly on brand and its image you can find yourself with the obsolete branding and that could taint your whole concept.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes! I would definitely make sure that I know who I'm dealing with and how I could represent them as best as I can without going backwards, unless it's deliberate.</p>	<p>(I)</p> <p>(I)</p> <p>(A)</p>
<p>Faith</p> <p>(SD) in line with LP1</p> <p>(J) in line with LP2</p> <p>(J) and (I) in line with LP3</p> <p>(J) in line with LP4</p> <p>(J) in line with LP5</p>	<p>1. Briefly outline your design concept.</p> <p>Conveying the experience of reading by showing how certain laws become irrelevant when reading</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>I feel like I have progressed significantly till from last week.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <ul style="list-style-type: none"> • People not getting the concept that I was trying to portray: It's important because if they don't get the message then the whole concept becomes irrelevant. • One of my laws were very vague and forming a solid concept around it was a battle. • Couldn't formulate a concept with one of the laws I wanted to portray. This was important because if I don't have a concept, then I will have nothing to show. <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>It helped me to to abandon the idea that I couldn't figure out how to convey, and latch on to with a completely new one which I felt more comfortable with and wasn't so vague.</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I have struggled to form solid concepts before.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would</p>	<p>(SD)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(I)</p> <p>(J)</p> <p>(J)</p>

(A) in line with LP6	<p>approach differently in the future? If so, how?</p> <p>Yes. I would ask many more people for their opinion before progressing with an idea</p>	(A)
<p>Robyn</p> <p>(SD) in line with LP1</p> <p>(I) and (J) in line with LP2</p> <p>(J) in line with LP3</p> <p>(I) and (J) in line with LP4</p> <p>(J) in line with LP5</p> <p>(A) in line with LP6</p>	<p>1. Briefly outline your design concept.</p> <p>My concept is "The Difference is", this concept makes people think that books are better.</p> <p>Showing the difference between the traditional book and modern technology, placing the book in a favourable light. An example showing the difference of a book and technology would be, saying that with a book "The difference is, it wont die".</p> <p>I will be playing on the idea of warm and cold using warmer and cooler colours in my photography, with the books and the idea of reading being 'warm' and the technology being 'cold'</p> <p>2. How do you feel about the progress of your design project to this point?</p> <p>I feel as if my progress could have progressed further, in terms of trying different ideas, but I am happy with my concept.</p> <p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Research - I believe this was an important experience because it helped me get direction with the style of photography</p> <p>Photography - The photography side of this brief was important as I had to apply past skills to this brief.</p> <p>Group Reviews - The group reviews were extremely helpful, I found that the opinions of others helped me progress my ideas.</p> <p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>I think that I could build on my current concept to make it more interesting, because I like my concept, I could better it in the end. I would also have to have good photography and editing to execute my brief successfully</p> <p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>There is a common theme within my past experiences, which is not exploring and trying out ideas enough.</p> <p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Yes, I would do more research as well as planning, I would also practice in advance to see how to execute certain things through trial and error.</p>	<p>(SD)</p> <p>(I) (J)</p> <p>(J)</p> <p>(J)</p> <p>(J)</p> <p>(I) (J) (I)</p> <p>(G) (J)</p> <p>(A)</p>

Sydney	1. Briefly outline your design concept.	
(SD) in line with LP1	<p>My concept is basically an integrated campaign called Uncover Literature. It gives each book codes to break and turns it into a riddle. Once this riddle has been solved a discount will be received.</p>	(SD)
(J) and (I) in line with LP2	<p>2. How do you feel about the progress of your design project to this point?</p> <p>My progress feels a bit stunted, as I am overwhelmed by other projects. I feel I could've worked faster and more efficiently.</p>	(J) (I)
(J) in line with LP3	<p>3. Identify three important experiences of your design process so far (things that have had a big effect on your design process, called 'critical incidents'). Describe these critical incidents and explain why you think they're important.</p> <p>Apart from the previous points. When the branding colour of exclusive books were mentioned, my concept changed a bit and I feel it became much more aligned to Exclusive books. The use of magic tricks and puzzles in order to show the concept of the brand has pushed my campaign forward.</p> <p>Actually taking the photos and creating my mock ups have made me have a clear sense of how my brand will look in the end, and have also driven my illustration style with more conviction.</p>	(J) (J)
(J) in line with LP4	<p>4. How can what you've said in points 2 and 3 help you further develop and refine your design project? Why do you think this?</p> <p>I could've done better research on the actual brand and used that to refine my campaign, rather than trying to sort out the campaign in my head. I was not keeping in mind the whole integrated campaign and lost sight of the main purpose of the brief, but I am now back on track.</p>	(J)
(J) in line with LP5	<p>5. Do the issues remind you of previous experiences? If so, how?</p> <p>Yes, I always tend to neglect the brief and run on my own ideas rather than research. This time I have changed it towards the branding, rather than leaving it up to my idea.</p>	(J) (G) (SD)
(G) and (A) in line with LP6	<p>6. Based on what you've said about these issues, are there parts of your design process/techniques that you would approach differently in the future? If so, how?</p> <p>Keeping a simplified version of the brief at hand while I'm Designing. I also will keep the company's brand in the same area when I'm designing so I can constantly draw reference to it.</p>	(G) (A)

Focus Group Discussion: 11 October 2016

Present: Mary, Robyn, Mark, Faith, Sydney, Andy, Roland, Chrystal, Selena, Tamsyn

No longer part of study: Andy, Arthur

Lecturer: Okay! I'm just going to slide that into the middle – sorry. Can you put your laptops down so that you're not blocking the–

Mary: –soundwaves–

Lecturer: –sound, and try not to talk over each other, 'cos it's very difficult to hear if everyone is talking at the same time. So, um, what were your experiences of Edmodo?

Mark: So...I experienced...um, if, if...

** laughter **

Mark:...if you don't have, like, internet connection wherever you are, um, you miss out on quite a bit. And by the time you get to class, you feel like you actually haven't been to a whole lesson. Because, what goes down in Edmodo is actually soooo influential in what happens in the class, as well. So if you miss something on Edmodo, it's hard.

Lecturer: I've forgot something... sorry! Hang on...

** searches for Col questionnaire. Not there. Explains Col presences generally **

Lecturer: Okay, so that was a very valid point. Um, let me, let me put it this way. **How do you feel about the blend of face-to-face and online learning activities?** So like I said, mixing what happens here in studio, and what happens online. Tell– so... you were saying that – in this last comment – that, you feel like if you didn't have a part of the online stuff, you were missing out. So that's kind of what I was trying to do – is make sure that things work well together. Are there any other thoughts on that?

Faith: I felt like the online forum really helped us with, uh, with regards to getting feedback about our scamps, about our processes, about our ideas... But, at the same time, it felt like getting extra homework to do, so it added a whole new element of stress to the whole project that we probably don't need? I don't know...

** Lecturer acknowledges student's point of view throughout her discussion **

Mary: I agree with Faith. That was... My main feeling about Edmodo was that, "Oh! Extra work that I have to do", instead of actually doing what I need to do. Even though it was stuff that you actually needed to do for the project, maybe it wasn't within my flow of my process. Or... and then I had to rush my process, or skip parts of my own process just to get stuff, just to put it on there, just to keep everyone happy. So that was how I felt: just do it to keep everyone happy. And, ja, I prefer speaking in class about people's work than going online and commenting on each and every person. It feels like so much extra time.

** Lecturer acknowledges student's point of view throughout her discussion **

Lecturer: Cool, that's all good.

Faith: And also...

Robyn: Okay, I'll go... um. I do agree with that. Um. But on a slightly different note, uh, how people blend in class compared to on Edmodo – Edmodo feels a little bit, you know, lacking, of... input. Not input, but... Yes, you can talk about things that you've spoken about in class, but someone sits at a different table, and then, they're not up-to-date with what someone's progressed on. If that makes sense...

Lecturer: So is the blend helping, or is that making it more complicated?

Robyn: So, it's not necessarily more complicated. Um, it does help. It's nice having everything online. You can see everyone's stuff. But, compared to in class where there are different tables, and, you're only associated with like, one group compared to the next, and everything is separated. And then online, it has to come together. So, there's some things you could have missed out on, and, formed a different opinion about.

** Lecturer acknowledges student's point of view throughout her discussion **

Roland: To continue with what Mary said. Uh, I agree with that point because I personally think that when we in class we vibe off each other a lot better than when online. Like, we're just...writing words. And then, half the time, like, if I was to start explaining my idea in front of everybody, on Mary's project, for example, I feel like Mark or Tamsyn or somebody could hear what I'm saying, and then they could get an idea off that. It's so much easier than they would online. And then they could reiterate what I said, but, obviously, add their input onto it, and make it a lot more effective.

** Lecturer acknowledges student's point of view throughout her discussion **

Mark: Ah, and I think what Roland is saying is true. Sometimes, uh, you're so busy with other things that you might not look at other people's comments, or other people's things. Because it's not really associated with you specifically at that time – even though you're meant to, like, comment on everyone's – you might not look. And then it can get repetitive. So, you find that one comment should be going to everyone, but now it needs to go to individual people on every single post. Um, I know the lecturer tries to um, say, like – give us like a broader, to everyone, to tell us, okay, everyone, you can see that this is a problem that everyone needs to look at. Um...

Lecturer: Do you think it's more complicated that I nest those within someone's work, or someone's post, rather than have a general post and then everyone–

Class, agrees: Ja.

Lecturer:–okay cool.

Mark: 'Cos you could miss it if it's on someone else's post. Like, if everyone's posted, there'll be like, like 15 posts. So you'll just like scroll down all the way to the bottom, and you'll start writing yours. And you might miss. And then, some posts are long, and then they get shortened, and then you don't read the whole post.

Lecturer: Yes, okay.

Mark: So, it's one of those... and it's easier to listen to one person talking in a classroom environment, um, yeah...

Faith: What I battled with was understanding people's concepts – while, like, looking at their scamps and reading it. As opposed to them showing it to us and explaining it. So, when we first had to give feedback was on their scamps, we didn't really have a session where we discussed our ideas and what we wanted to do. So, what – we had to glean their ideas from their scamps and from their mood boards, which was quite difficult.

Mark: I think that helps. It is – you are right, it is hard, but it also helps that we, making sure that when we create our stuff, it needs to be more clear so that people can understand it from just looking at it.

Lecturer: That's very good.

Sydney: I think, if we had more time, if we had an allotted time to actually go on Edmodo – all of us – at the same time, we'd get a much better and broader sense, and responses. Ja. Because, at the moment – we were like, doing every two hours. Maybe there'd like, pop up a comment, or something like that. And if we all did it at the same time I think we would have gotten a much better–

Faith: –like maybe a night Edmodo session–

Sydney: –ja–

Mark: –ja, like if you say that everyone logs in between 7 and, like, 9 o' clock–

Robyn: –but then it would also come to the fact that everyone is putting all their input, and then you'd have to go through it...

Sydney: Ja, maybe, I think it's more Edmodo being the problem than integrated learning. Maybe if we had a better platform to do it in, which would be more simpler...I know Edmodo is only like...

Lecturer: It's *the* simplest... **laughs*

Sydney: But like, not simple, like...maybe it's because I did it on mobile, so I had to scroll. Maybe if I did it on the computer it would have been better.

Faith: Ja, I found that the on the computer it was easier to understand and easier to navigate than my phone.

Sydney: Ja.

Lecturer: So there were different experiences with mobile versus desktop?

** class agrees **

Lecturer: Okay cool.

Roland: And like, I only found out today that the application exists, so...that's pretty much the reason why I haven't seen on Edmodo...

Lecturer: But that's confusing, because I told you guys right at the beginning that there's an amazing app that makes it so much easier...

Roland: I know, that's why... I just had it on my computer this whole time, so... **laughs **

**everyone laughs **

Lecturer: Okay, so on a scale of 1 to 10 – and let's try and get a consensus, but if there's disagreement, that's great, it's fine, don't worry about it. Remember, you're not measuring me, you're measuring this research thing. How well does the blend supplement your contact time? So that means that, now I only see you twice a week, for this amount of time. **Do you feel like having an online session – like, does it, supplement it, does it make it better, or do you feel like it's not working because it's too much work – what do you feel?**

Faith: I feel like–

Mark: –It's a bit of both... in terms of, like, uh, sorry, um. I do get extra comments. Um, let's say I do something, like on a day that I wouldn't see you, and then I can put it on, and then you can look at it and comment on it. However, if...I could get too tied up on my – on the things that I need to do – then that's all I can do, and show you. So then... ja...

Mary: For me, ja, if you had something put online, and you looked at it, and then you got to class, and then that time was spared so that we could immediately start discussing it. But, if in the meantime I've had a different idea, or that has furthered, um, then I have to explain it to you anyway. And then, the Edmodo part felt like...

Roland: –extra–

Mary: Extra. Ja, a lot of extra. *laughs nervously

** Lecturer acknowledges*

Lecturer: Ja, that's good. So on a scale of 1 to 10?

Faith: I think 7.

Lecturer: Remember, you're not measuring me. You can say anything. There's no judgment here. How is it working for you–

Sydney: So, how it would supplement?–

Lecturer: Yes, how is it working for you to supplement the contact time.

Faith: For me, it really – it helped, to an extent. But there was some... glitches...

Lecturer: Stuff we need to work on–

Faith: But it did help. So I think seven–

Roland: –I personally, uh, sorry–

Faith: I think seven is a good mark. Out of ten.

Lecturer: Okay. What were you saying?

Roland: I was saying, I personally prefer contact rather than–

Mary: –yes–

Roland: –doing stuff online. I, I'm not...

Lecturer: Is that the majority? There's a lot of people that are quiet this side...

Mary: Yes.

Lecturer: This side?

Sydney: I don't know. Like, I would say it's a 9. Because, to me it felt like a lot of people's ideas were shaped by the comments made. *If* it was put into the comments, then it really helped, and stuff. So I think it was good. Also, you still get personal contact time like you used to, but you're get extra.

Faith: Extra, ja.

Sydney: Extra time, which I felt really helped. And also, giving the ideas to the lecturer beforehand, she could prepare and give us better feedback than on-the-spot feedback, I guess.

Mary: I think something like Edmodo really works for certain people. Certain people really need that, and it really helps them, because then they have a time limit on their things and they're not usually like that and now they're forced to do it so it helps them a lot. Whereas other people, like myself, I personally don't need that. So to me it just feels like extra, and tedious... So it doesn't help me. So, if I had a choice, and not "Okay, we *have* to use this", but you can choose if it helps you, then it will be great.

** Lecturer acknowledges*

Mark: I feel like Edmodo is a great place to get resources.

Mary: Ja.

Mark: Um, when you give us these little articles.

Lecturer: Yes, and are you reading them?

Mark: Those help.

** class agrees*

Mark: Those are great. I think those... those are... awesome. It's just, the other stuff...

Mary: Ja...

Lecturer: Okay. Which leads me to another question... sorry... **So what did you enjoy most about the blend, then?**

Mary: The resources shared.

Lecturer: Okay, the resources. Anything else?

Mary: The time – the... *dates*, that were on there. So...

Lecturer: The calendar?

Robyn: Ja...

Mary: Ja. I could see, so, that day, I have to have *that* in class, for that day I have to have *that* ready for class.

Robyn: Ja. So it really helps with time management.

Mary: Ja.

Faith: And, also getting feedback on work that you've done already. So, obviously if you've done some work on Friday, you've got to wait until Monday or Tuesday to actually get feedback from you. And, if you've made, like, small changes that you just need an opinion about, it's great to get some other opinions, um, on those changes as opposed to waiting for so long, and then trying to add a whole lot of additional stuff to your work, and then being told that it's just not working.

Sydney: Also–

Faith: –So it saved a lot of time. Like, I was going in a direction, and a lot of people told that it wasn't working. So I changed my direction instead of progressing on that, that thing that wasn't working.

Mark: You find yourself going too far in that wrong direction...

Faith: Mmm.

Lecturer: So in that sense, is it helping?

Faith: It did.

Lecturer: So it helps to supplement contact time because you've got that time in between. But maybe it should be, like, a quicker thing? Like, not presenting an entire concept? Like, maybe "some feedback on where this is going"?

Roland: Ja, Because, like, pretty much, we'll like know each other's concepts from class. I feel like, if we were – if we were confused about something and we need that direction, then we could ask just that direct question. Like, "Hey guys, how does this logo – does this logo work with my, my branding? Does it fit? Is it appropriate?"

** various students agree*

Mary: Ja, we do do that on our Whatsapp group.

** students agree*

Mark: Ja, exactly. So like, I was thinking, if it was more like the Whatsapp group, where you don't feel like you missed out if you don't go on Edmodo. Like if you don't go on Edmodo–

Roland: –you get left behind.

Mark: –you get left behind. Because, we start from when we get to class, we start from Edmodo and carry on forward. We don't start from the previous lesson and carry on forward.

Robyn: Like the Whatsapp group is so much more social. Ja, I think it feels like everyone is more relaxed on the Whatsapp group compared to Edmodo, where we're all trying to be a little bit more professional. **laughs*

** students laugh*

Faith: But that–

** Mary says something while someone coughs – inaudible.*

Tamsyn: Like me, I was having problems with my internet. So when I did finally get to ** something inaudible* ** I came to campus and it was like, on the dot, and I never got feedback. So that's where I didn't um, didn't get my – didn't get any feedback. But the notifications helped a lot, like I was like, I had to this, and so on and so forth. But um, I feel like when you, like sitting here and talking to you all now, it's so much better than like, even if I don't know how to explain something, I can say the funniest words, but you'll still understand me. Like, when I'm doing it, I'm like, 'Okay...'*–

Sydney: –like gesture–

Tamsyn:–"...how am I going to explain". Like, you know?

Mary: –you have to think so much harder to explain–

Tamsyn: And that's like, ja.

Faith: But then, I also think that trains you to articulate things well, so it prepares you to be a better designer.

Mary: Yes, that's true.

Sydney: That's true, I felt–

Tamsyn: But that's just my personal–

Sydney:–I had to really think hard to say what I wanted to say in order to get my idea across. But, at the end of it, I was like, “okay”.

** class laughs **

Lecturer: Was there anything that prevented you from participating online?

Mary: Basically, like, internet, um internet. Do you have internet? Do you have enough cap to actually upload things? Is it end of the month? Is your cap running out? **laughs*

** class laughs*

Lecturer: It's fine, these are real things!

Mark: Yeh, I had that experience with...

Lecturer: Like, power cuts? Was there *anything* that stopped you?

Roland: Like, also, like, going away for a weekend. Then we like, get something at the beginning of the weekend, and you go away to, for example, the South Coast, where there's no internet and stuff like that. And then you get back at the end of the weekend, and you realise that, “Oh no!” – you should've handed this in two days ago, and you're like, “My goodness, if I had internet, it might've been a different story”. **laughs*

Lecturer: So, don't post things on Fridays?

Roland: No but I'm saying, like, if–

Faith: Like, deadlines on Fridays–

Roland:–if they like, they say on the Friday, “Okay, this is what we're going to want by today”, like, let's look at stuff like this–

Mary:–ja, you might not go–, like, for me, I'm not a regular checker of those things, so I'm not going to go, “Every day I must go on and check”.

Roland: Ja, I think that's the same.

Mary: Especially on a weekend. I might not even go on once.

Faith: Ja.

Lecturer: Well, you shouldn't have to.

** Mary laughs*

Mark: Yeahhh... **laughs*

Faith: And also, like, with bad weather, um, my internet generally doesn't work when there's bad weather, so...

Lecturer: Any other things preventing you? Those that are very quiet?

Roland: My parents. They beat me.

** class laughs*

Lecturer, laughing: Well *that's* on record...

** class laughs*

Roland: Are you laughing at my pain, guys? **laughing*

Mary: I was just thinking that you should not have said that...

** laughter*

Sydney: Just don't say your name on this... **laughs*

** laughter*

Robyn: Oh no...

Selina: Now they're going to think you're delusional, 'cos you said you live by yourself...

Roland: I do.

** laughter*

Lecturer, laughing: Oh gosh... Okay, so before I started recording again, I said that there those three aspects: the cognitive, and the social, and the, um, teaching presences that we want to sort of, like, try and establish to make sure that an online space is working. So, for **the cognitive presence**, um, I want to know, what effects did the blend have on your ability to learn? So, doing stuff in class, and then doing it online, and then doing stuff again in class, and doing stuff online – did that have any impact on your ability to learn? And if so, **what?**

Mark: I think it helped.

Lecturer: In what way?

Mark: Um, if you weren't understanding something, and then you get it on Edmodo, you get time to like, try think it out for yourself. And then, you try explain it to yourself. And if you still fail, you can write it out – "Okay, this is what I really don't understand". Because in class, like, there's a lot of us, and you need to get through a lot of us. So, if we're struggling to explain or to understand something, you will thinking about it, and then you have to move to the next person to give them enough time. Whereas, with Edmodo, you don't have, like, time to – you don't need to respond, like, on that spot. You have time to think about it.

Mary: The best learning thing that it did for me is, it's – I mean, it's *annoying*, because you have to sit and *think*. But the thing that we were speaking about – how you have to think about how you have to explain your concept and how you get it across that everyone can actually understand what you are saying. So, for me, the whole Edmodo... thing was learning *that*. But other than that, not really much, ja.

** Lecturer acknowledges student*

Sydney: I also think that a lot of us are guilty of a bit of procrastination. So, this like, Edmodo thing, forced all of us to be much more prepared for lessons. And...

Selina: ...helped with time management... for someone that does not have any time management...

Chantelle Warburton 2016/11/24 1:44 PM

Comment [1]: Students don't really answer this question. This suggests many possible reasons:

1. I was not explaining the cognitive presence well enough.
2. I had not prepared the students well enough.
3. The students didn't understand the question.
4. The students believe that their observations are connected to the cognitive presence.

Sydney: Ja.

Mark: But with Edmodo lessons, I think, most of us like, we procrastinate, but by the time we get to class, we have... cobbled something up–

Mary: –there it is... **laughs*

Mark: But for Edmodo, it's like, it's like, iyoh... you can't just, you can't just like...

** class laughs*

Roland: Exposure...

Sydney: But you Edmodo also – because we like have so many days – maybe like four, four days, between each thing? – that we can actually, like, actually comment, I'll comment at one in the morning, because that's when I'm like, working. So, it's better than coming to class and being forced to hand in in the morning. It's better – cooler – like, doing it at any time you want in between that.

** laughter*

Roland: Chrystal, your eye sore?

Chrystal: No, just...

Faith: She's tearing up...

Lecturer: Don't give her a hard time...c'mon... Words? Words, I need to hear from you guys. What do you think?

Sydney: She's got protection.

Gill: The whole procrastination thing. Um, also thought it helped me get better prepared for class. Um, and my marks for that brief went up because I was more prepared. So, I felt it helped.

Lecturer: Well that's good!

Gill: Compared to other briefs, where I left it the last minute...

Lecturer: That's good.

Chrystal: I feel, with Edmodo I got more done. Like, it was ** something inaudible ** here to bring work to class. And then we would post something on Edmodo. That forced me to, like, further what I already had without bringing it to class. So, with Edmodo I feel like it did help me get more work done than I usually do.

Lecturer: That's good.

Faith: But also, I placed more focus on this brief than on my AD brief, which then suffered as a consequence.

Sydney: That's true.

Mark: Yeah. I feel like – or like Chrystal was saying, like you end up having more material to put in your brief–

Sydney: –but also, like, it feels more important–

Mark: –so like it's cool in that sense. But then, there are things that get negelected. And–

Sydney: –'cos–

Mark: –I feel like it should be all our work on it–

Sydney: –because we do so much for it, we feel like it's more important, and then–

Mark: –mmm–

Mary: –ja–

Sydney: –it kind of–

Faith: And I feel like it would be great if we had it for AD so that...

** laughter*

Sydney: –it would be a pain, but it would be great–

Faith: ...so that I could... 'cos for review sessions I literally had everything done, and...

Sydney: That's true.

Faith: I... the feedback that I got was not... what... was not the feedback that I got in presentation. So, I felt like it was not very...

** lots of background chatter – unrelated*

Lecturer: Um, do you think that it would be too much if we joined – if we had a combined AD/AT Edmodo?

** the following responses happen at the same time – difficult to distinguish who is saying what.*

Sydney: No

Someone: I think so...

Faith: I think...

Someone: No, no...

Someone else: It could...

Robyn: ...too much...

Sydney: No, it won't...

Lecturer: Would it confuse you to have both? Or review both on there?

** the following responses happen at the same time – difficult to distinguish who is saying what.*

Roland: I think some...

Selina: ...if the groups are the same...

Someone: If we had...

Mark: –at the same–

Sydney: If we could get, like feedback from you and Sthem'–

Faith: –for both our briefs–

** lots of laughter*

Lecturer: Okay, but he shouldn't be giving you feedback AT and I shouldn't be giving you feedback on AD...

Roland: But, I think it would help, because sometimes when it gets to presentation week, and when you guys often mark our work – or moderate it together–

Sydney:–a lot of new feedback pops up–

Roland:–a lot of new feedback–

Mary:–ja–

Roland:–feedback that was originally, like, good–

** lots of voices speaking at once*

Selina:–he forgets some of the stuff he's said–

Roland: –all of a sudden changes because I feel like, maybe, you guys work off each other. And you're like, "Oh right, maybe that part *isn't* so good"–

Lecturer: Okay wait guys, can we bring this back here, we're talking about *blended learning*...

** class laughs, lots of voices joking at once*

Roland: I think it would be good, because then, like, specifically for presentation week assignments, where then – if we constantly had , like, feedback from both you and Sthem', then we wouldn't feel like it changed so much on the actual day.

Mark: Mhmm...

Roland: Because, a lot of the time we get out there, and then we hang our heads straight afterwards because we're like, "iYoh, they liked it before and now they just ripped it so hard", like...

Lecturer: Okay, but I have to just say, as a side note, it's how it's going to be in the real world. You've got clients that are like, "Yes, high fives, guys! Oh my gosh, this is mind-blowing!". And then, that client liaison goes with you to the pitch, and then afterwards, the board is like, "What the heck was that? I think we're going to look elsewhere, you guys... I can't work with you anymore". And then the client liaison person turns around and goes, "Ja, you should've known, hey, you should've known". So, I'm just warning you...

** laughter*

Faith: So is it deliberate, then?

Lecturer: No! But work with what you get, make the most of it, don't panic. Don't sweat the small stuff.

Okay, so, that's the cognitive side of things. **The social side of things**–

Mark: –no–

Lecturer: –**what effects did the blend have on the sense of community that we have in class, and online? Did it carry through? Did it not carry through?**

** many speak at once, saying 'no'*

Mary: I think–

Robyn: –I have a better, like, sense of community, for example, like I was saying, on the Whatsapp group. It's more social than...

Someone: says: Ja–

Robyn: –on Edmodo. Edmodo is–

Sydney:–but it's because we were active–

Robyn: –it's very, you know, rigid, and there's no...

Mark: –'cos it's instant, you don't have to log onto whatsapp. It's not like Mixit, where you have to, ja...

** laughter*

Robyn: Okay, no, fair enough. Look here...On the Edmodo app–

Mark, joking, speaking over Robyn, difficult to hear: –messages, 'cos that's like–

Robyn: –don't login to it, just like Whatsapp...

Sydney: –with the app–

Mark: –ja–

Faith: You don't really have to login every time you go–

Sydney: –you save your password on your browser, and every time you go you just click–

Lecturer: Okay, but your sense of community?

Robyn: It's not very good on Edmodo.

Sydney: To me–

Lecturer: So you feel like you're more forced?

Robyn: Ja.

Sydney: It did feel a bit forced–

Mary: It is like forced communication–

Sydney: –but like, I felt, I felt like if everyone did it at the same time, I still feel like it would've been more like...

** laughter*

Roland: –let's just, I need to–

Lecturer: –So more like a hangout session online?

Sydney: Ja, pretty much–

Roland: I need to articulate that I'm nodding my head right now. Yes, I agree with this. Just so that the phone knows.

** laughter*

Lecturer: Okay. And, **the teaching presence: how well was this blend managed by me?** Were there things that I could have done better? So, we've already spoken about some things, like, maybe not post um, replies within actual posts. So, if you post something online, then everyone replies, and then I reply to in there and hope that everyone reads it. It's better for me to reply on the general thread?

Roland: Yes. Definitely.

Lecturer: Anything else?

** students pause to think*

Lecturer: Remember, don't feel like this is a measurement of me as a person. It's okay to tell me that things need to change.

** laughter*

Sydney: No, I'm pretty sure it was well managed, like...

Mary: Ja, for me, from your side, if our things were posted in time, you always reviewed it, like you said you would.

Lecturer: Okay. So do you think that, **if there were misunderstandings, did I clear them up in a way that made sense?** Did I say things that were confusing?

Sydney: No. And also, I like that the way you commented on people's comments. So, 'cos we could maybe make a mistake sometimes, so you would say, "I like this comment, I like that comment", and we'd kind of know which comments to look – to like, focus in on, and use in our actual final.

Mark: And like, let's say I commented something that's, maybe, in the wrong direction, totally, you'd, you'd, help, you'd clear that up. Like, you know, "This is not actually what we're trying to achieve". And then... the person who posted knows that, "Okay... Whew"–

Sydney: –"Go away from that"–

Mark: –ja, exactly.

Lecturer: Okay, so that was clear. It was like, moderated, made sense. **Did any of you feel like your comments weren't read? Or like, no-one was listening?**

Faith: ** nervously laughs*

Mark: ** nervously laughs*

Robyn: Well, I think – well, not by you, but some of the people–

Faith: –we don't–

Robyn:–K, don't get me wrong here, but no-one likes to comment on other people's posts. I know I don't. ** laughs nervously*

Lecturer: Okay. Why? Like, it makes you feel...?

Robyn: –like, for example, Sydney went on a rant, and he like said – commented – on like everyone's posts on how it should be better, how it could be better. And then, you get those few people who put in that input, and then... there's those people, who don't...so, it's not really–

Mark: –I think that goes back down to how accessible is it to you. So, if, if I can't be on the internet forever–

** someone says 'ja'*

Mark: –it's hard for me to go through everyone's. I'd love to go on everyone's and say, "iYoh guys, this is awesome. And do this, or do that...". But, if I like, physically can't, because I'm inclined to comment on everyone's and then, I don't have internet left to go do my actual work, then it becomes hard. And now I have to like, not comment at all–

Faith: –that was–

Roland: – like, I feel like it would be better if we like, did that type of – 'cos, like I said earlier, we vibe better off of each other when we're with each other, so it would be better to have group reviews and stuff of our work in class, and then, have our reflection – like we did do – on Edmodo, because that we can do in our own time and hand in to you. And then, I felt like that worked easier for us.

Faith: But also–

Lecturer: Did anyone– sorry, yes?

Faith: But also, like, if you're commenting on someone's stuff, and you don't agree with certain parts of their concept, um, you feel like you're offending that person by like telling them that in front of everyone. So... there's, there's that part as well.

Lecturer: So let's compare–

Faith:–like you're, like you're 'dissing' the person, which you obviously don't want to do, but...

Lecturer: Ja.

Roland: It's, the things is, when you're doing that type of stuff in person, the body language, the emotion, everything in your–

** various students agree*

Faith: –or your tone of voice–

** laughter*

Lecturer: Do you feel like emojis help at all?

Roland: Ja, of course, ja, but still, like–

Faith: –ja, but sometimes they feel fake–

Roland: –like you feel like that's a sarcastic emoji–

Sydney: –ja, like the smiley face–

** laughter*

Roland: –like, you don't necessarily know what that person is thinking, you don't get that vibe.

** students speaking at the same time in background, agreeing*

Robyn: That's why I just stick to one emoji, and that's the whale ** laughs*

Faith: ** laughs*

Robyn: 'Cos everyone gets confused. ** laughs*

Lecturer: So that kind of complicates things – the lack of non-verbal communication?

** class agrees*

Sydney: Or do voice notes.

Lecturer: And is there anyone that feels like they sometimes get – that they don't feel confident to speak in the group sessions, and they prefer typing the things out? Is there anyone that feels that way?

Mary disagrees: Mm-mm.

Sydney: I think, sometimes. Because I don't like in-person, either to tell them. I'm more...

Lecturer: Because that's the thing, hey? If you're saying that it's hard to feel you don't want to give critique of change because you feel like you're personally offending the person, how does that work in face to face?

Sydney: To me, that feels worse with face to face.

Lecturer: Yes? So that is...

Sydney: I feel bad. ** laughs*

Selina: ** laughs*

Sydney: But on online, it's kind of like, everyone is doing it, so I don't feel too bad doing it–

** class laughs*

Sydney: –'cos a lot of the time–

** class laughs*

Mark: Like trolls...

Sydney: –a lot of the time you're like, like, someone shows you something and you're like, "Ah, that's good". And then, but then afterwards you think, "Wow, you could've changed this and this and this", and then you feel too bad to go up to them and tell them to change it...

Robyn: It's called 'being honest'–

Sydney: –I know, but it's just like...it's just difficult...

**laughter*

Sydney: It's called 'being harsh' as well–

Roland: –there's a difference–

Sydney: –and I don't like that–

Roland: –there's a difference between–

Faith: –I don't think I would actually tell them in reality, because–

Roland: –no, but I'm saying there's a difference between being harsh and, and, and, like, ra–, and like–

Sydney: –constructive–

Roland: –constructive, and it's blatant, and you can tell a person's personality. We all know each other pretty well now. I mean, there is only like ten of us in this class now, so...it's not that hard to understand–

Faith: –do you really know me that well?–

Roland: –no, well, what I'm saying is if you're bummed, I can like tell you're bummed. If you're annoyed, I can tell you're annoyed. If you're being rude, I'll know that you're being rude.

Lecturer: You can tell this in person, in face-to-face...?

Roland: In person. Like, when you're face to face.

Sydney: –you can judge the type–

Roland: –like, if Sydney had to come tell me about my work, I – from, from how I've been with him this year, I can tell whether he's being 'swak', and whether he's literally being, like – I was going to say a bad word – but like –

** laughter*

Roland: –being mean, being, being, being mean about my work, or I can tell if he's actually being genuine, and he, and he's trying to help me and put me in the right direction. And I feel like I can tell that ten times better in person than I can ever do online.

Sydney: Ja.

Mark: It's like a relationship – online and offline.

Faith: ** laughs*

Mark: You don't know what's going on behind that screen, but you're just hoping for the best.

Sydney: Imagine if, like, voice notes... I could send voice notes on Edmodo ** laughs*

** laughter*

Mark: No!

Mary: That would take–

** lots of people talking at once*

Sydney: –some people like–

Lecturer: Okay! ** claps* * Last one, last one.

** laughter*

Lecturer: **What effects did the reflective questionnaires have on your design process?** So those questions that I asked you to complete twice – at two different points – those five questions.

Mark: Hahhh...

Lecturer: **Did it have any effect on the way you went about your design solutions? Did it change the way you thought about it? Did you realise things that you didn't realise before?**

Mark: Okay, I don't–

Faith: –Honestly, I felt like it was just extra work to do–

Mary: –ja–

Mark: –I don't ** something inaudible ** on the realisation...

Lecturer: Sorry, wait, lots of people are talking at once. Say that again? **speaking to Mark*

Mark: I realised things, but I don't think I acted on the realisation. Because I'd already done it. I was like, "Ey! Ohhh... iYoh. Well that sucks".

** laughter*

Mark: "I should've done that..."

** laughter*

Mark: But then I'm so far in, that it's like, iyoh...

Sydney: –in too deep.

Mark: Yeh.

Lecturer: Okay. Faith?

Faith: Honestly, I felt like it was just extra work to do–

** a few agree **

Faith: –because you've got all these questions, and you need to fill them out, so you think of things that you've already realised, and try verbalise that. But you've already acted on those things that you've realised. So it just like extra work.

** a few agree*

Robyn: Mmm, and also, you just like try and fill the space–

Faith: –ja–

Robyn: –as well, you just... you know, there's some questions, you know, you realise and it's like, "Ja, I could've changed that, that's great". And then you get to the other questions, and it's repetitive, and you have to think of things to put in. And then, you don't want to look bad, by like, just having one sentence ** laughs **

Faith: You make up problems that you didn't actually have. ** laughs*

Mark: ** laughs*

** class laughs a lot*

Robyn: It is what it is...

Sydney: To me, I felt like I already know, I already know what my problems are. And I'm trying to work on it. So, the review was more just for you than for me.

Mary: Mmm, mm, yes. ** laughs*

** others laugh*

Lecturer: I need everyone's feedback on this one, because I need to know what's working and what's not...

Mary: I would prefer it if we didn't have to do those again. ** laughs*

** class laughs*

Robyn: Well that was blunt.

Lecturer: It's honest. I'm looking for honest answers, guys.

Sydney: I think, once a term it would be, like, beneficial if you reflect on you past work, maybe. But...

Lecturer: Okay.

** a few agree*

Sydney: But maybe not as often.

Mark: Per brief, ja...

Lecturer: So maybe-

Roland: -Can I tell you, if I was to reflect now on the projects that I did in the first term, I would be absolutely like... I'm shocked. Like, if I look back now - we're doing our portfolio now, I had to look back and choose five of each - I'm appalled by some of the stuff, by the decisions I made, and stuff like that. Like, I'm shocked. And I reckon like, if we were to do, like, maybe like, a term-

Sydney: -ja-

Roland: -or termly, like-

Mary: - yes-

Roland: - then, then we could reflect on, like, our progress of that term, and how we've actually bettered ourself, or something like that.

Mary: Yeh.

Roland: Because like I know for a fact that I was like, ooo... ** laughs*

Mary: Ja.

Roland: Making bad decisions...

Lecturer: So, too often to get enough hindsight to see development?

** a few agree*

Lecturer: That's the real problem?

Mary: Yes.

Lecturer: So let's not throw it out completely?

** laughter*

Lecturer: I'm trying to figure out what you guys are saying?

Roland: No—

Sydeny: It's like, have it maybe just, I guess, less often—

** students talking at once and laughing*

Sydney: —like, each brief, each term, maybe...

Lecturer: So you can learn something from it, but you just didn't? Or—

Sydeny: —ja—

Robyn: —ja, it—

Lecturer: —you don't feel like you can learn anything from it—

Sydney: —it's more like admitting to yourself—

Robyn: — it was just, kind of, too often to the point where some of it would have to be repeated in each and every one—

Mark: —ja—

Robyn: —and there would be no different answers because—

Mary: —yes—

Robyn: —we wouldn't realise the changes, because it's subtle.

Lecturer: Okay.

Faith: So it can be done, but it just needs to be done—

Sydney: —ja—

Faith: —spaced out further in the year...

Lecturer: Spaced out more...okay.

Sydney: It's like, we don't, we know we have a problem, but, like, that is... If we do the review, we are admitting that we have a problem. And then that's the first step to recovery...

Robyn: Yes ** laughs*

** class laughs*

Roland: You junkie you...

** lots of laughter*

Lecturer: Is there anything else that anyone wants to add, before I finish recording? Anything that you want to recap, reiterate?

Roland: Sydney is a drug addict.

** laughter*

Faith: Chantelle is awesome ** laughs*

** laughter*

Lecturer: All good! Thanks, guys!

POINTS FROM FOCUS GROUP:

- **Missing out on online learning activities means not being prepared for studio time.** This is the purpose of the blend – to integrate face-to-face and online. But if students are prevented from participating, then they are at a disadvantage.
- **(N) participation and (N) technical**

Pg 1

“Mark: ...if you don't have, like, internet connection wherever you are, um, you miss out on quite a bit. And by the time you get to class, you feel like you actually haven't been to a whole lesson. Because, what goes down in Edmodo is actually soooo influential in what happens in the class, as well. So if you miss something on Edmodo, it's hard.”

Pg 6:

“Mark: Ja, exactly. So like, I was thinking, if it was more like the Whatsapp group, where you don't feel like you missed out if you don't go on Edmodo. Like if you don't go on Edmodo–

Roland: –you get left behind.

Mark: –you get left behind. Because, we start from when we get to class, we start from Edmodo and carry on forward. We don't start from the previous lesson and carry on forward.”

Pg 6:

“Tamsyn: Like me, I was having problems with my internet. So when I did finally get to * *something inaudible* * I came to campus and it was like, on the dot, and I never got feedback. So that's where I didn't um, didn't get my – didn't get any feedback...”

- **Feedback on WIP is helpful.**
- **(P) contact time**

Pg 1:

“Faith: I felt like the online forum really helped us with, uh, with regards to getting feedback about our scamps, about our processes, about our ideas...”

Pg 4:

Mark: “... Um, let's say I do something, like on a day that I wouldn't see you, and then I can put it on, and then you can look at it and comment on it.”

Pg 6:

“Roland: Ja, Because, like, pretty much, we'll like know each other's concepts from class. I feel like, if we were – if we were confused about something and we need that direction, then we could ask just that direct question. Like, “Hey guys, how does this logo – does this logo work with my, my branding? Does it fit? Is it appropriate?”

- **It felt like extra work, required extra time and increased stress levels.**
- **(N) extra**

Pg 1:

Faith: "... But, at the same time, it felt like getting extra homework to do, so it added a whole new element of stress to the whole project that we probably don't need? I don't know..."

Pg 1:

Mary: "I agree with Faith. That was... My main feeling about Edmodo was that, "Oh! Extra work that I have to do", instead of actually doing what I need to do ... It feels like so much extra time."

Pg 4:

Mary: "For me, ja, if you had something put online, and you looked at it, and then you got to class, and then that time was spared so that we could immediately start discussing it. But, if in the meantime I've had a different idea, or that has furthered, um, then I have to explain it to you anyway. And then, the Edmodo part felt like..."

Roland: –extra–

Mary: Extra. Ja, a lot of extra. *laughs nervously"

- **It didn't work with some students' design process. Some students felt that it was merely a requirement to appease others and interrupted their usual process.**
- **(N) lacks benefit**

Pg 1:

Mary: "... Even though it was stuff that you actually needed to do for the project...maybe it wasn't within my flow of my process. Or... and then I had to rush my process, or skip parts of my own process just to get stuff, just to put it on there, just to keep everyone happy. So that was how I felt: just do it to keep everyone happy."

"Mark: However, if I could get too tied up on my – on the things that I need to do – then that's all I can do, and show you. So then... ja..."

- **Face-to-face communication is preferred by some. It makes articulation of ideas and feedback easier when students can see each other.**
- **(N) restrictions**

"Mary: ...And, ja, I prefer speaking in class about people's work than going online and commenting on each and every person."

“Roland:...I agree with that point because I personally think that when we in class we vibe off each other a lot better than when online. Like, we’re just...writing words...”

“Mark: So, it’s one of those... and it’s easier to listen to one person talking in a classroom environment, um, yeah...”

“Roland: I was saying, I personally prefer contact rather than–

Mary: –yes–

Roland: –doing stuff online...”

P 14:

Roland: It’s, the things is, when you’re doing that type of stuff in person, the body language, the emotion, everything in your–

* *various students agree*

Faith: –or your tone of voice–“

“Roland:...And then, half the time, like, if I was to start explaining my idea in front of everybody, on Mary’s project, for example, I feel like Mark or Tamsyn or somebody could hear what *I’m* saying, and then they could get an idea off that. It’s so much easier than they would online. And then they could reiterate what I said, but, obviously, add their input onto it, and make it a lot more effective.”

- **They feel that asynchronous online communication presents repetition.**
- **(N) technical**

“Mark: Ah, and I think what Roland is saying is true. Sometimes, uh, you’re so busy with other things that you might not look at other people’s comments, or other people’s things. Because it’s not really associated with you specifically at that time – even though you’re meant to, like, comment on everyone’s – you might not look. And then it can get repetitive. “

- **It helps to see others’ WIP online.**
- **(P) process**

“Robyn: ...It’s nice having everything online. You can see everyone’s stuff...”

- **There are differences between face-to-face and online communication.** In some cases the students feel like the online communication helps them stay in touch with others’ work. Other times the online communication emphasizes the lack of understanding that some students have of others’ work due to lack of face-to-face communication.

- **(N) restrictions**

“Robyn:...But on a slightly different note, uh, how people blend in class compared to on Edmodo – Edmodo feels a little bit, you know, lacking, of... input. Not input, but... Yes, you can talk about things that you’ve spoken about in class, but someone sits at a different table, and then, they’re not up-to-date with what someone’s progressed on. If that makes sense...”

“Robyn: “ ... compared to in class where there are different tables, and, you’re only associated with like, one group compared to the next, and everything is separated. And then online, it has to come together. So, there’s some things you could have missed out on, and, formed a different opinion about.”

- **Online feedback can be missed when nested in replies to other students’ posts**

- **(N) restrictions**

“Mark:...So, you find that one comment should be going to everyone, but now it needs to go to individual people on every single post. Um, I know the lecturer tries to um, say, like – give us like a broader, to everyone, to tell us like a, everyone, you can see that this is a problem that everyone needs to look at. Um...”

“Mark: ‘Cos you could miss it if it’s on someone else’s post. Like, if everyone’s posted, there’ll be like, like 15 posts. So you’ll just like scroll down all the way to the bottom, and you’ll start writing yours. And you might miss. And then, some posts are long, and then they get shortened, and then you don’t read the whole post.”

- **Some students are not able to clearly articulate themselves online. This is evident in response from others, and also by their own admission.**

- **(N) restrictions**

“Faith: What I battled with was understanding people’s concepts – while, like, looking at their scamps and reading it. As opposed to them showing it to us and explaining it...So, what – we had to glean their ideas from their scamps and from their mood boards, which was quite difficult.”

“Faith: So, when we first had to give feedback was on their scamps, we didn’t really have a session where we discussed our ideas and what we wanted to do. So, what – we had to glean their ideas from their scamps and from their mood boards, which was quite difficult.”

“Mark: I think that helps. It is – you are right, it is hard, but it also helps that we, making sure that when we create our stuff, it needs to be more clear so that people can understand it from just looking at it.”

“Tamsyn:... . But um, I feel like when you, like sitting here and talking to you all now, it’s so much better than like, even if I don’t know how to explain something, I can explain and say the funniest words, but you’ll still understand me. Like, when I’m doing it, I’m like, ‘Okay...’–

Sydney: –like gesture–

Tamsyn:–“...how am I going to explain”. Like, you know?

Mary: –you have to think so much harder to explain–

Tamsyn: And that's like, ja.

Faith: But then, I also think that trains you to articulate things well, so it prepares you to be a better designer.

Mary: Yes, that's true.

Sydney: That's true..."

"Sydney:—I had to really think hard to say what I wanted to say in order to get my idea across..."

- **Some suggest synchronous online review sessions could work.**
- **(S) synchronous**

"Sydney: I think, if we had more time, if we had an allotted time to actually go on Edmodo – all of us – at the same time, we'd get a much better and broader sense, and responses. Ja. Because, at the moment – we were like, doing every two hours. Maybe there'd like, pop up a comment, or something like that. And if we all did it at the same time I think we would have gotten a much better—"

"Robyn: —but then it would also come to the fact that everyone is putting all their input, and then you'd have to go through it..."

- **One suggests that Edmodo as a platform might be the problem, but later admits that it was the mobile application version of Edmodo that presented some problems as opposed to the desktop version.**
- **(S) alternative platform**

"Sydney: Ja, maybe, I think it's more Edmodo being the problem than integrated learning. Maybe if we had a better platform to do it in, which would be more simpler...I know Edmodo is only like..."

"Sydney: But like, not simple, like...maybe it's because I did it on mobile, so I had to scroll. Maybe if I did it on the computer it would have been better."

"Faith: Ja, I found that the on the computer it was easier to understand and easier to navigate than my phone."

- **I might have confused students with contradictory statements:**

"Lecturer: Okay, so on a scale of 1 to 10 – and let's try and get a consensus, but if there's disagreement, that's great, it's fine, don't worry about it. Rememebr, you're not measuring me, you're measuring this research thing."

- **Students feel that contact time was supplemented:**
- **(P) contact time**

“Faith: For me, it really – it helped, to an extent ...”

“Faith: But it did help. So I think seven–“

“Sydney: I don’t know. Like, I would say it’s a 9. Because, to me it felt like a lot of people’s ideas were shaped by the comments made. *If* it was put into the comments, then it really helped, and stuff. So I think it was good. Also, you still get personal contact time like you used to, but you’re get extra.

Faith: Extra, ja.

Sydney: Extra time, which I felt really helped. And also, giving the ideas to the lecturer beforehand, she could prepare and give us better feedback than on-the-spot feedback, I guess.”

“Faith: And, also getting feedback on work that you’ve done already. So, obviously if you’ve done some work on Friday, you’ve got to wait until Monday or Tuesday to actually get feedback from you. And, if you’ve made, like, small changes that you just need an opinion about, it’s great to get some other opinions, um, on those changes as opposed to waiting for so long, and then trying to add a whole lot of additional stuff to your work, and then being told that it’s just not working... So it saved a lot of time. Like, I was going in a direction, and a lot of people told that it wasn’t working. So I changed my direction instead of progressing on that, that thing that wasn’t working.

Mark: You find yourself going too far in that wrong direction...”

- **Technical issues**
- **(N) technical**

“Faith: For me, it really – it helped, to an extent. But there was some... glitches...”

- **Some recognize that online learning meets the needs of some and not others. Therefore there should be a choice to participate or not.**
- **(S) participation**

“Mary: I think something like Edmodo really works for certain people. Certain people really need that, and it really helps them, because then they have a time limit on their things and they’re not usually like that and now they’re forced to do it so it helps them a lot. Whereas other people, like myself, I personally don’t need that. So to me it just feels like extra, and tedious... So it doesn’t help me. So, if I had a choice, and not “Okay, we *have* to use this”, but you can choose if it helps you, then it will be great.”

- **Online classroom is a good platform for resource sharing.**
- **(P) resource**

“Mark: I feel like Edmodo is a great place to get resources.

Mary: Ja.

Mark: Um, when you give us these little articles... Those help.

** class agrees*

Mark: Those are great. I think those... those are... awesome. It's just, the other stuff...”

- **Online classroom is a good tool for planning design process (time management). However, I need to be careful not to spoon-feed them with this tool.**
- **(P) process**

“Mary: The time – the... *dates*, that were on there. So...

Lecturer: The calendar?

Robyn: Ja...

Mary: Ja. I could see, so, that day, I have to have *that* in class, for that day I have to have *that* ready for class.

Robyn: Ja. So it really helps with time management.

Mary: Ja.”

“Tamsyn: But the notifications helped a lot, like I was like, I had to this, and so on and so forth.”

- **Students prefer communicating on their Whatsapp group, however, is this more informal because I'm not on the platform?**
- **(S) alternative platform**

“Mary: Ja, we do do that on our Whatsapp group.

** students agree*

Mark: Ja, exactly. So like, I was thinking, if it was more like the Whatsapp group, where you don't feel like you missed out if you don't go on Edmodo. Like if you don't go on Edmodo–

Roland: –you get left behind.

Mark: –you get left behind. Because, we start from when we get to class, we start from Edmodo and carry on forward. We don't start from the previous lesson and carry on forward.

Robyn: Like the Whatsapp group is so much more social. Ja, I think it feels like everyone is more relaxed on the Whatsapp group compared to Edmodo, where we're all trying to be a little bit more professional. **laughs**

- Practical things like internet accessibility sometimes prevented students from participating:
- (N) restrictions

“Mary: Basically, like, internet, um internet. Do you have internet? Do you have enough cap to actually upload things? Is it end of the month? Is your cap running out? **laughs*”

Mark: Yeh, I had that experience with...”

“Roland: Like, also, like, going away for a weekend. Then we like, get something at the beginning of the weekend, and you go away to, for example, the South Coast, where there’s no internet and stuff like that. And then you get back at the end of the weekend, and you realise that, “Oh no!” – you should’ve handed this in two days ago, and you’re like, “My goodness, if I had internet, it might’ve been a different story”. **laughs*”

- Be mindful of when posts are made – don’t request work to be posted on Fridays (although, posts by me were never made on Fridays):
- (N) restrictions

“Faith: Like, deadlines on Fridays–

Roland:–if they like, they say on the Friday, “Okay, this is what we’re going to want by today”, like, let’s look at stuff like this–“

- Asynchronous communication provided students with the chance to pause and reflect on problems or feedback.
- (P) reflection

“Mark: I think it helped ... if you weren’t understanding something, and then you get it on Edmodo, you get time to like, try think it out for yourself. And then, you try explain it to yourself. And if you still fail, you can write it out – “Okay, this is what I really don’t understand” ... with Edmodo, you don’t have, like, time to – you don’t need to respond, like, on that spot. You have time to think about it.. “

- Asynchronous communication addresses time constraints of synchronous, face-to-face review time.
- (P) contact time

“Mark: ...Because in class, like, there’s a lot of us, and you need to get through a lot of us. So, if we’re struggling to explain or to understand something, you will thinking about it, and then you have to move to the next person to give them enough time...”

- Cognitive presence learning identified by students as:
- A chance to pause and reflect
- (P) contact time

“Mark: I think it helped ... if you weren’t understanding something, and then you get it on Edmodo, you get time to like, try think it out for yourself. And then, you try explain it to yourself. And if you still fail, you can write it out – “Okay, this is what I really don’t understand” ... with Edmodo, you don’t have, like, time to – you don’t need to respond, like, on that spot. You have time to think about it...”

- Learning the skill of articulation of concepts
- (P) articulation

“Mary: The best learning thing that it did for me is, it’s – I mean, it’s *annoying*, because you have to sit and *think*. But the thing that we were speaking about – how you have to think about how you have to explain your concept and how you get it across that everyone can actually understand what you are saying. So, for me, the whole Edmodo... thing was learning *that*.”

- Improving time management
- (P) process

“Sydney: I also think that a lot of us are guilty of a bit of procrastination. So, this like, Edmodo thing, forced all of us to be much more prepared for lessons. And...

Selina: ...helped with time management... for someone that does not have any time management...”

“Gill: The whole procrastination thing. Um, also thought it helped me get better prepared for class. Um, and my marks for that brief went up because I was more prepared. So, I felt it helped.”

- Improving workflow and output
- (P) process

“Chrystal: I feel, with Edmodo I got more done. Like, it was ** something inaudible ** here to bring work to class. And then we would post something on Edmodo. That forced me to, like, further what I already had without bringing it to class. So, with Edmodo I feel like it did help me get more work done than I usually do.”

“Mark: Yeah. I feel like – or like Chrystal was saying, like you end up having more material to put in your brief–“

- Too much emphasis placed on completing Edmodo tasks so other work fell by the wayside
- (N) extra

“Faith: But also, I placed more focus on this brief than on my AD brief, which then suffered as a consequence.

Sydney: That’s true.”

“Sydney: –but also, like, it feels more important–

Mark: –so like it’s cool in that sense. But then, there are things that get negelected. And–

Sydney: –‘cos–

Mark: –I feel like it should be all our work on it–

Sydney: –because we do so much for it, we feel like it’s more important, and then–

Mark: –mmm–“

- **Students suggest that all subject have Edmodo tasks**

- **(S) beyond the study**

“Faith: And I feel like it would be great if we had it for AD so that...

** laughter*

Sydney: –it would be a pain, but it would be great–

Faith: ...so that I could...’cos for review sessions I literally had everything done, and...

Sydney: That’s true.

Faith: I... the feedback that I got was not... what... was not the feedback that I got in presentation. So, I felt like it was not very...”

- **On questioning whether this might be too much, responses varied:**

“Sydney: No

Someone: I think so...

Faith: I think...

Someone: No, no...

Someone else: It could...

Robyn: ...too much...

Sydney: No, it won’t...

Lecturer: Would it confuse you to have both? Or review both on there?

** the following responses happen at the same time – difficult to distinguish who is saying what.*

Roland: I think some...

Selina: ...if the groups are the same...

Someone: If we had...

Mark: –at the same–

Sydney: If we could get, like feedback from you and Sthem’–

Faith: –for both our briefs–

** lots of laughter*

“Roland: I think it would be good, because then, like, specifically for presentation week assignments, where then – if we constantly had , like, feedback from both you and Sthem’, then we wouldn’t feel like it changed so much on the actual day.

Mark: Mhmm...

Roland: Because, a lot of the time we get out there, and then we hang our heads straight afterwards because we’re like, “iYoh, they liked it before and now they just ripped it so hard”, like...”

- **Social presence** identified by students as:
- **Lacking in comparison to other interactions**
- **(N) restrictions**

“Robyn: –I have a better, like, sense of community, for example, like I was saying, on the Whatsapp group. It’s more social than...

Someone: says: Ja–

Robyn: –on Edmodo. Edmodo is–

Sydney:–but it’s because we were active–

Robyn: –it’s very, you know, rigid, and there’s no...

Mark: –‘cos it’s instant, you don’t have to log onto whatsapp. It’s not like Mixit, where you have to, ja...

** laughter*

“Robyn: It’s not very good on Edmodo.”

- **But some addressed the reason for differences and said that they weren’t the real cause:**

“Robyn: Okay, no, fair enough. Look here... On the Edmodo app–

Mark, joking, speaking over Robyn, difficult to hear: –messages, ‘cos that’s like–

Robyn: –don’t login to it, just like Whatsapp...

Sydney: –with the app–

Mark: –ja–

Faith: You don't really have to login every time you go–

Sydney: –you save your password on your browser, and every time you go you just click–“

- Feels forced
- (N) restrictions

“Lecturer: So you feel like you're more forced?

Robyn: Ja.

Sydney: It did feel a bit forced–

Mary: It is like forced communication–“

“Roland: I need to articulate that I'm nodding my head right now. Yes, I agree with this. Just so that the phone knows.”

- Not all students reviewed or participated for various reasons:
- (N) participation

P 13:

“Robyn: Well, I think – well, not by you, but some of the people–

Faith: –we don't–

Robyn:–K, don't get me wrong here, but no-one likes to comment on other people's posts. I know I don't. * *laughs nervously*”

P 14: “Robyn: –like, for example, Sydney went on a rant, and he like said – commented – on like everyone's posts on how it should be better, how it could be better. And then, you get those few people who put in that input, and then... there's those people, who don't...so, it's not really–

Mark: –I think that goes back down to how accessible is it to you. So, if, if I can't be on the internet forever–

* *someone says 'ja'*

Mark: –it's hard for me to go through everyone's. I'd love to go on everyone's and say, “iYoh guys, this is awesome. And do this, or do that...”. But, if I like, physically can't, because I'm inclined to comment on everyone's and then, I don't have internet left to go do my actual work, then it becomes hard. And now I have to like, not comment at all–“

P 14: “Faith: But also, like, if you're commenting on someone's stuff, and you don't agree with certain parts of their concept, um, you feel like you're offending that person by like telling them that in front of everyone. So... there's, there's that part as well.

Lecturer: So let's compare–

Faith:—like you're, like you're 'dissing' the person, which you obviously don't want to do, but...

Lecturer: Ja.

Roland: It's, the things is, when you're doing that type of stuff in person, the body language, the emotion, everything in your—

** various students agree*

Faith: —or your tone of voice—

** laughter*

Lecturer: Do you feel like emojis help at all?

Roland: Ja, of course, ja, but still, like—

Faith: —ja, but sometimes they feel fake—

Roland: —like you feel like that's a sarcastic emoji—

Sydney: —ja, like the smiley face—

** laughter*

Roland: —like, you don't necessarily know what that person is thinking, you don't get that vibe.

** students speaking at the same time in background, agreeing*

Robyn: That's why I just stick to one emoji, and that's the whale ** laughs*

Faith: ** laughs*

Robyn: 'Cos everyone gets confused. ** laughs*

Lecturer: So that kind of complicates things – the lack of non-verbal communication?

** class agrees*

Sydney: Or do voice notes.”

- **Management of blend by teaching presence** identified by students as:
 - **Needing better management of timing and frequency of posts, as well as where posts appear:**
 - **(N) technical**

“Lecturer:... So, we've already spoken about some things, like, maybe not post um, replies within actual posts. So, if you post something online, then everyone replies, and then I reply to in there and hope that everyone reads it. It's better for me to reply on the general thread?”

Roland: Yes. Definitely.”

- **Reviews/feedback from lecturer was well timed, clear, helpful:**

“Sydney: No, I'm pretty sure it was well managed, like...”

Mary: Ja, for me, from your side, if our things were posted in time, you always reviewed it, like you said you would."

"Sydney: ... And also, I like that the way you commented on people's comments. So, 'cos we could maybe make a mistake sometimes, so you would say, "I like this comment, I like that comment", and we'd kind of know which comments to look – to like, focus in on, and use in our actual final.

Mark: And like, let's say I commented something that's, maybe, in the wrong direction, totally, you'd, you'd, help, you'd clear that up. Like, you know, "This is not actually what we're trying to achieve". And then... the person who posted knows that, "Okay... Whew"–

Sydney: –"Go away from that"–

Mark: –ja, exactly."

- **Emoji's help with online communication, but students believe these are not as effective as non-verbal language:**
- **(N) restrictions**

P 15:

"Lecturer: Do you feel like emojis help at all?

Roland: Ja, of course, ja, but still, like–

Faith: –ja, but sometimes they feel fake–

Roland: –like you feel like that's a sarcastic emoji–

Sydney: –ja, like the smiley face–

** laughter*

Roland: –like, you don't necessarily know what that person is thinking, you don't get that vibe.

** students speaking at the same time in background, agreeing*

Robyn: That's why I just stick to one emoji, and that's the whale ** laughs*

Faith: ** laughs*

Robyn: 'Cos everyone gets confused. ** laughs*

Lecturer: So that kind of complicates things – the lack of non-verbal communication?

** class agrees"*

P16:

"Roland: ... and you can tell a person's personality. We all know each other pretty well now. I mean, there is only like ten of us in this class now, so...it's not that hard to understand–

Faith: –do you really know me that well?–

Roland: –no, well, what I’m saying is if you’re bummed, I can like tell you’re bummed. If you’re annoyed, I can tell you’re annoyed. If you’re being rude, I’ll know that you’re being rude.

Lecturer: You can tell this in person, in face-to-face...?

Roland: In person. Like, when you’re face to face.

Sydney: –you can judge the type–

Roland: –like, if Sydney had to come tell me about my work, I – from, from how I’ve been with him this year, I can tell whether he’s being ‘swak’, and whether he’s literally being, like – I was going to say a bad word – but like –

** laughter*

Roland: –being mean, being, being, being mean about my work, or I can tell if he’s actually being genuine, and he, and he’s trying to help me and put me in the right direction. And I feel like I can tell that ten times better in person than I can ever do online.

Sydney: Ja.

Mark: It’s like a relationship – online and offline.

Faith: ** laughs*

Mark: You don’t know what’s going on behind that screen, but you’re just hoping for the best

- **But when questioned about whether anyone feels more confident giving critique asynchronously online, some said they preferred it to face-to-face:**
- **(P) reflection**

P 15-16:

“Sydney: To me, that feels worse with face to face.

Lecturer: Yes? So that is...

Sydney: I feel bad. ** laughs*

Selina: ** laughs*

Sydney: But on online, it’s kind of like, everyone is doing it, so I don’t feel too bad doing it–

** class laughs*

Sydney: –‘cos a lot of the time–

** class laughs*

Mark: Like trolls...

Sydney: –a lot of the time you’re like, like, someone shows you something and you’re like, “Ah, that’s good”. And then, but then afterwards you think, “Wow, you could’ve changed this and this and this”, and then you feel too bad to go up to them and tell them to change it...

Robyn: It’s called ‘being honest’–

Sydney: –I know, but it's just like...it's just difficult...

**laughter*

Sydney: It's called 'being harsh' as well–

Roland: –there's a difference–

Sydney: –and I don't like that–

Roland: –there's a difference between–

Faith: –I don't think I would actually tell them in reality, because–

Roland: –no, but I'm saying there's a difference between being harsh and, and, and, like, ra–, and like–

Sydney: –constructive–“

- **Student feedback on the reflective questionnaire:**
- Too much extra effort
- (N) extra

P 17:

“Faith: –Honestly, I felt like it was just extra work to do–

Mary: –ja–“

“Faith: Honestly, I felt like it was just extra work to do–

** a few agree **

Faith: –because you've got all these questions, and you need to fill them out, so you think of things that you've already realised, and try verbalise that. But you've already acted on those things that you've realised. So it just like extra work.

** a few agree*

Robyn: Mmm, and also, you just like try and fill the space–

Faith: –ja–“

- Reflections didn't translate into actions
- Ability/confidence

P 17:

“Mark: I realised things, but I don't think I acted on the realisation. Because I'd already done it. I was like, “Ey! Ohhh... iYoh. Well that sucks”.

** laughter*

Mark: "I should've done that..."

** laughter*

Mark: But then I'm so far in, that it's like, iyoh...

Sydney: –in too deep.

Mark: Yeh."

- Reflections became generic and task-oriented rather than focused on learning through reflection:
- Ability/confidence

"Robyn: –as well, you just... you know, there's some questions, you know, you realise and it's like, "Ja, I could've changed that, that's great". And then you get to the other questions, and it's repetitive, and you have to think of things to put in. And then, you don't want to look bad, by like, just having one sentence ** laughs **

Faith: You make up problems that you didn't actually have. ** laughs*

Mark: ** laughs*

** class laughs a lot"*

- Students believed reflections were merely articulations of what had happened and didn't believe that they had an impact on their learning:
- (N) lacks benefit

"Faith: –because you've got all these questions, and you need to fill them out, so you think of things that you've already realised, and try verbalise that. But you've already acted on those things that you've realised. So it just like extra work.

** a few agree"*

"Sydney: To me, I felt like I already know, I already know what my problems are. And I'm trying to work on it. So, the review was more just for you than for me.

Mary: Mmm, mm, yes. ** laughs*

** others laugh"*

P 19:

"Sydney:–it's more like admitting to yourself–

Robyn: – it was just, kind of, too often to the point where some of it would have to be repeated in each and every one–

Mark: –ja–

Robyn: –and there would be no different answers because–

Mary: –yes–

Robyn: –we wouldn't realise the changes, because it's subtle.”

“Mary: I would prefer it if we didn't have to do those again. * *laughs*

* *class laughs*”

- Other students suggested they happen less often
- (S) participation

P 18:

“Sydney: I think, once a term it would be, like, beneficial if you reflect on you past work, maybe. But...

Lecturer: Okay.

* *a few agree*

Sydney: But maybe not as often.

Mark: Per brief, ja...

Lecturer: So maybe–

Roland: –Can I tell you, if I was to reflect now on the projects that I did in the first term, I would be absolutely like... I'm shocked. Like, if I look back now – we're doing our portfolio now, I had to look back and choose five of each – I'm appalled by some of the stuff, by the decisions I made, and stuff like that. Like, I'm shocked. And I reckon like, if we were to do, like, maybe like, a term–

Sydney: –ja–

Roland: –or termly, like–

Mary: – yes–

Roland: – then, then we could reflect on, like, our progress of that term, and how we've actually bettered ourself, or something like that.

Mary: Yeh.

Roland: Because like I know for a fact that I was like, ooo... * *laughs*

Mary: Ja.

Roland: Making bad decisions...

Lecturer: So, too often to get enough hindsight to see development?

* *a few agree*

Lecturer: That's the real problem?

Mary: Yes.”

P 19:

“Sydney: It’s like, have it maybe just, I guess, less often–

** students talking at once and laughing*

Sydney: –like, each brief, each term, maybe...”

“Faith: So it can be done, but it just needs to be done–

Sydney: –ja–

Faith: –spaced out further in the year...”

- One student confessed that he didn’t like that the questionnaires lead him to admit mistakes:
- Ability/confidence

“Sydney: It’s like, we don’t, we know we have a problem, but, like, that is... If we do the review, we are admitting that we have a problem. And then that’s the first step to recovery...”

Robyn: Yes ** laughs*

** class laughs”*