My Take On Connectivism

Nothing's more useful than a good theory

Considerations

Craig Sandusky
Grantham University

Implications for course design (more fun stuff)

Learning & Teaching

Connectivism

Fun Stuff
My Take On Connectivism

Behaviorism
Cognitivism
Constructivism
Connectivism

Theories give us perspective
Theories of Learning & Teaching
Implications for course design
With the teaching process
With the learning process

The major theories try to “align” brain architecture*
Behaviorism

John B. Watson 1913 Classic S-R Model

B.F. Skinner 1945 “Radical Behaviorism”

The brain is a “black box”

Instruction is characterized by repetition and reinforcement

Learning is suggested by regular expected responses

Best Use? “Practice makes perfect”
Cognitivism

The brain is a "computer.

Instruction is characterized by "attention grabbing," followed by organized, sequenced instruction.

Learning is suggested by recall of stored information.

Best Use? "Higher order" learning skills (long division).

1920s

Tolman, Piaget, Vygotsky et al.

COGNITIVISM

"Higher order" learning skills (long division)
Constructivism

1950s-60s

John Dewey, George Mead

The brain is a “rhizome” of interconnected nodes.

Best Use? Hands on learning

Instruction is guided problem solving

Learning is building knowledge by doing

Hands on learning
Connectivism

George Siemens
2004

Connectivism
A Learning Theory for the Digital Age

Learning is focused on connecting information sets

Instruction is “guided” connections

Best Use? Online learning (MOOCs)

Elearnspace.org, connectivism.ca
Here's the thing:

They all work!

Behaviorism

Search for your favorite “ism” in education lesson plans

Cognitivism

Connectivism

Constructivism

Behaviorism (Reprise)
Learning (defined as actionable knowledge) can reside outside of ourselves (within an organization or a database), is focused on connecting specialized information sets, [emphasis added] and the connections that enable us to learn more are more important than our current state of knowing. (Siemens, 2004)
100 trillion, 300 trillion, 1 quadrillion
Erosion Map

**Deposition**
- When minerals, rocks, soil, and other materials are washed away by erosion

**Changes to Earth's surface**
- Erosion changes the surface of the Earth

**Water**
- Water carries away soil, making it easy to wash away

**Weathering**
- Weathering breaks down rocks and soil

**Soil**
- Soil is important for agriculture and ecosystems

**Vegetation**
- Vegetation stabilizes soil and prevents erosion

**Rocks**
- Rocks are solid and harder than soil, making them less likely to erode

**Deposition**
- Deposition occurs when materials are washed away by erosion and settle in new locations

**After**
- Evidence of erosion can be seen in new landscapes

**Before**
- Evidence of erosion can be seen in old landscapes
Connectivism & Course Design

- Critical appraisal of live performance
- Create informed theatre goers
- Introduction to Theatre
- Playwriting
- Directing
- Design
- Acting
Student Makeup: Theatre 111

- Limited exposure to theatre
- 100 Level Introduction to Theatre Course
- Don’t read much literature
- Completely Online
- Non-Theatre Majors
- Adult Learners
- AA Business Program

Don't read much literature
Limited exposure to theatre
Completely Online
Non-Theatre Majors
Adult Learners
AA Business Program
Instructional Strategy

- Gather students for debrief: papers, projects, exams
- Teacher My Story
- Directed Connections Students with
- Other students Their Stories
- SM URLs, RSS Feeds, Wikis, Blogs, Video Clips
- Text book
- Plays
- My Story
- Other students Their Stories
- Text book
- Plays
How To Write Dialogue

Nell Leyshon
Playwright

How To Write Dialogue
How To Write Dialogue
How To Write Dialogue
James Graham
Playwright

How To Write Dialogue
Instructional Strategy: Playwriting

- Gather students for debrief: write a scene
- Directed Connections
- Teacher & Student Stories
- SM URLs
- SM URLs
- Assignment Structure
- Play A Doll’s House

Gather students for debrief: write a scene
Directed Connections
Teacher & Student Stories
SM URLs
SM URLs
Assignment Structure
Play A Doll’s House
Instructional Strategy: Playwriting

- How to Write Dialogue
- How to Create Characters
- How to Build a Plot
- How to Structure a Scene
- Write a Scene
- Analyze Your Scene
- Assignment Structure
Instructional Strategy: Playwriting

- How to Create Characters
- How to Build a Plot
- How to Structure a Scene
- Write a Scene Prescriptive Formatting
- Analyze Your Scene
- How to Write Dialogue

Formatting
Instructional Strategy: Playwriting

Opening Lines to Light the Fuse
They’re fighting again. Listen to them.

We need to talk.

I don’t know what you mean.

I’m leaving. You can do whatever you want.

Why are you acting this way?

It’s not fair.
I Want To Go Home

By Jack Lucas

Characters

Dave: Young American Soldier

Steve: Young American Soldier

Setting

A barracks room in Iraq during late afternoon.

Rock music is heard at a low volume in the background as the curtain rises.
We see two soldiers in a barracks room. They are in Iraq sometime during 2004. Steve is sitting in a folding camp chair reading a magazine and Dave is looking out a window that is crisscrossed with duct tape during late afternoon.

DAVE: They're fighting again. Listen to them.

We can hear muffled explosions and gun fire in the background from fighting that is some distance away.

STEVE: I wasn't aware that they ever stopped fighting.........for the last thousand years.

DAVE: There goes that same Haji with his donkey and cart. I know that dude is a spotter. Every time he goes by, we get attacked by mortars.
Instructional Strategy: Directing

1. Gather students for debrief: choose a cast
2. Assignment Structure
3. Directed Connections
4. SM URLs
5. SM URLs
6. SM URLs
7. Play: The Taming of the Shrew
Instructional Strategy: Directing

- The Power of Storytelling
- The Concept
- Assignment Structure
- Character Building
- Roles to Cast
- Justify Your Concept and Casting Choices
- The Director at Work

PowerPoint
Derby LIVE
Taming of the Shrew

Student Name
My interpretation of *Taming of the Shrew* takes place in modern day small town America. The story is set in the foothills of Missouri. The foothills are home to a wealthy family, the Minolas, who have earned their prosperity by means of criminal behavior in “cooking up” and distributing the illegal drug, methamphetamine.

This re-creation is very much a tragedy that encompasses all the pain and suffering that accompanies survival in a town plagued by extreme poverty. The style is meek, modest and a bit tasteless. The story is being told by Kate, a sharp tongued young woman who is being forced to marry a man, knowing full well the intentions of the man lie with the family’s business.

In addition, the man is very abusive and foul and will only treat Kate like a piece of property and attempt to break her spirit.
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Concept, cont’d.

- Kate’s upbringing has been rough, as her father has brought her along on deals and taught her the ins and outs of running his meth business. This has hardened Kate and created a rough exterior, while her father has protected and shielded Kate’s younger sister Bianca.

- Kate eventually does submit to her husband after his physical and mental abuse, leaving Kate as a shell of a person that gives a zombie-like speech proclaiming her love and devotion for her husband.
Katherina “Kate”

I choose Christina Ricci for the role of Kate. Ricci has the capacity to play a mouthy, tough female role who leaves the audience shocked at her vulgarity, while still a role an audience connects with and roots for. Her look is very versatile and fits well with the persona of a woman mixed up in an abusive relationship and has been known to play a broken woman role well.
Bianca

Amanda Seyfried will play the role of Bianca. Two photos of Seyfried are provided to showcase her versatile look. Seyfried's doe eyed gaze encompasses Bianca's naïve sweet manner. She is beautiful young and could easily attract the many suitors that Bianca draws.
John Goodman as “Baptista”

John Goodman has been known to play many types of roles from comedic to serious. I believe he exudes a strong father presence, but has the ability to do what is necessary to protect the business he has worked his life to create, even if it means submitting his first born daughter to a maniacal man.
Edwin Epps as “Petruchio”

Edwin Epps is known for his role in 12 Years a Slave. Epps is handsome, but gives off the feeling that he can turn at any moment. His intense stare can be frightening and lends itself to the idea that he is boiling right beneath the surface, perfect for the role of Petrucio - an abusive criminal who can be charming, but vicious.
Michael B Jordan as Lucentio

In a red neck racist town, Lucentio, a black man, would never win the hand of a sought after sweet girl without the help from his scheming friend Tranio pretending to be him. Jordan has played the role of a black man in love with a white woman before in the show “Parenthood”. He is handsome, charismatic, and can easily play the role of a man struck by true love. In this version, Lucentio comes from a neighboring town and an influential family, where his white mother is Mayor. Baptista is familiar with the famous family, but is unaware that Lucentio is black.
Michael Cera as Hortensio

Cera was chosen for the role of Hortensio. Through his role, Cera will bring the comic relief that the mostly serious play needs. Although he is yearning for Bianca’s love, he eventually bows out gracefully accepting the widow as his wife. Cera’s goofy appearance and persona will be a great addition to the mostly serious cast.
Jon Voight is cast as Gremio. Voight has the ability to play roles where he is a slimy scheming old man. In my version, Gremio is a meth fiend anxious to marry Bianca for the drug access that will accompany. He wants to be in the family and will attempt to persuade his old buddy Baptista by any means possible.
Considerations

Expand our definition of “knowledge set”

- Students
- Instructors
- Bricolage
- Text books
- Web content

What the student carries away
Undercover Boss

Friday 8:00 PM on CBS  |  Premiered Feb 07, 2010  |  In Season

EPISODE GUIDE

Find Episodes

FILTER BY SEASON

- Season 22
  - No episodes have been added for this season of Undercover Boss.

- Season 5
  - Sky Zone
    - 3/14/14 9.5
    - Sky Zone is an indoor trampoline park. CEO Jeff Platt goes undercover as a children's dodgeball coach.
Shark Tank

SEASON PREMIERE FRI SEPT 26 8/7c

Congratulations to Shark Tank!
a 2014 emmy winner

latest episodes >

JCPenney FALL FASHION SALE
ENDS 9/20 IN STORE & ONLINE
EXTRA 20% OFF
WITH PURCHASE OF JCPenic Whole Sale
EXTRA 15% OFF
WITH JCPenney CREDIT CARD

The Power of Shark Tank
Apply to pitch your product on Shark Tank »
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Co-sponsorship Authorization #: 06-2551-102

Financing with Small Business Loans and Grants
Business.gov
Perform 8 simulations (all combinations)

Total # of experiments is \(2^3=8\)

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+ # of variables
+ nominal Gain
Connectivism and Connective Knowledge is an open online course that over 12 weeks explores the concepts of connectivism and connective knowledge and explore their application as a framework for ... CSS: design adapted from Fullahead.

Patterns of Engagement in Connectivist MOOCs - JOLT
jolt.medi.uoc.gr/vol9/no2/milligan_0613.pdf
by C Milligan - Cited by 15 - Related articles
Connectivist massive open online courses (cMOOCs) represent an important new pedagogical ... These insights can be used by designers of future cMOOCs to.

Half an Hour: Connectivism as Learning Theory
halfanhour.blogspot.com/2014/04/connectivism-as-learning-theory.html
Apr 21, 2014 - Connectivism as Learning Theory. I think the students in the Building Online Collaborative Environments Course has an almost impossible task ...

Images for course designs connectivism

More images for course designs connectivism

OPERATIONALIZING CONNECTIVIST PRINCIPLES ... - ...
www.icictc.org/Proceedings2013/Papers%202013/03-4-Armatas.pdf
by C Armatas - Related articles
ICICTE 2013 Proceedings. 109. OPERATIONALIZING CONNECTIVIST PRINCIPLES IN ONLINE TERTIARY COURSE DESIGN. Christine Armatas, Christine ...
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Playwright Instructional URLs

- "I am Theatre: Khanisha Foster" (1:40)
- "Ibsen's Doll House to post #1 of 10" (8:12)
- "Ibsen's Doll House to post #9 of 10" (13:51)
- "Ibsen's Doll House to post #10 of 10" (13:51)
- "How to Write Dialogue" (3:19)
- "How to Build a Plot" (3:51)
- "How to Structure a Scene" (2:48)
- "How to Create Characters" (2:30)

This assignment has three (3) parts.

Part 1.
Watch the four (4) required videos and answer the following 5 questions:

Part 2.
Write a scene. The scene must be 3–4 pages in length.

REQUIREMENTS:
1) Print and follow the Basic Style Guide. You must submit your scene in this format.
2) Your scene may have only two (2) characters.
3) You may only use one (1) setting.
Note: In slides 5-10 are embedded short videos by George Siemens.
NELL: So, every line of dialogue has to have a function.
Thanks!

Craig

PS - As you probably know, videos lead an uncertain existence on YouTube. If you find a link that isn't working, please let me know.

- News forum
- Introduce Yourself (and share a story)
- My Theatre Experience (SURVEY)
- News Forum: Look here for important Course Announcements
- Ask Craig

Be sure to read the following two resources, "Why Go to the Theater" and "How to Write a Theater Report" before you see the play you are going to critique.

- "Why Go to the Theater?"
- "How to Write a Theater Report."
- Syllabus -- The answers to 99.47% of your questions.

- Theatre Class Glossary
- General Resources
- Writing Across the Curriculum -- The guide I use to grade papers and assignments.
- MLA Basics -- The basics of writing citations in MLA format.
- MLA: Citing Electronic Sources -- How to cite sources from the web.
- MLA Works Cited Page -- How to summarize your citations.