



TLEF Project – Final Report

Report Completion Date: (2021/08/01)

1. PROJECT OVERVIEW

1.1. General Information

Project Title:	Beyond the text: Promoting digital and visual literacy through multimodal projects		
Principal Investigator:	Christine D’Onofrio		
Report Submitted By:	Christine D’Onofrio		
Project Initiation Date:	2018	Project Completion Date:	2021
Project Type:	<input type="checkbox"/> Large Transformation <input type="checkbox"/> Flexible Learning <input checked="" type="checkbox"/> Small Innovation <input type="checkbox"/> Other: [please specify]		

1.2. Project Focus Areas – Please select all the areas that describe your project.

- Resource development (e.g. learning materials, media)
- Infrastructure development (e.g. management tools, repositories, learning spaces)
- Pedagogies for student learning and/or engagement (e.g. active learning)
- Innovative assessments (e.g. two-stage exams, student peer-assessment)
- Teaching roles and training (e.g. teaching practice development, TA roles)
- Curriculum (e.g. program development/implementation, learning communities)
- Student experience outside the classroom (e.g. wellbeing, social inclusion)
- Experiential and work-integrated learning (e.g. co-op, community service learning)
- Indigenous-focused curricula and ways of knowing
- Diversity and inclusion in teaching and learning contexts
- Open educational resources
- Other: [please specify]

1.3. Project Summary

It is evident that new media saturates current-day communication networks. Ubiquitous audiovisual, aural, algorithmic, computer-animated, and networked digital artifacts supplement writing and traditionally text-based communications. According to the World Economic Forum, information and communication technology (ICT) literacy is one of the essential skills for the 21st century; this literacy can be understood as “the ability to use and create technology-based content, including finding and sharing information, answering questions, interacting with other people and computer programming.” (World Economic Forum, 2015). Therefore, skills in



communication, digital literacy, the ability to visualize, formally render and mediate knowledge, fluency in production platforms and software, and comfort with operating in a densely interconnected media ecosystem are more than ever -the requirements for communication and dissemination.

In 1996, the New London Group addressed this situation with the concept of “multiliteracies”, forwarding that “all meaning-making is multimodal.” Media objects, even essays, build different mediations in their passage from sender to receiver and should all be recognized and realized with sensitivity and consideration. From this standpoint, the essential ability to manipulate entire media objects, which are manifold and immersive multimodal intermedia objects, comes into view. To continue in the New London Group’s conditions, (2008, 1996) Dr. Julia Gillen contends, digital literacy is today a question of agency; the digital is a reality that instructors and learners must contend with (2014). Thompson notes that, as an analytical term, literacy does not reflect the current conditions in which meaning and media are created and circulated. Beyond the Text: Promoting digital and visual literacy through multimodal projects operates on the basis that multimodal practice is incorporated with ease into diverse curricula and that learning experience and outcomes improve as a result.

The Teaching and Learning Enhancement Fund (TLEF) project achieved its two main, initial goals:

1. To aid faculty in developing digital resources that guide the design and execution of multimodal assignments that align with and complement discipline- and course-specific learning outcomes and objectives.
2. Offer students medium-specific foundational instruction in various formats and platforms, thus preparing them for real-world multimodal communications in professional and academic registers (Kress 2000). While not an initial goal, throughout the project we discovered a new aim, in that we needed to extend this into a way of differentiating between academic and professional multimedia dissemination and informal or social multimedia communications.

The main goals were accomplished by:

1. Conducting faculty consultations and workshops to define and understand learning outcomes and the kinds of assignments through which learning is assessed. (Workshops and surveys)
2. Using a pedagogical framework (Rodriguez, 2015) from which we will guide students and faculty to reflect on and make effective practical, conceptual and pedagogical choices regarding genres, multimedia, tools and platforms. (Class intervention)
3. Revealing ways in which faculty can confidently integrate multimodal assignments to both enable students to prove learning and alleviate concerns of rubric assessment. (Curriculum consultation, BeyondText website)
4. Providing students with resources that address visual communication (e.g. a video resource on layout fundamentals, or video clip juxtaposition and storytelling) to emphasize the significance of visual literacy in media (Messaris, 1998). (Canvas, Tapestry and BeyondText website)
5. Evaluating participants’ understandings of and experiences with the resources. (Reflections)

The team is happy to report that the goals above met the TLEF criteria of enhancing teaching and learning by:

- Development and creation of curriculum resources to strengthen students’ visual communication skills
- Assisting faculty in developing curriculum and assessment methods for visual and digital literacy, and
- Integration of open educational resources and recommendations of student tools for technical delivery



Key project deliverables include an in-depth review of relevant literature; the development of online digital resources for designing and executing multimodal assignments that align with discipline-specific program outcomes and course learning objectives; and the creation of multimedia resources on Canvas and Tapestry that can be directly integrated into Learning Management System (LMS) platforms. Project efficacy was determined through horizontal collaboration with instructors and students, who respectively delivered and received the multimodal course material.

The impetus for the Beyond the Text project is multifold. The project foremost centers the student learning experience. The project foregrounds exposure to new genres that reach across learning styles, sensitizing students to contemporary media software and communications standards, with the goal of empower students to access systems of information—be they academic, media-based, or technological—as epistemological structures open to analysis, critique, and intervention. Once given the tools needed to access these dialogues, students develop media and digital literacy through practice-led research. They engage in academic activities with a truly broad field of effectiveness when coursework is directly linkable, applicable to daily lived-experience. Students formulate their own way of knowing and communicating. This lens of theory, application, and evaluation is a tool student can bring to future encounters with communication media. It is a standpoint with which each student’s reality becomes in some measure more decipherable and intelligible: critical viewing skills and the capacity for critical responses and dialogue, ability to reduce media utterances to their constituent components.

Both learners and instructors stand to benefit from project activities. Through the project, faculty gain access to diverse instructional and evaluation tools—novel modes for interacting with students in direct interactions and coursework that initiate a more profound dialogue. Faculty may employ grading strategies alternative to those that would be used with a paper or presentation. A deeper evaluation of student comprehension is possible in this way; instead of discussing a hypothetical context, professor and student undertake a real-time media interaction, where the student’s ability to fashion a self-sufficient, functional media object considerate of course content is key. This is an overall more rewarding experience for student and professor, the latter being able to evaluate how students negotiate the theoretical and practical demonstration of learning. Instructors themselves gain comfort with digital media and platforms; gain a more holistic understanding of students and their communication modes and methods. Multimodal coursework allows instructors and learners to talk about course content in the context of real-world conditions and media-saturated communications networks. Finally, in developing resources and curricula for multimodal coursework, instructors recognize and implement learning strategies responsive to generation-based immersion in digital media, activating their savvy as media-navigators with additional tools for critical reception and production.

Preliminary assessment and consultation resulted in sample assignments, rubrics, strategies for incorporation, and student resources. These populated the Beyond the text website [\[LINK\]](#) navigable, accessible content available to the public and have been incorporated in Arts Curriculum Committee feedback to aid in future faculty course planning.

Major project deliverables include the production of the Beyond the text website and student resource content. The first major student resource produced is a suite of video tutorials, developed by PI Christine D’Onofrio, that introduce students to fundamental concepts and practices in visual design and multimodal communication. Topics include composition, sound, time, interactivity, and more. For a detailed index of videos, please see Appendix 2. These videos are hosted for public viewing on Tapestry, (a UBC TLEF-funded project and multimedia platform) and the Beyond the Text web-site. Additionally, the suite of instructional videos is also available as a course module on Canvas Commons, that can be directly integrated into Canvas course websites.



Accompanying the video tutorials are a series of guided assignment outlines that offer both instructors and students detailed instructions for conceptualizing and executing a gamut of multimodal assignments, ranging from timelines, video essays, and podcasts to online portfolios and Wikipedia-based projects. Available on the Beyond the Text website, these guides are also available on Canvas as an incorporable module, further ensuring ease of access for instructors and students.

Now, as the Beyond the Text project ends, the project team has shifted our focus to the creation and execution of student-focused and faculty evaluations; an assessment guide that enables faculty to qualitatively assess the project's impacts on learning outcomes; and finally, a project process document available to faculty who are interested in replicating our process or incorporating findings into their own course planning and delivery.

Outcomes

Relevant literature suggests that multimodal formats encourage a panoply of beneficial effects in student learning experience. The Beyond the Text project took shape around this literature and found similar and promising outcomes.

- Students identified multimodal assignments as a novel and refreshing way of assimilating and transmitting course content. Multimodal coursework encourages immersive engagement with course content. Students, in producing tangible multimedia objects, connect their course experience to concrete, real-world situations.
- Course activities and deliverables are imbued with relevance to the larger social, cultural, political, and technological worlds the students inhabit—thus establishing investment in the larger context of the course material. In this way, course content is brought into contact with the world outside of the classroom and students bridge the gap between theory and practice.
- Multimodal assignments afford learners an alternative way to demonstrate engagement and production. In place of essays and written thought-exercises, which tend towards the theoretical and hypothetical, learners can undertake a more immersive process that incorporates research, theory, application and production, evaluation, and iteration. In a phrase, students engage in creative practice-led research, learning by doing.
- Multimodal projects furnish students with additional means through which to communicate with their professors, one another, and the world at large. Foremost, in supplementing written coursework, skills in visual design, visual and paralinguistic communication, technology and software are subject to development and evaluation. Students thus undergo a more holistic evaluation of knowledge and application in a context where academic writing is not privileged, which widens the scope and impact of instruction and course experience. What results is increased accessibility of theoretical and practical development.
- Students integrate course materials through their transmission: the media objects students produce involve the taking in of information, dissecting and reformulating pertinent elements, designing a format for transmission, and finally crafting a multimodal object that successfully demonstrates learning objectives and content.
- By increasing the scope of learning and evaluation, course activities become, in addition to course content exploration, an exploration of media and technology in the larger field. Content is linked to the acquisition of digital, 21st century skills.



- An unforeseen and fortuitous outcome of the Beyond the Text project is the development of novel online and distance course modalities. The project offers numerous resources for instructors in the event that they must or wish to incorporate digital media-based course activities.
- A major outcome of the project is the numerous resources available to UBC students and instructors, freely accessible by persons associated with other learning institutions or the general public. The project can resultantly generate dialogue between instructors of diverse institutions and contexts, acting as the basis for a community of practice. In brief, the project is capable of informing future collaborations and research between a variety of stakeholders.
- Faculty members expressed a much-desired component of multimodal project facilitation was how to assess, or grade, student successes. Working with the project faculty members, and in broader workshops for UBC faculty, we realized a more comprehensive guide on the different areas of assessment. We focused our research on compiling already existing examples, plus the use of visual art disciplinary strategies, and built guidelines and options of criteria, as well as language of reaching different levels within those criteria. We knew that focusing time and developing this guide would address the expressed intimidating barrier of incorporating multimodal projects in the classroom.

Appendices

You can find detailed lists of the resources and active links produced in Beyond the text: Promoting visual and digital literacy through multimodal projects in Appendix B (Tapestry and Canvas modules) and in Appendix C (the Beyond the Text website) outlined at the end of this report.

1.4. Team Members – Please fill in the following table and include students, undergraduate and/or graduate, who participated in your project.

Name	Title/Affiliation	Responsibilities/Roles
Christine D’Onofrio	Associate Professor of Teaching, Faculty of Arts, Department of Art History, Visual Art and Theory, Chair, Bachelor of Media Studies	Project lead, overall organization and project management. Also, created video tutorials and accompanying resources on different aspects to consider when producing multimodal communication. Produced materials and organization of the https://beyondtext.arts.ubc.ca/ website.
Heidi May	Curriculum Manager and Educational Programmer, Faculty of Arts, Office of the Dean	Lead curriculum and rubrics renewal components of the project as well as faculty liaison and reach-out.
Silvia Bartolic	Associate Professor of Teaching, Faculty of Arts, Department of Sociology, Undergraduate Chair	Inclusion into FMST 314 class over multiple years. Lead the project’s assessment and evaluation for both students and faculty



Richard Arias-Hernandez	Assistant Professor of Teaching, iSchool (Library, Archival and Information Studies)	Inclusion of multimodal project for engaged learning component of INFO 250 course
Undergraduate and Graduate Research Assistants:		
Cristina Soto	Phd Education (with the project for all 3 years)	Curriculum, Evaluation & Assessment
Madison Elliott	PhD Psychology	Evaluation survey
Dheera Waran	BA - Undergraduate in English	Compiled Tool Resource
Noor Al-Dissi	BMS - Undergraduate in Media Studies	Edited/extended tool resource
Alejandro Barbosa	MFA Graduate student in Visual Art	Image Development
Mandana Mansouri	MFA Graduate student in Visual Art	Resource Outline
Holly Clarke	BEd Undergraduate in Education	Video Development
Yasmeen Gruno	BMS Undergraduate in Media Studies	Video Development
Alger Liang	BFA Undergraduate in Visual Art	Transcript & Editing
Rachel Lige	BA Undergraduate Anthropology	Voice Actor
Lin Liu	BMA Undergraduate in Media Studies	Video Development
Brian Im	BFA Undergraduate in Visual Art	Video Development
Coleen Tolentino	BA Undergraduate in Psychology	Assessment
Dion Smith-Dokkie	MFA Graduate student in Visual Art	Assessment & Report
Hailey Craig	BA Undergraduate in Sociology	Evaluation

Advisory Board		
Stefania Burk	Associate Dean, Academic, Dean’s Office, Faculty of Arts; Senior Instructor, Asian Studies	Project Consultant, Curriculum
Christina Hendricks	Deputy Academic Director of CTLT; Professor of Teaching, Philosophy; Chair, Arts Curriculum Committee	Project Consultant, Curriculum
Fred Cutler	Director of Arts ISIT, Faculty of Arts, Associate Professor, Political Science	Project Consultant, Education & Technology -1 year
Steven Barnes	Instructor, Psychology, Faculty of Arts	Project Consultant, Tapestry
Kyle Nelson	Officer, Community Based Experiential Learning, CCEL	Project Consultant, Engaged Learning

CTLT/Arts ISIT/Tapestry		
Paulina Semeneć	Scholarship of Teaching and Learning Facilitator, CTLT	Evaluation Consultant



Angela Lam	Senior Manager, Arts Learning Technology Support, ISIT	Online Consultant, workshops, consultant
Leanna Chow	Educational Technologist, ISIT	Web-site graphic, visual & navigation design and builder
Aidin Niavarani	Software Development Manager, Department of Psychology, Tapestry	Tapestry module
Will Engle	Strategist, Open Education Initiatives, CTLT	Project Consultant

1.5. Courses Reached – Please fill in the following table with past, current, and future courses and sections (e.g. HIST 101, 002, 2017/2018, Sep) that have been/will be reached by your project, including courses not included in your original proposal (you may adapt this section to the context of your project as necessary).

Course	Section	Academic Year	Term (Summer/Fall/Winter)
FMST 314	922	2018	Summer Term 2
FMST 314	201	2018/2019	Winter Term 2
FMST 314	102	2019/2020	Winter Term 1
FMST 314	801	2020	Summer Term 1
FMST 314	105	2020/2021	Winter Term 1
FMST 314	201	2020/2021	Winter Term 2
FMST 314	801	2021	Summer Term 1
INFO 250	002	2019-2020	Winter Term 2
INFO 250	002	2020-2021	Winter Term 2

2. OUTPUTS AND/OR PRODUCTS

2.1. Please list project outputs and/or products (e.g. resources, infrastructure, new courses/programs).

Indicate the current location of such products and provide a URL if applicable.

Product(s)/Achievement(s):	Location:
Student Resources	
Tapestry video tutorials	https://ubc.tapestry-tool.com/multimodal/
Canvas video tutorials (embeddable module)	https://lor.instructure.com/resources/f116c588844c4c1889c9c9af7bb00821?shared
Publicly accessible copies of videos	https://beyondtext.arts.ubc.ca/student-resources/
Interactive list of “Nifty-tools” for students	https://beyondtext.arts.ubc.ca/nifty-tools/



Faculty Resources	
Web-site: Implementation, Curriculum & Rubric Development	https://beyondtext.arts.ubc.ca/
Canvas project prompts (embeddable module)	https://lor.instructure.com/resources/2c26d447bc994e228441bdab56a6d5d0?shared
Faculty Workshops	
<p>July 17, 2020 “Beyond the Text” - ARTS ISIT Workshop</p>	<p>The final workshop was a very practical online session responding to needs (and urgency) of remote learning teaching strategies, aligning with the launch of the web-site: www.beyondtext.arts.ubc.ca a resource which contains advice, ideas for projects, student-facing resources, nifty tools, and rubrics and assessment strategies for grading that consider project objectives and how knowledge is demonstrated in the work.</p> <p>Case studies by faculty who have assigned multimodal projects in their classes were narrated alongside visual examples. A Q & A at the end was provided for attendee inquiries.</p> <p>17 live attendees included faculty members from Asian Studies, Theatre and Film, English, School of Information, Journalism, Writing and Media, French Hispanic and Italian Studies, Creative Writing and Central, Eastern and Northern European Studies.</p> <p>The instructor-led workshop was recorded, and along with a copy of the slides. It is available for online viewing through CLAS: https://applications.arts.ubc.ca/guest/clas/index.php?anon=true&evid=okYV1STUCr%2FuAgnp9aQE4A%3D%3D&co=true</p>
<p>March 13, 2019 ARTS ISIT Workshop</p>	<p>This workshop focused on ways multimodal projects can align and inform particular class and project outcomes. We began by uncovering strategies of how to adapt course content to help facilitate students to better produce multimodal projects and then familiarized participants with specific methods and examples.</p> <p>Our prior session pointed out challenges in grading multimodal projects. As a result, we included a mid-session workshop on determining and writing rubrics responding to project outcomes.</p>



	By the end of the session we demonstrated how to purposefully target and connect content with multimodal ways of learning and communicating specific to disciplinary outcomes.
December 7, 2017 ARTS ISIT Workshop	The first workshop described ways multimodal projects align with and inform particular class and project outcomes. We demonstrated how to purposefully target and connect content with multimodal ways of learning and communicating that are specific to disciplinary outcomes. Attendance of twelve faculty, graduate students and staff from various disciplines such as Classical, Near Eastern, and Religious Studies; School of Community and Regional Planning; French, Hispanic and Italian Studies; Marketing and Behaviour Science (Sauder); Language and Literacy Education; Food Nutrition and Health; and SLAIS.

2.2. **Item(s) Not Met** – Please list intended project outputs and/or products that were not attained and the reason(s) for this.

N/A

3. PROJECT IMPACT

3.1 **Project Impact Areas** – Please select all the areas where your project made an impact.

- Student learning and knowledge
- Student engagement and attitudes
- Instructional team-teaching practice and satisfaction
- Student wellbeing, social inclusion
- Awareness and capacity around strategic areas (indigenous, equity and diversity)
- Unit operations and processes
- Other: [Innovative formats for remote learning]

3.2 What were you hoping to change or where were you hoping to see an impact with this project? – Please describe the intended benefits of the project for students, TAs, instructors and/or community members.

Intended impacts and benefits can be broken down into impacts on student learning and experience; instructional facilitation and capacity-building; as well as the serendipitous development of innovative remote learning formats in the final year. Please view more information under topical headings starting on the next page.



Student Learning, Knowledge, Engagement and Attitudes

When students encounter new kinds of assignments it increases motivation in course work. This came to fruition through the; connection of academic and public audiences, building visual and digital literacy, building skills to bring into the profession, transformative process based learning, and reflective negotiations in our role of knowledge dissemination. Thompson identifies multimodal learning as a key route to activating and fostering multi-disciplinary literacies—be they digital, scientific or literary (2008) and that our students encounter and intake media environments almost constantly. Targeting Gillen’s (2014) ecology of digital literacies, the Beyond the Text project expanded traditional literacy into student driven contemporary contexts. By conceptualizing and developing their own multimedia objects, students gain practical skills in effective digital communication, visual literacy, decision making and long-term thinking (Hoffman, 2010) creativity and technical skill relevant to future undertakings and jobs (Mattern, 2012). Students are invested as they see the impact their academic work can have in a public facing capacity to lay (or non-expert) audiences. It is important to note the strong linkage this fosters between academic theory and daily practice which increases student motivation upon the material.

Instructional Benefits

The project team wished to build open accessible resources for instructors who were interested in bringing multimodal coursework into their syllabi. As outlined in above, the team produced a number of materials for instructors that include advice on implementation, project ideas and prompts, guidelines on rubrics, student tools and video tutorials, as well as recommendations to pursue evaluation. The resources have been built to broadly connect to various project types, and faculty members are encouraged to find details to use in their own courses in connection to their specific outcomes.

Innovative Formats for Remote Learning

The COVID-19 Pandemic dramatically altered the modes, media, and materials used in post-secondary education. The University of British Columbia, like so many others, transitioned to online instruction in order to insure student and instructor safety, assure continuity of university operations, and facilitate access to education despite the restriction of movement between international and intranational borders.

Virtual instruction behoves the development of new delivery methods and pedagogical activities that would allow for a continuity in the quality of educational experience, accounting for the stark difference in instructional contexts and student interactions. Beyond the Text offers a suite of assignments and curricula-development strategies that immediately address shifts in education delivery and experience that have taken place during the pandemic.

Harkening back to Thompson, who identified the saturation of educational environments—and life in general—by multimedia objects, the pandemic highlighted the need for reflexivity and criticality about the platforms and interfaces through which university operations are conducted (2008). Multimodal course activities offer a unique opportunity to reflect on contemporary mediated communication, further incorporating a lucid and context-reflexive learning environment.



3.3 Were these changes/impacts achieved? How do you know they occurred? – What evaluation strategies were used? How was data collected and analyzed? You are encouraged to include copies of data collection tools (e.g. surveys and interview protocols) as well as graphical representations of data and/or scenarios or quotes to represent and illustrate key themes.

For this project, we produced faculty resources (project implementation, rubric examples, teaching tools, curriculum) via workshops, a web-site and one-on-one meetings and assessment. Faculty showed appreciation of the website and resources; we received a lot of positive comments. For students we created foundational instructional videos for faculty to incorporate into their class preparation for the project, and an interactive “nifty-tools” list to identify resources. We beta-tested the resources and multimodal project development in a large lecture classroom (FMST 314) that communicated classroom research and topics to a wider public audience. We also implemented multimodal projects and resources in an engaged learning course (INFO 250) to build on reflective capacities of experiences as well as identify soft-skills and process-based learning while working with a community partner in groups. INFO 250 was a course held in the iSchool. Students were asked to create a video reflection based on their experiential learning experience. Students in this class had more background experience in creating with technology (e.g. creating videos). The majority of the evaluation is based on FMST 314 as the multimodal assignment was assessed in 5 iterations of the course between 2019 and 2021. INFO 250 was assessed once using two open ended questions on a survey.

FMST 314 Multimodal Project Assessment Results

Methods

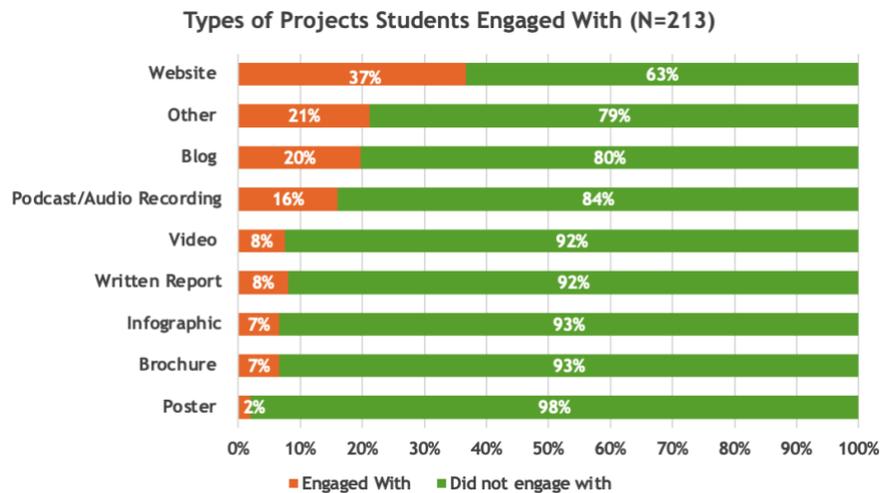
In order to evaluate the project, two of the project team members conducted a multimodal project in their class as part of course assessment. FMST 314: Relationship Development is an Arts course hosted in the department of Sociology. Students were asked to develop a healthy relationships guide aimed at a specific target audience in the community. The expectation here is that students in this course would have some knowledge of the use of technology, but would have minimal prior experience creating a multimodal project.

For the FMST 314 class, students were surveyed during the last week of class in the term after final projects were submitted. Students also submitted project reflections on the type of multimodal project format chosen and their rationale for choosing multimodal elements, which were collected at both the start and at the end of their projects. The survey questions can be found in Appendix D and the reflection questions in Appendix E. Survey responses were individually completed; reflections were completed by project groups. Hence the number of responses are lower for the reflection data.



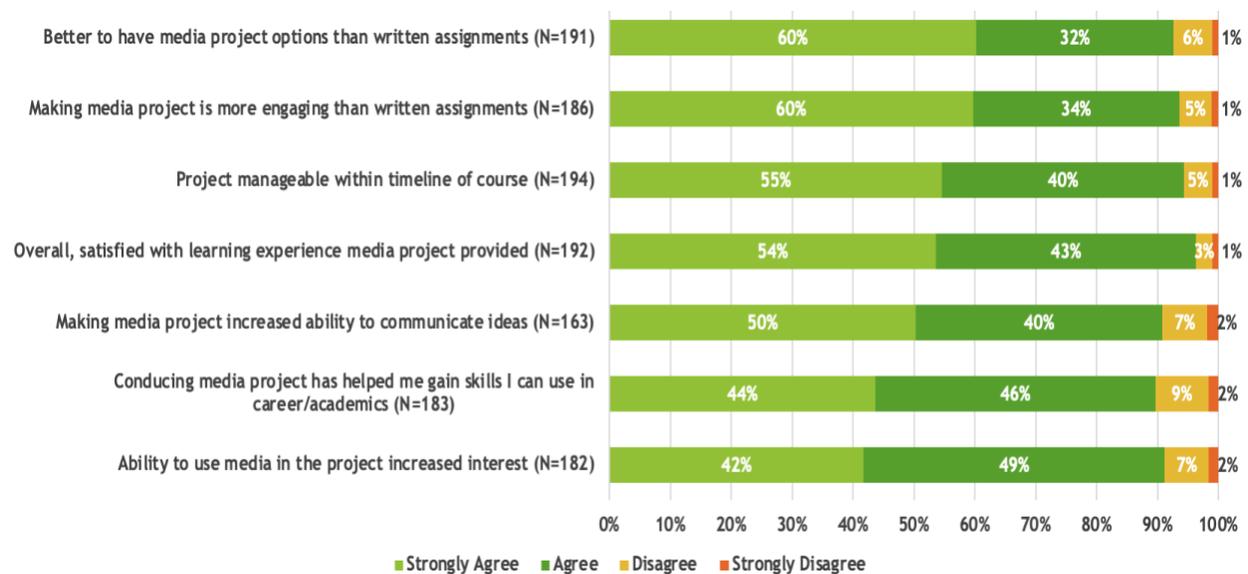
Project Types

The most common multimodal method chosen by the FMST 314 students was to create their healthy relationships guide using a website. The second most preferred format was to develop a blog followed by a podcast. ‘Other’ frequent codes included a magazine, Instagram and comic. Students who used the video resources were more satisfied with their final projects compared to those who did not ($t = -2.056$, $df (121)$, $p = .042$).



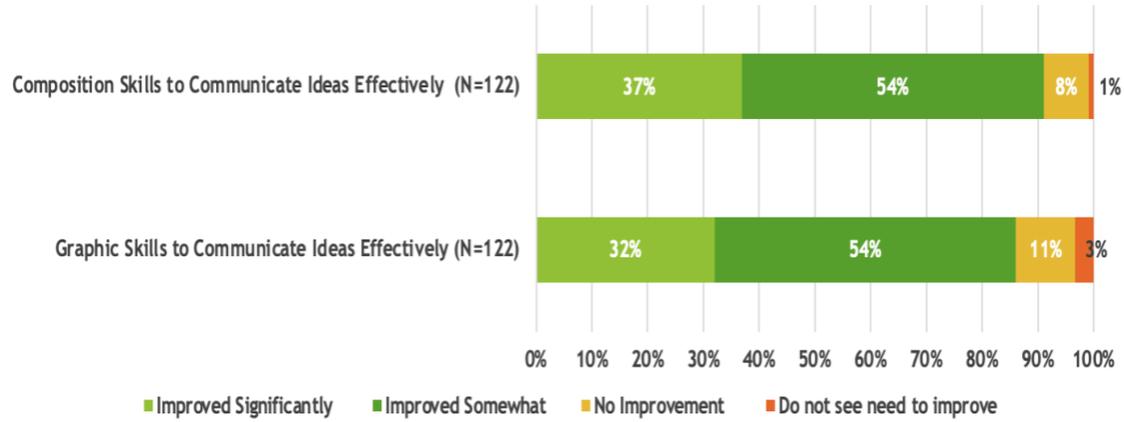
Student Perceptions of the Multimodal Project

As seen in the graph below, the majority of the students who completed the survey felt positively about the use of multimodal projects in their class. Over 90% preferred a multimodal project over a written assignment, believed it increased their ability to communicate ideas, helped them gain skills useful to their future goals and increased their interest in the course.





Over 86% of the student reported developing composition and graphic skills through working on the project, which helped them communicate ideas effectively.

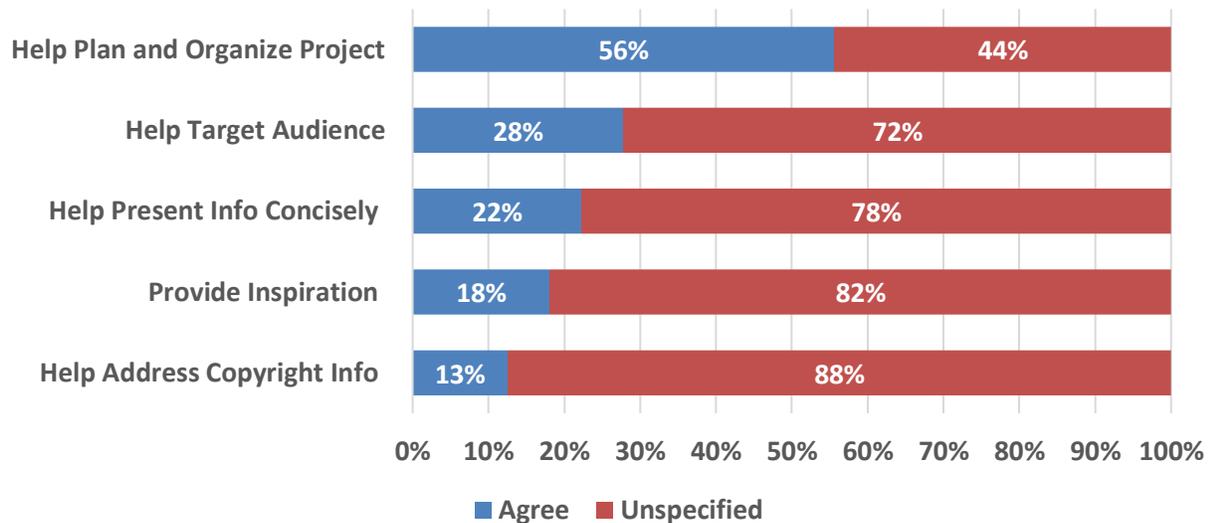




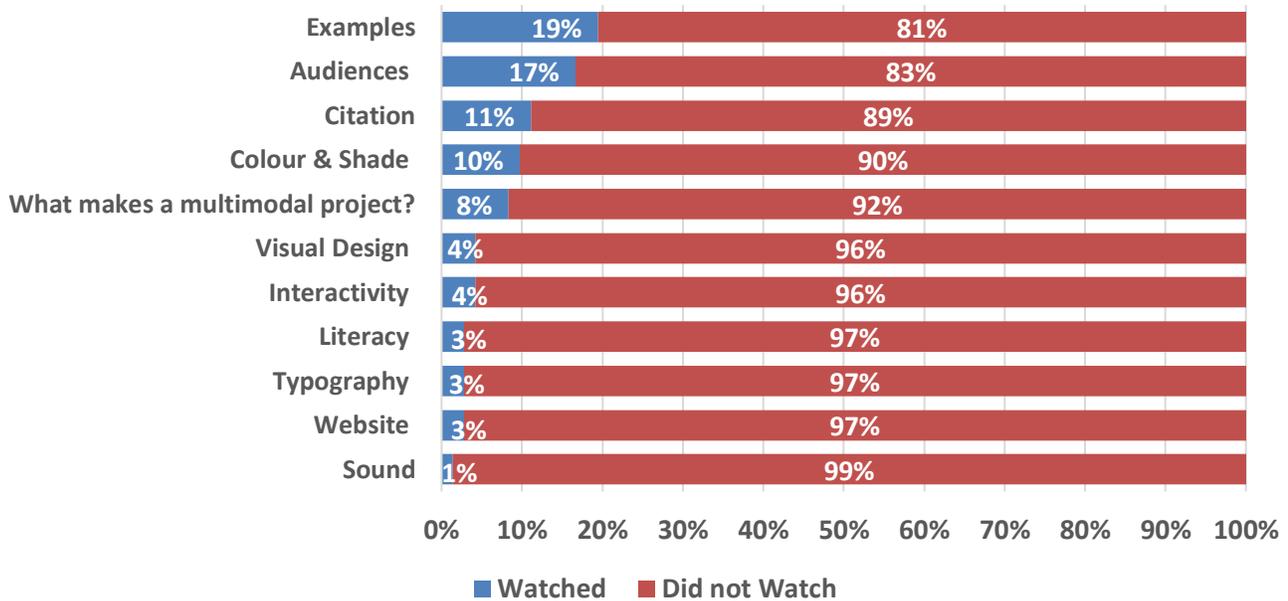
Use of developed resources

In responding to the reflection questions, 74% of the student groups reported watching one or more of the video resources in preparation for their project while 86% indicated the resources were helpful (n = 72). (Students worked in groups of 3 or 4). As seen in the figure below, the most common resources viewed included examples of multimodal projects, the video on audience and the video on citation.

Ways Video Resources Help (N=72)



Types of Video Resources Watched (N=72)

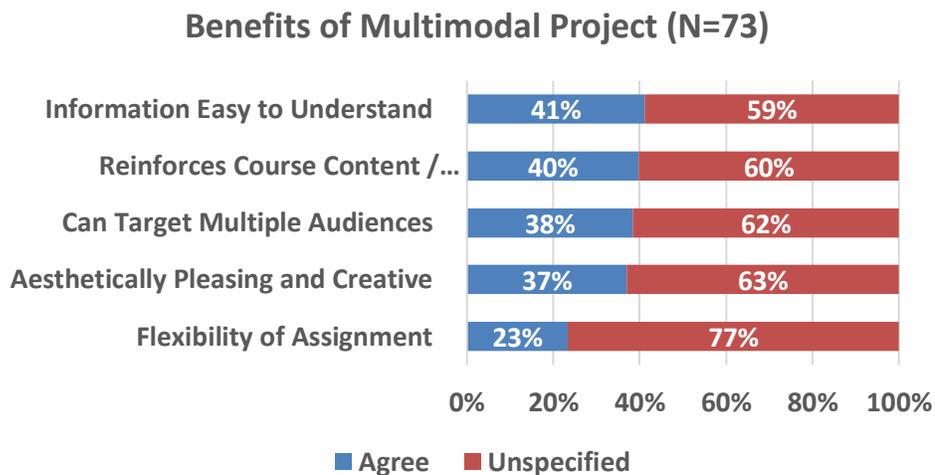




Students indicated the video resources helped them plan and organize their project, helped them identify their target audience, present information concisely, provided inspiration and helped them address copyright issues. After watching the videos, however, 7% of the student groups felt they now needed to be more creative while 3% had a difficult time choosing a multimodal format.

Benefits and Challenges of a Multimodal Project

Some of the benefits of the multimodal project expressed by student groups include that it made the information easy to understand, it was an effective tool to reinforce course concepts, the multimodal project can target multiple audiences and it was aesthetically pleasing and creative.



Students also found the projects to be more creative, engaging and fun, flexible, and more accessible to the audience they were trying to reach.

"By applying classroom material in a manner which we found personally relevant and interesting, we were able to further explore the practical implications of material taught in class which ultimately made the material that much more interesting and easier to grasp."

"The project helped me to understand the concepts better since I was the one presenting and teaching them to the audience."

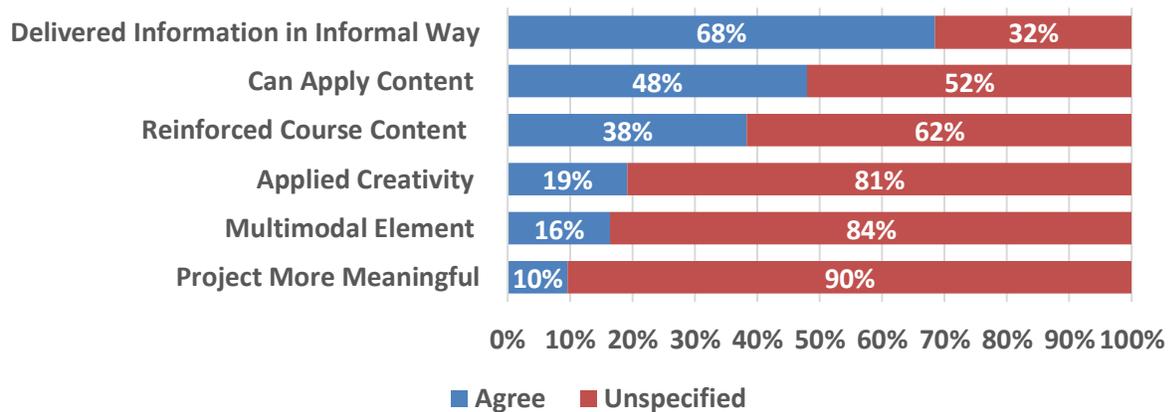


Effects on Learning

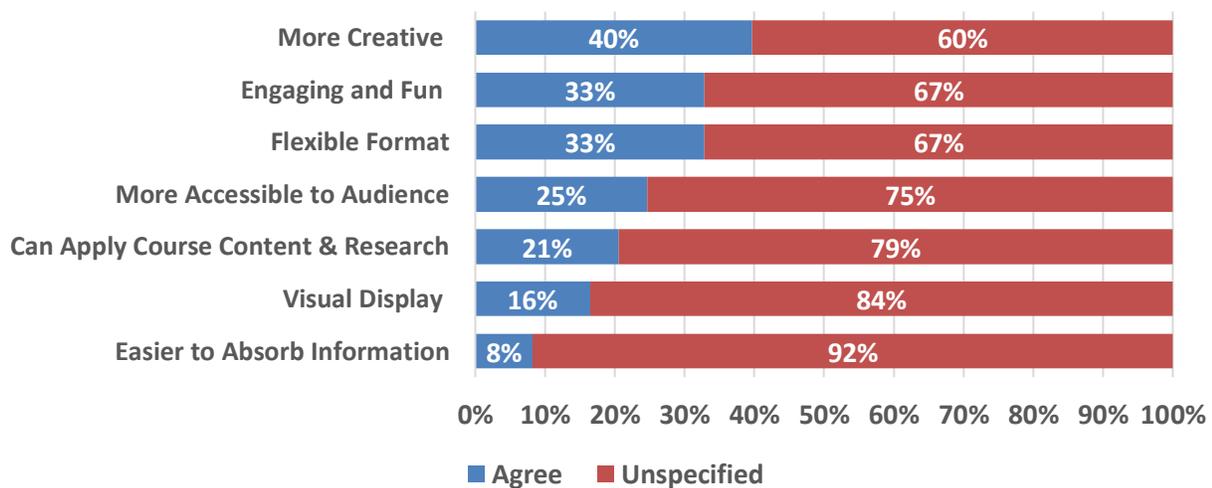
Sixty-eight percent of the student groups reported that the project helped them learn how to deliver empirical information to a lay audience in an informal manner. Thirty-eight percent indicated the project helped reinforce course content while 48% were able to apply course content into their projects.

Ninety-three percent of the student groups indicated they learned new skills while 16% said skills they had were reinforced. The most frequent skills developed included using software, teamwork, communicating information concisely and communicating visually and orally.

Ways Learning Changed by Creating a Multimedia Project Versus a Report (N=73)



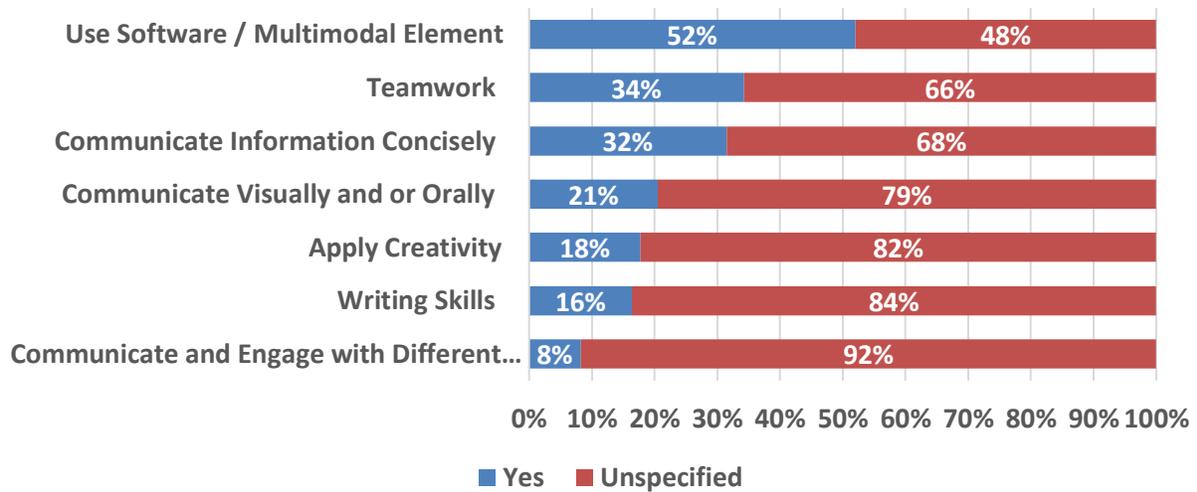
Differences Between Multimodal Project and Essay (N=73)





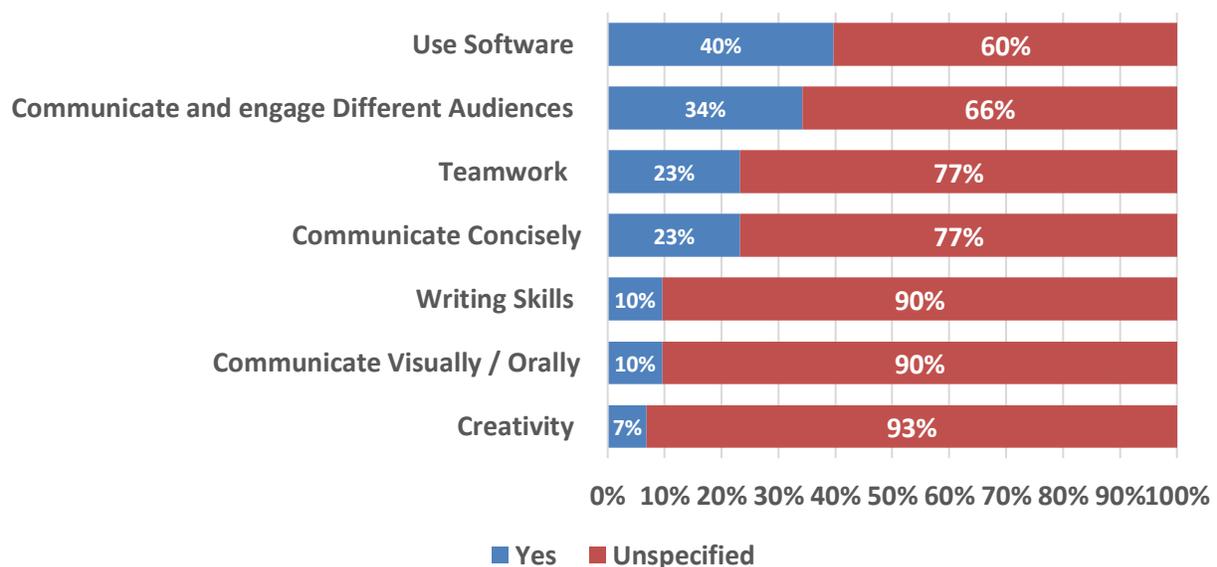
Seventy-eight percent of the project groups indicated they would use the skills developed in the future while 6 % were unsure.

Skills Learned from Making a Multimodal Project (N=73)



Skills believed to be useful in the future include using software, engaging and communicating with different audiences and teamwork. Most importantly, 92% of the student groups said they would do another multimodal project if given the opportunity.

Student Perceptions of Useful Skills in Future (N=73)





"I feel like learning how to design and navigate the tools to building a website is extremely valuable for future endeavors since online technology is growing more and more every day."

"I felt that it was very useful to gather scientific research and frame it in a way that is not the formal writing we are so used to in our University courses."

"I find it valuable because it allows us to be creative in the ways we convey information. After university, we're more likely to be using these multimodal platforms than writing a paper so it's nice practice."

INFO 250 Engaged Learning Assessment Results

For the INFO 250 course, students were asked two open ended questions on a survey:

1. What kind of impact do you think the video-making process had on your ability to articulate or communicate what you learned in your CBEL project?
2. How do you think your learning would have changed if you only had to write a report on your CBEL project instead including the CEL video?

Twenty students responded to this survey.

Multimodal assignments, when tied to course or program outcomes and thoughtfully graded, can be a productive way to enable the development of digital literacy skills so vital to future career endeavors. Students overwhelmingly found the multimodal assignment to be a positive and skill building tool compared to traditional academic essays. The multimodal assignment used helped solidify understanding and application of course content.

Use in engaged learning reflection & connection with community (INFO 250)

Twenty-one students provided qualitative responses to the latter two questions.

When students were asked, "What kind of impact do you think the video-making process had on your ability to articulate or communicate what you learned in your CBEL project?" responses varied.

For some students, the video-making process provided an opportunity to reflect on the assignment and course content taught throughout the semester. As one student stated, "It helped me sum up all that I learned this semester working with my CEL partner." For others, the video provided an alternate and effective way to communicate their ideas, as one student reported, "It was helpful to be able to communicate our work through



visuals and narration..." Other students, however, reported feeling uncomfortable recording their portion of the video, while others felt the assignment was too similar to a previous blog post assignment.

Students were asked a subsequent question on the survey. The question is as follows, "How do you think your learning would have changed if you only had to write a report on your CBEL."

Student responses to this question ranged from it would have made no difference, to unsure, to it would have made a difference. Some students reported that they preferred the video portion of the assignment. They felt the video portion allowed them to apply their creativity, engage with an audience and it reinforced course content. As one student reported, "Making a CEL video allowed me to be more engaged when self-evaluating and reflecting on the project..."

Other students indicated that they actually prefer report writing. Students stated reports are easier to complete as a team, and they are faster to produce. For example, one student stated, "I think it would have been more difficult to express emotion but would be easier to work as a team as video editing has not reached a point of multi-device access."

The Beyond the text team first conducted a faculty needs assessment of several Faculty of Arts and Social Sciences members. Targeting faculty who were interested in and likely to implement multimodal coursework. This allowed the project team to develop curricula and resources responsive to practical as well as discipline-specific needs. Assessment work scaffolded into 3 workshops with faculty in which the design, implementation and assessment of multimodal projects were assembled collaboratively.

3.4 Dissemination – Please provide a list of past and upcoming scholarly activities (e.g. publications, presentations, invited talks, etc.) in which you or anyone from your team have shared information regarding this project.

- Bartolic, S. K., D’Onofrio, C. & May, H. (2021, June 7). *Multimodal Assessments*. Roundtable discussion at the Teaching Family Science conference.
- Bartolic, S., D’Onofrio, C. & May, H. (May 2021) *Beyond the text: Promoting digital and visual literacy through multimodal projects*. TLEF Virtual Showcase e-Poster Session @ Celebrate Learning Week, UBC Vancouver
- Bartolic, S. K., Craig, H.*, D’Onofrio, C., May, H. & Tolentino, C*. (2021, May). *Promoting digital and visual literacy through multimodal projects*. Session at The Lilly conference.
- Chang, L.** , Bartolic, S. K. & Craig, H. (2020, Nov 30 – Dec 4). *Addressing the Gaps of Remote Instruction with Multiliteracies Pedagogy*. Session at the Lilly Online conference.

4. TEACHING PRACTICES

Please indicate if your teaching practices or those of others have changed as a result of your project. If so, in what ways? Do you see these changes as sustainable over time? Why or why not?

Much of the elements of the Beyond the Text project belong to the Visual Art disciplinary lens and signature pedagogies and practices. This project allowed me the opportunity to re-asses strategies used in practice-led



research base of studio visual art, and how it can contribute to research dissemination in other fields and disciplines. I was reflective in the point and purpose of different audiences and purposes, and how students can strategize communication. As a result, I have gained a more deliberate strategy when teaching non-majors in my classes, and can better communicate ways students can implement lessons, skills, and teaching for various purposes. I have also become more cognizant of my own inherent understandings, and now articulate them more obviously for students in a visual art class. Finally, I have begun to incorporate written statements (as we advised to faculty implementing these projects in their classes) in my own classes, as a way to gain further information on particular decisions and logic students make when developing their projects. (Christine D’Onofrio)

Below are select quotes from the two closing interviews from faculty in other disciplines who used the resources and strategies of the projects in their large classes and engaged learning pedagogies.

“In my FMST 314 course (Relationship Development) I changed my approach to assessment from a standard research essay (done in groups) to having students create a Healthy Relationships Guide using a multimodal format. The first round was a bit bumpy as I hadn’t completely thought through the logistics of a new rubric to reflect the new modality of the project. The student resource videos were not yet developed at that time and these assisted students a lot in the following iterations of the course. I also added a reflection assignment (beginning stages of the project and at the end of the project) which helped students focus on their intended audience and carefully consider the multimodal format and tools they would use to convey empirical evidence to a specific lay audience. I don’t think I will ever go back to assigning a standard research paper for this class. The multimodal assignments are much more fun to grade and more useful to the students in terms of building transferable skills for the workforce.” (Silvia Bartolic)

In the closing interview, Richard Arias-Hernandez responded “my teaching practices in INFO 250 changed as a result of this TLEF project. It changed my approach to the evaluation of Community Engaged Projects in my class from a teacher-centred dry final report to a more student-centred and reflective video that builds-up on student’s language, skills, and ways of creating and telling the story of their learning. This change is sustainable since now the video of CEL process and reflection of learning is a required course assignment.”

5. PROJECT SUSTAINMENT

Please describe the sustainment strategy for the project components. How will this be sustained and potentially expanded (e.g. over the next five years). What challenges do you foresee for achieving the expected long-term impacts listed above?

Findings and resources produced by the Beyond the Text project are self-sustaining and will remain both current and ready to use by University of British Columbia (UBC) faculty and instructors, students, and others outside of the UBC community, for years to come. Working in conjunction, Arts Instructional Support and Information Technology (Arts ISIT) and the Beyond the Text project team developed a suite of online, free-to-access resources and tools. As a result of this collaboration, products and resources emerging from the project are housed in the Arts ISIT web infrastructure. Furthermore, Arts ISIT has offered to host the Beyond the Text website [[link](#)]. The project team has taken care to ensure that all supplementary material, links and examples will have a stable online presence, thus remaining permanently available for website users. As much content as possible has been integrated into the body of the website so that dependency on external resource maintenance is decidedly



reduced; in this way the website will be self-contained and thus able to undergo maintenance by Arts ISIT and Beyond the Text project members.

Student users of the Beyond the Text project find a wealth of resources on hand as they take on their own multimodal projects. Fulsome guides on project conceptualization, execution and assessment support users in the successful management of well-executed multimodal work. Principal Investigator (PI) Christine D’Onofrio and Arts ISIT maintain an ongoing, active interaction and will undertake continual development of the “Nifty Tools” student resource together. At present the tool is completely functional and empowers users to make informed decisions about pertinent software and platforms based on project needs and desired outcomes; users define project parameters (ex. “Image”, “Interactive”, “UX UI Design Prototypes”) and relevant platforms are presented. Continued collaboration guarantees that student users can access up-to-date information on myriad current and future software and platforms.

Instructional materials created for the [Beyond the Text](#) website was designed and curated to maximize their relevance to contemporary and future media ecosystems. Guided introductions to industry-standard software and platforms enable students to compare and contrast, scaffold technical learning from one software into another, this all being meanwhile contextualized by best practices in communication and design. Instructors are given tools to integrate technical and design instruction into diverse curricula, with curriculum design information, assignment ideas, and rubric guides. With these resources available not only on the Beyond the Text website but also on Tapestry and Canvas, instructors have multiple ways to access and integrate project products into their courses. In this way, the project acts as an archive and capacity-building tool about multimedia communications for UBC and other institutions.

PI Christine D’Onofrio has agreed to ensure that the student resources and tutorial videos on Canvas and Tapestry operate into the future as they currently do.

Potential challenge to long term impact	Action to address challenge
Changes in platforms and software	Resources will be updated to suit current LMS platforms.
Website hosting and maintenance	Art ISIT has assumed responsibility
Relevance to future media ecosystems	Resources will be updated intermittently by PI Christine D’Onofrio and Art IS/IT.



APPENDIX B: CANVAS MODULES AND TAPESTRY STUDENT VIDEO RESOURCES

Beyond the Text: Developed Tapestry & Canvas Commons

Beyond the Text: Multimodal Projects Available on [Canvas Commons: [LINK](#)]

- Posters/Presentations
 - *Research Showcase* – 3 assignment ideas with rubric template
 - *Mapping/Timeline* – 3 assignment ideas with rubric template
- Multimodal Essays
 - *Photo Essay* – 2 assignment ideas with rubric template
 - *Explainer Video* – 2 assignment ideas with rubric template
 - *Video Essay* – 3 assignment ideas with rubric template
 - *Podcast* – 2 assignment ideas with rubric template
 - *Experiential Learning Process Video* – assignment idea with rubric template
- Interactive Works
 - *Online Portfolio* – 2 assignment ideas with rubric template
 - *Wikipedia Project* – assignment idea with rubric template

Beyond the Text: Demonstration Videos for Students Available on [Canvas Commons: [LINK](#)] and [Tapestry: [LINK](#)]

- Introduction [Tapestry: [LINK](#)]
- Why Multimodality? [Tapestry: [LINK](#)]
- Literacy [Tapestry: [LINK](#)]
- Audience [Tapestry: [LINK](#)]
- Citations [Tapestry: [LINK](#)]
- Visual Design of an Image [Tapestry: [LINK](#)]
- Pointing the Camera [Tapestry: [LINK](#)]
- Lighting your Shot [Tapestry: [LINK](#)]
- Chronology [Tapestry: [LINK](#)]
- Sound [Tapestry: [LINK](#)]
- Composition [Tapestry: [LINK](#)]
- Colour and Shade [Tapestry: [LINK](#)]
- Typography [Tapestry: [LINK](#)]
- Interactivity [Tapestry: [LINK](#)]
- Web-Sites [Tapestry: [LINK](#)]
- Using WordPress [Tapestry: [LINK](#)]

Note: Canvas Commons and Tapestry links only available to those who are registered.



APPENDIX C: BEYOND THE TEXT WEBSITE

Digital and Visual Literacy: Through Multimodal Projects HOME [\[LINK\]](#)

o **Implementation** [\[LINK\]](#)

- o CBEL Process Archive Handout [\[LINK\]](#)
- o Audience and Video Workshop [\[LINK\]](#)
- o How to Find a Story [\[LINK\]](#)
- o Marking Sheet [\[LINK\]](#)
- o Final Video Report [\[LINK\]](#)
- o Example project [\[LINK\]](#)

o **Formats** [\[LINK\]](#) (redirects to Poster page)

- o Posters and Presentations [\[LINK\]](#)
 - Project Ideas: Mapping/Timeline
 - Timeline Infographic image [\[LINK\]](#)
 - Comparing 2 timelines infographic [\[LINK\]](#)
 - Knightlab timeline examples [\[LINK\]](#)
 - Knightlab storyline examples [\[LINK\]](#)
 - How to create a timeline infographic [\[LINK\]](#)
 - 6 steps to create an infographic timeline [\[LINK\]](#)
 - Project Ideas: Research Showcase
 - Change in Common: Climate Change and the Future of the Yard [\[LINK\]](#)
 - Getting Inside the Mind of a Buyer Poster [\[LINK\]](#)
 - Obama vs. Romney Prezi presentation [\[LINK\]](#)
 - Using Infographics to communicate your research [\[LINK\]](#)
 - Lecture on making “Killer Infographics” [\[LINK\]](#)
 - Damyanov & Tsankov (2018) The Role of Infographics for the Development of Skills for Cognitive Modeling in Education [\[LINK\]](#)
 - Tips and tricks to ace your presentation [\[LINK\]](#)

o Multimodal Essays [\[LINK\]](#)

- Project Ideas: Photo Essay
 - Stephan Rousseau: Riding the Tube Photo Essay [\[LINK\]](#)
 - Steven Shearer: Photo Collage “Slumber” [\[LINK\]](#)
 - Ed Ruscha: Twentysix Gasoline Stations [\[LINK\]](#)
 - Photo narratives: Defining picture stories, essays and packages [\[LINK\]](#)
- Project Ideas: Video Essay
 - Viewing Between the Lines: Hong Sang-soo’s The Day He Arrives film analysis [\[LINK\]](#)
 - "The Making of Migrant Mother" on Dorothea Lange [\[LINK\]](#)
 - "How Black Lives Matter in The Wire" by Jason Mittel [\[LINK\]](#)
 - Edgar Wright “How to do Visual Comedy” [\[LINK\]](#)
 - Chris Marker "La Jetee" Ken Burns Effect [\[LINK\]](#)
 - Looking at paintings video from the Khan Academy [\[LINK\]](#)
 - Julien & Simon Dara "The Ordinary" [\[LINK\]](#)
 - Miguel Maldonado, Reel [\[LINK\]](#)
 - What is a video essay? [\[LINK\]](#)



- The Video Essay as Art: 11 Ways to Make a Video Essay [\[LINK\]](#)
- Experimental filmmaking for dummies P1 [\[LINK\]](#)
- MOMA: Experimentation in film [\[LINK\]](#)
- Avant-garde film theory [\[LINK\]](#)
- “Teaching While Learning: What I Learned When I Asked My Students to Make Video Essays” [\[LINK\]](#)
- “The Video Essay: The Future of Academic Film and Television Criticism?” [\[LINK\]](#)
- Project Ideas: Explainer Video
 - Could underwater farms help fight climate change? Ayana Elizabeth Johnson and Megan Davis [\[LINK\]](#)
 - TedEd: How does the stock market work? [\[LINK\]](#)
 - Why is the Solar System Flat? [\[LINK\]](#)
 - Art historical analysis of Goya’s Third of May [\[LINK\]](#)
 - Wonder Book trailer [\[LINK\]](#)
 - Marcel the Shell with Shoes On trailer [\[LINK\]](#)
 - Vyond: What is an explainer Video with examples [\[LINK\]](#)
 - 5 Best explainer videos & how to make your own [\[LINK\]](#)
 - Lakehead University Explaining Explainer Videos [\[LINK\]](#)
- Project Ideas: Podcast
 - FutureThinkers: Podcast about evolving technologies, society and consciousness [\[LINK\]](#)
 - The Conversation: In Depth out Loud [\[LINK\]](#)
 - Science History: Distillations [\[LINK\]](#)
 - Allusionist: A Podcast about Language by Helen Zaltzman [\[LINK\]](#)
 - The Skeptics Guide to the Universe [\[LINK\]](#)
 - BBC Podcasts [\[LINK\]](#)
 - Carnegie Mellon: Podcasting Handout [\[LINK\]](#)
 - A beginner's guide to academic podcasting [\[LINK\]](#)
 - 7 things you should know about podcasting handout [\[LINK\]](#)
 - Vanderbilt University Podcasting Resources [\[LINK\]](#)
- Project Ideas: Experiential Learning Process Video
 - Scaffolded Curriculum [\[LINK\]](#)
 - Example from Dr. Richard Arias Hernandez, Winter 2019 INFO 250 class [\[LINK\]](#)
 - Another example from Dr. Richard Arias Hernandez, Winter 2019 INFO 250 class [\[LINK\]](#)
 - Centre for Community Engaged Learning, Faculty Curriculum Resources [\[LINK\]](#)
- o Interactive Works [\[LINK\]](#)
 - Project Ideas: Online Portfolio
 - UBC student online portfolio examples [\[LINK\]](#)
 - University of Waterloo student portfolio examples [\[LINK\]](#)
 - UBC ePortfolios for your course(s) [\[LINK\]](#)
 - University of Waterloo: ePortfolios [\[LINK\]](#)



- Project Ideas: Wikipedia
 - Wikipedia entry: Karilynn Ming Ho [\[LINK\]](#)
 - Wikipedia 2019 Art + Feminism Wikipedia Editathon at UBC [\[LINK\]](#)
 - CTLT, UBC Wiki Session [\[LINK\]](#)
 - Wiki Education Dashboard [\[LINK\]](#)
 - Integrating Wikipedia into Your Courses: Tips and Tricks [\[LINK\]](#)
 - Wikipedia Manual of Style [\[LINK\]](#)
 - Your first article on Wikipedia [\[LINK\]](#)
 - Art +Feminism Site [\[LINK\]](#)
 - 500 Women Scientists [\[LINK\]](#)
- o Grading [\[LINK\]](#)
 - o Guidelines [\[LINK\]](#)
 - o Rubric Language [\[LINK\]](#)
 - o Sample Rubrics [\[LINK\]](#)
 - Digital Media Project: Sample Assessment Rubric [\[LINK\]](#)
 - Podcast Rubric [\[LINK\]](#)
 - Infographic Rubric [\[LINK\]](#)
 - Rubric for Classroom Webpages [\[LINK\]](#)
- o Research [\[LINK\]](#)
 - o Bowen, T., & Whithaus, C. (2012). Multimodal Literacies and Emerging Genres. University of Pittsburgh Press. [\[LINK\]](#)
 - o Evan Ortlieb, Earl H. Cheek, & Peggy Semingson (Eds.). (2018). Best Practices in Teaching Digital Literacies (Vol. 9). Emerald Publishing Limited. [\[LINK\]](#)
 - o Gillen, J. (2014). Digital Literacies. Routledge. [\[LINK\]](#)
 - o Hoffman, J. (2010). What we can learn from the first digital generation: implications for developing twenty-first century learning and thinking skills in the primary grades. Education 3-13, 38(1), 47–54. [\[LINK\]](#)
 - o Mattern, S. C. (2012, December 19). Evaluating Multimodal Work, Revisited. [\[LINK\]](#)
 - o Presner, T. (2011, September). How to Evaluate Digital Scholarship Journal of Digital Humanities. [\[LINK\]](#)
 - o Thompson, M. (2008). Multimodal Teaching and Learning: Creating Spaces for Content Teachers. Journal of Adolescent & Adult Literacy, 52(2), 144–153. [\[LINK\]](#)
 - o Warschauer, M. (2009). Digital Literacy Studies: Progress and Prospects. In M. Baynham & M. Prinsloo (Eds.), The Future of Literacy Studies (pp. 123–140). London: Palgrave Macmillan UK. [\[LINK\]](#)
 - o Designing and Implementing Multimodal Curricula and Programs, J. C. Lee, Santosh Khadka. [\[LINK\]](#)
 - o Maker Methodology (K-12) MIT [\[LINK\]](#)
 - o Maker Space for Education - Design Thinking [\[LINK\]](#)
- o Evaluation [\[LINK\]](#)
- o Student Resources [\[LINK\]](#)
 - Visual Project Fundamentals Tutorial Videos & Explanations [\[LINK\]](#)

Note: All videos are posted on this page (as well as the Canvas Commons)
Click the + to view, transcripts are next to all videos for accessibility
 - [Approach](#)



- Purpose (7 minutes)
 - Why make a multimodal project? (7 minutes)
 - Audiences (6 minutes)
 - Citation (6 minutes)
 - Literacy (6 minutes)
- Aesthetic
 - Pointing the Camera (6 minutes)
 - Lighting (6 minutes)
 - Visual Design (12 minutes)
 - Composition (17 minutes)
 - Typography (6 minutes)
 - Colour & Shade (9 minutes)
- Other Considerations
 - Chronology (8 minutes)
 - Sound (8 minutes)
 - Interactivity (5 minutes)
 - Web-Sites (8 minutes)
- **Nifty Tools** [\[LINK\]](#)
 - Venngage [\[LINK\]](#)
 - How to Make an Infographic in 5 Steps [\[LINK\]](#)
 - Infogram [\[LINK\]](#)
 - Video tutorial: Get started with Infogram [\[LINK\]](#)
 - Infogram Review [\[LINK\]](#)
 - Animaker [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
 - Animaker removes the barriers to creating pro-level animated videos [\[LINK\]](#)
 - Figma [\[LINK\]](#)
 - Getting Started with Figma [\[LINK\]](#)
 - Figma Reviews & Product Details [\[LINK\]](#)
 - Powtoon [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
 - Powtoon Reviews & Product Details [\[LINK\]](#)
 - Vyond [\[LINK\]](#)
 - Resources [\[LINK\]](#)
 - Vyond Reviews & Product Details [\[LINK\]](#)
 - Tableau Public [\[LINK\]](#)
 - Resources / How-to Videos [\[LINK\]](#)
 - Tableau Public Reviews [\[LINK\]](#)
 - OpenRefine [\[LINK\]](#)
 - OpenRefine [\[LINK\]](#)
 - OpenRefine Software [\[LINK\]](#)
 - Inkscape [\[LINK\]](#)
 - Learning Inkscape [\[LINK\]](#)
 - 2019 Inkscape Reviews & Pricing [\[LINK\]](#)
 - GIMP [\[LINK\]](#)



- Tutorials [\[LINK\]](#)
- GIMP Review [\[LINK\]](#)
- o Tinkercad [\[LINK\]](#)
 - From mind to design in minutes [\[LINK\]](#)
 - Tinkercad Review – UPDATED 2018 – Best Tinkercad Alternatives [\[LINK\]](#)
- o Crello [\[LINK\]](#)
 - Crello Reviews [\[LINK\]](#)
- o Vectr [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
 - Vectr Review [\[LINK\]](#)
- o GitHub [\[LINK\]](#)
 - GitHub Learning Lab [\[LINK\]](#)
 - GitHub Review & Product Details [\[LINK\]](#)
- o WordPress [\[LINK\]](#)
 - Get the Most from WordPress.com [\[LINK\]](#)
 - 40 Brilliant WordPress tutorials [\[LINK\]](#)
 - Squarespace vs. Wix vs. Weebly vs. WordPress: Which is the Best? [\[LINK\]](#)
- o Wix [\[LINK\]](#)
 - 10 Essential Tutorials That Every Wix Newbie Should Know [\[LINK\]](#)
 - Getting Started, Examples, Videos [\[LINK\]](#)
 - Squarespace vs. Wix vs. Weebly vs. WordPress: Which is the Best? [\[LINK\]](#)
- o Weebly [\[LINK\]](#)
 - Beginner’s Guide to Weebly [\[LINK\]](#)
 - Squarespace vs. Wix vs. Weebly vs. WordPress: Which is the Best? [\[LINK\]](#)
- o VideoScribe [\[LINK\]](#)
 - Tutorial – English [\[LINK\]](#)
 - VideoScribe Reviews & Product Details [\[LINK\]](#)
- o TimelineJS [\[LINK\]](#)
 - Help [\[LINK\]](#)
 - How to build a timeline using TimelineJS [\[LINK\]](#)
 - Tutorial: Knight Lab Timeline JS [\[LINK\]](#)
- o StoryMapJS [\[LINK\]](#)
 - StoryMapJS: Maps That Tell Stories [\[LINK\]](#)
- o Squarespace [\[LINK\]](#)
 - Videos [\[LINK\]](#)
 - Squarespace vs. Wix vs. Weebly vs. WordPress: Which is the Best? [\[LINK\]](#)
- o Second Life [\[LINK\]](#)
 - Video Tutorials [\[LINK\]](#)
 - What are the Pros and Cons of Using Second Life in Education? [\[LINK\]](#)
- o Renderforest [\[LINK\]](#)
 - Renderforest Video Reviews [\[LINK\]](#)
 - Video Tips [\[LINK\]](#)
- o Prezi [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
 - PowerPoint vs. Prezi | What’s The Difference? [\[LINK\]](#)



- o PressBooks [\[LINK\]](#)
 - The 5-Step Guide to Using Pressbooks [\[LINK\]](#)
- o PowerPoint [\[LINK\]](#)
 - PowerPoint for Windows training [\[LINK\]](#)
 - PowerPoint vs. Prezi | What's The Difference? [\[LINK\]](#)
- o PlayPosit [\[LINK\]](#)
 - Video Tutorials [\[LINK\]](#)
 - Product Reviews: PlayPosit [\[LINK\]](#)
- o OpenShot Video Editor [\[LINK\]](#)
 - User Guide [\[LINK\]](#)
 - Tag archives: Tutorial [\[LINK\]](#)
 - Review: OpenShot Video Editor Pros and Cons [\[LINK\]](#)
- o Omeka [\[LINK\]](#)
 - Omeka: A User's Guide: Introduction [\[LINK\]](#)
- o Moovly [\[LINK\]](#)
 - Moovly Review 2019: Pros, Cons, Verdict [\[LINK\]](#)
- o H5P [\[LINK\]](#)
 - Tutorials for authors [\[LINK\]](#)
 - H5P Review [\[LINK\]](#)
- o Drupal [\[LINK\]](#)
 - Drupal Tutorial [\[LINK\]](#)
 - 5 Reasons to use Drupal vs. WordPress [\[LINK\]](#)
- o Canva [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
- o Camtasia [\[LINK\]](#)
 - Camtasia Tutorials [\[LINK\]](#)
 - Camtasia Studio 8.6 Review [\[LINK\]](#)
- o BookWright [\[LINK\]](#)
- o Audacity [\[LINK\]](#)
 - Tutorials [\[LINK\]](#)
 - Audacity Review [\[LINK\]](#)
- o Adobe Spark [\[LINK\]](#)
 - Adobe Spark Post Tutorial – Create Beautiful Social Media Graphics in Minutes [\[LINK\]](#)
 - Learning Adobe Spark @ Lynda.com [\[LINK\]](#)
 - Pros & Cons: Creating Video With Adobe Spark [\[LINK\]](#)
- o Adobe Lightroom [\[LINK\]](#)
 - Lightroom Classic tutorials [\[LINK\]](#)
 - Adobe Photoshop vs Lightroom? When and Why to Use Each Program [\[LINK\]](#)



APPENDIX D: MULTIMODAL STUDENT SURVEY - FMST 314

Start of Block: Introduction

Q21 Beyond the Text: Promoting Digital and Visual Literacy through Multimodal Projects

Q1 Hello FMST 314 Summer 2021 student,

We are conducting this 4-section survey as part of a Teaching and Learning Enhancement project to determine how to best integrate multi-modal projects (projects that go beyond text and include new media formats such as video, audio, animation, images, etc.) into undergraduate courses at UBC. Your responses to this survey will help us help other faculty to better design assignments and teaching resources and determine student support needs for this type of coursework. Your responses will be kept confidential. We value your feedback!

Thanks, Christine D’Onofrio, Department of Art History, Visual Art and Theory; Dr. Silvia Bartolic, Department of Sociology and Dr. Heidi May, Curriculum Manager, Office of the Dean, Faculty of Arts; Educational Programmer, Arts ISIT.

End of Block: Introduction

Start of Block: Section A: Course Project This section will ask about your experiences with the

Q23 Section A: Course Project

This section will ask about your experiences with the course project.



Q3 What type of project did you engage with during this course? Check all that apply.

- Video (1)
- Website (10)
- Written Report (2)
- Brochure (3)
- Poster (4)
- Blog (5)
- Infographic (6)
- Podcast/audio recording (11)
- Other (7) _____

Q24 Why did you choose that particular format for this project?



Q4 Please indicate your level of agreement with the following statements:

	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)	Not Sure/ Not Applicable (8)
Instructions on how to complete my project were clear. Please explain if not clear. (2)	<input type="radio"/>				
Ability to use media in my project increased my interest in this course (3)	<input type="radio"/>				
It is better to have multi-modal (media) project options than solely written assignments. (4)	<input type="radio"/>				
Making a media project increased my ability to communicate my ideas and disseminate academic knowledge about relationship topics. (1)	<input type="radio"/>				
Making a media project is more engaging than a solely written assignment. (5)	<input type="radio"/>				
Conducting a media project has helped me gain important skills I can use in my future academics/career. (6)	<input type="radio"/>				
The project was manageable within the timeline of this course. (7)	<input type="radio"/>				
Overall, I am satisfied with the learning experience the multi modal (media) project option provided. (9)	<input type="radio"/>				



Q39 Please indicate how much you think you improved in the following areas as a result of creating your multimodal (media) project:

	Improved Significantly (1)	Improved Somewhat (2)	No Improvement (3)	Do not foresee the need to Improve (4)
Graphic skills to communicate ideas visually in an effective and compelling way (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Composition skills to communicate ideas textually in an effective and compelling way. (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q41 Did you view the multimodal video resources in the Canvas module?

Yes (1)

No, I did not because (2) _____

Q5 What additional training or resources would have helped you with the successful completion of your project? Please be as specific as you can.

Q40 How satisfied are you with the completed multimodal project your team produced ?

Extremely satisfied (I feel that we produced an amazing project. I would be proud to include the project in my portfolio.) (1)

Somewhat satisfied (I feel that we produced a worthy project. I would consider including the project in my portfolio.) (4)

Not satisfied (I feel that our project could have been better. I would not include the project in my portfolio.) (5)

Q42 What aspect(s) of the multimodal project did you find most valuable for your future academic and/or career endeavors?



Q43 In what ways could the multimodal project assignment be improved?

End of Block: Section A: Course Project This section will ask about your experiences with the

Start of Block: Section B: Course Content This section will ask about your experiences with the

Q24 Section B: Course Content

This section will ask about your experiences with the course content.

Q7. To what extent did the following help you to understand course content?

	Extremely well (20)	Very well (21)	Moderately well (22)	Slightly well (23)	Not Sure/Not applicable (24)
Video Lectures (1)	<input type="radio"/>				
Class exercises (via Collaborate Ultra) (2)	<input type="radio"/>				
Group project (4)	<input type="radio"/>				
Studying for the tests (8)	<input type="radio"/>				
Textbook (5)	<input type="radio"/>				
Readings (3)	<input type="radio"/>				
Conversations with peers (6)	<input type="radio"/>				
Opportunities to interact with the instructor (7)	<input type="radio"/>				



Q25 In what specific ways has the group project helped you to understand the course material?

Q26 Overall, what do you anticipate you will remember 5 years from now about this course?

End of Block: Section B: Course Content This section will ask about your experiences with the

Start of Block: Section 3: Learning Preferences

Q31 Section 3: Learning Preferences

This section will ask about your learning preferences.

Q32. Based on your own learning style, how much do you agree/disagree with the following statements:

“I learn a new subject most effectively when I ...”

	Strongly Agree (1)	Agree (3)	Disagree (5)	Strongly Disagree (6)	Not Sure (7)
Memorize (1)	<input type="radio"/>				
Can explore a variety of perspectives through course content (2)	<input type="radio"/>				
Can apply new skills through multimedia methods (3)	<input type="radio"/>				
Am exposed to different ways of approaching a subject (4)	<input type="radio"/>				
Discuss ideas with peers (5)	<input type="radio"/>				
Discuss ideas with the instructor/TA (6)	<input type="radio"/>				
Research on my own (7)	<input type="radio"/>				
Engage in group work (8)	<input type="radio"/>				



Q36 Is there anything else you would like us to know about the use of multimodal projects or your learning in this course?

End of Block: Section 3: Learning Preferences

Start of Block: Section 4: Tell Us About Yourself

Q11 Section 4: Tell Us About Yourself

Please provide us with some information about you. This information will be used for demographic purposes only.

Q12 What is your major? _____

Q13 What is your minor? _____

Q14 What is your year of study?

- 1st (1)
 - 2nd (2)
 - 3rd (3)
 - 4th (4)
 - 5th + (5)
-



Q17 What is your approximate cumulative average for your undergraduate degree to date?

- A 80-100% (1)
- B 68-79% (2)
- C 55-67% (3)
- D 50-54% (4)
- Prefer not to say (5)

End of Block: Section 4: Tell Us About Yourself

Start of Block: Thank you!

Q19

Thank you for participating in our survey! Please provide your name so that you receive 1/2% towards your participation grade in the course for completing the survey. Note: Dr. Silvia Bartolic will not see your responses (only provided with a list of names) until after the final grades have been submitted.



APPENDIX E: REFLECTION QUESTIONS

Start of project reflection guiding questions:

1. Who is your audience? Why did you choose this audience? How would you target this audience?
2. What multimodal (media) method have you chosen for this project? Why did you choose this method?
3. How will this method help communicate your message to the audience?
4. How have you narrowed your topic? What are the key elements you wish to present? Why is this important?

End of project reflection guiding questions:

1. Did you refer to the video resources that were provided in the Canvas Multimodal module when making your project? If yes, how did those resources help or challenge you in the planning/making of your project?
2. Have any of the decisions you made at the start of your project shift? In what ways? Why/why not?
3. Briefly describe your design and creative decisions, why you chose this approach, and how well these choices (and the ones made at the start of your project) affect the message you wish to convey and how well they align with your target audience.
4. How was this process (using a multimodal (media)) format different from writing a paper? What were the challenges of working in this way? What were the benefits of creating a multimodal project? (for communicating the message; for your learning; etc.)
5. What kind of impact do you think the making process had on your ability to articulate or communicate what you learned? How do you think your learning would have changed if you had to write a report instead of the media format you chose?
6. Given the choice, would you do this again? Did you learn new skills? Are you going to use the skills gained in the future?