AVINASH KUDUVALLI

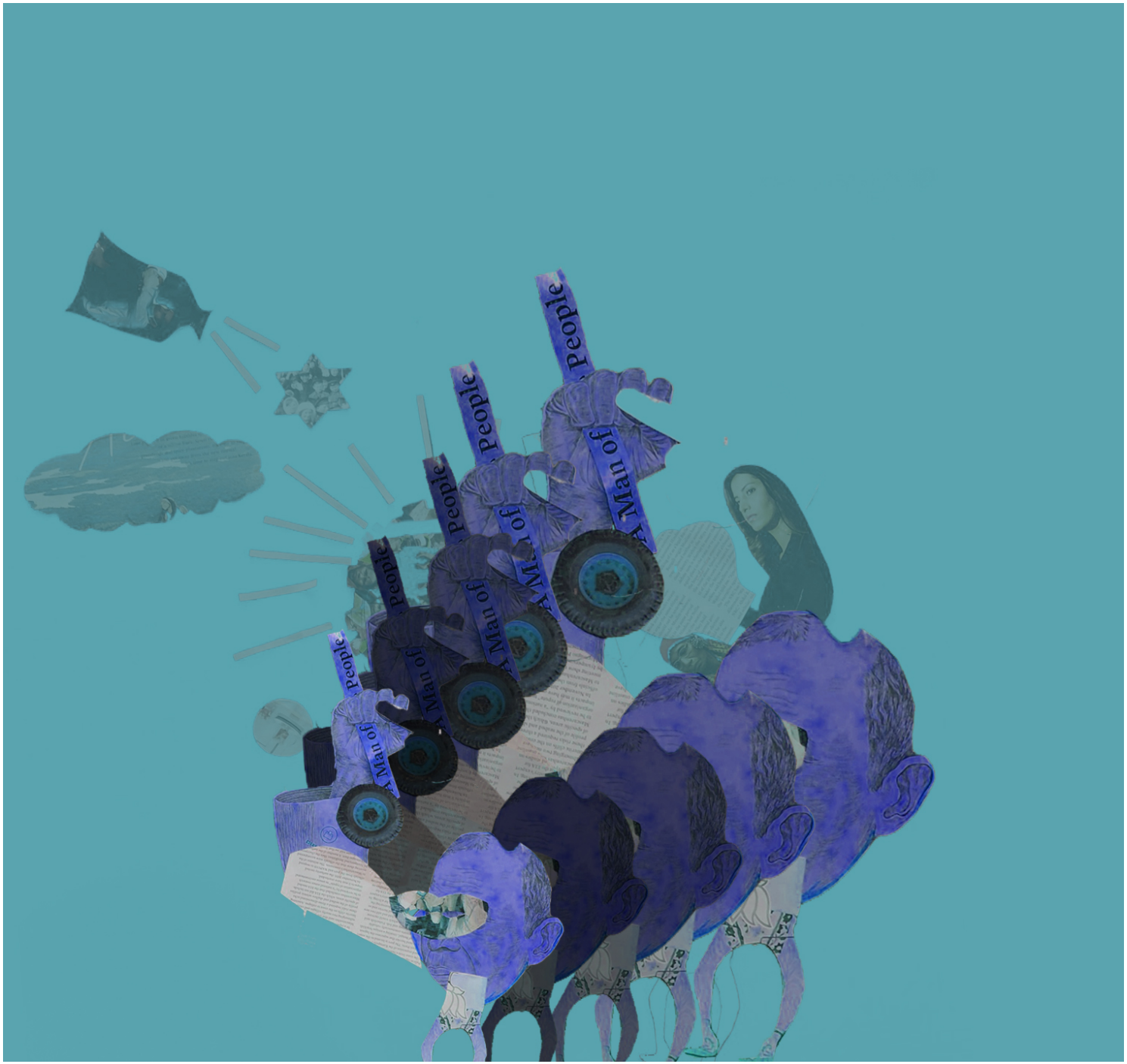
DIGITAL MATERIALITY IN PEDAGOGIC PRACTICE

PORTFOLIO OF PRACTICE SEMESTER 3
MA DESIGN IN EDUCATION PROFESSIONAL PRACTICE (MA PPDE)

MAGNITE
Money
BJP

Record cover, Talking Heads: Little Creatures, 1985; Designed by Tibor Kalman

A Man of People



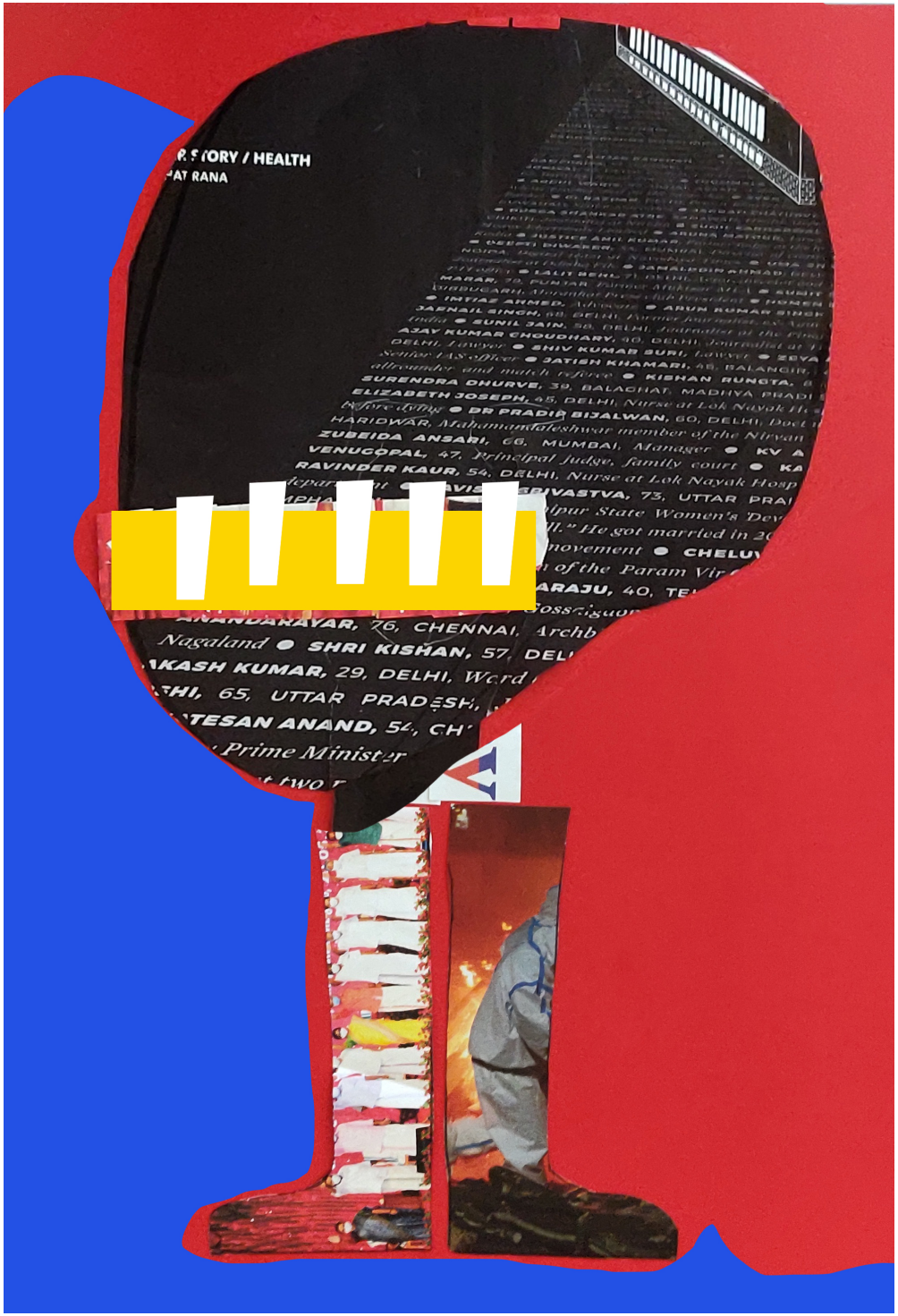
Kind of Blue, Miles Davis Poster Art, artist unknown, 2016

of a zillion hues. Smell the
and get away from the new normal.
It's time to step out into Kerala.

Our Frisky Spirited Machine
God by Max Magnus Norman
2007
88 X 70 cm (34'' X 27'')
Oil on board

Flashing Nemesis in Springtime
Max Magnus Norman
2007
105 X 105 cm (41'' X 41'')
Painting on wood

Talks
Money



Skull
Jean-Michel Basquiat
1981
acrylic, crayon, canvas
207 x 175.9 cm

COVER STORY / HEALTH
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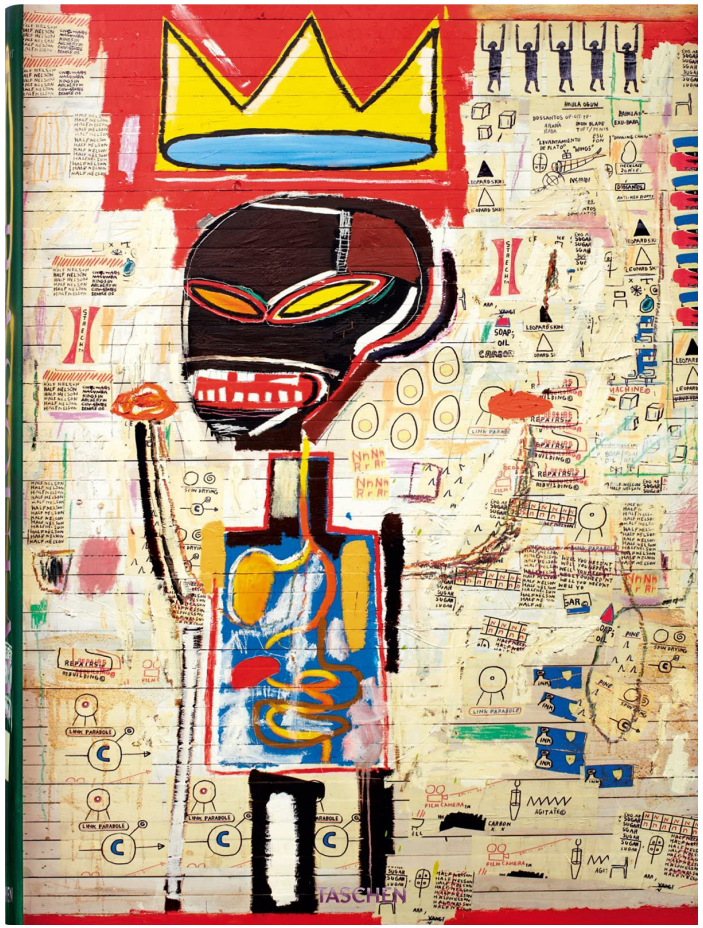
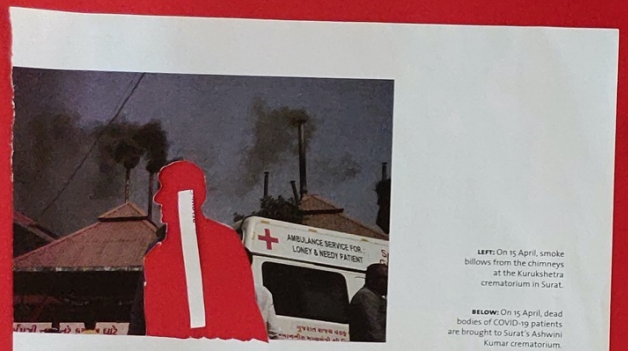
PERSPECTIVES
10 The Long Game
How the BJP is using its Hindi-belt playbook in West Bengal and succeeding
HARTOSH SINGH BAL
Kisan Ekta Maha
rally at Barnala

Grillo
Jean-Michel Basquiat
1984
pencil, wood
244 x 537 cm



A Man of The People
ESSAY / POLITICS
AKASH POYAM

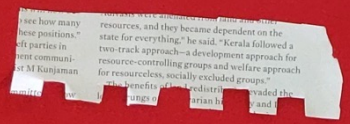
Working Men and Women – Everyone to the Election of Soviets, 1930, by Gustav Klutsis. Photography: Matthew Cronin. Collection of Svetlana and Eric Silverman



LEFT: On 15 April, smoke billows from the chimneys at the Kurukshetra crematorium in Surat.

BELOW: On 15 April, dead bodies of COVID-19 patients are brought to Surat's Ashwini Kumar crematorium.

in focus from the secular category of foreigners to the communal one of Bengali-origin Muslims makes political sense.



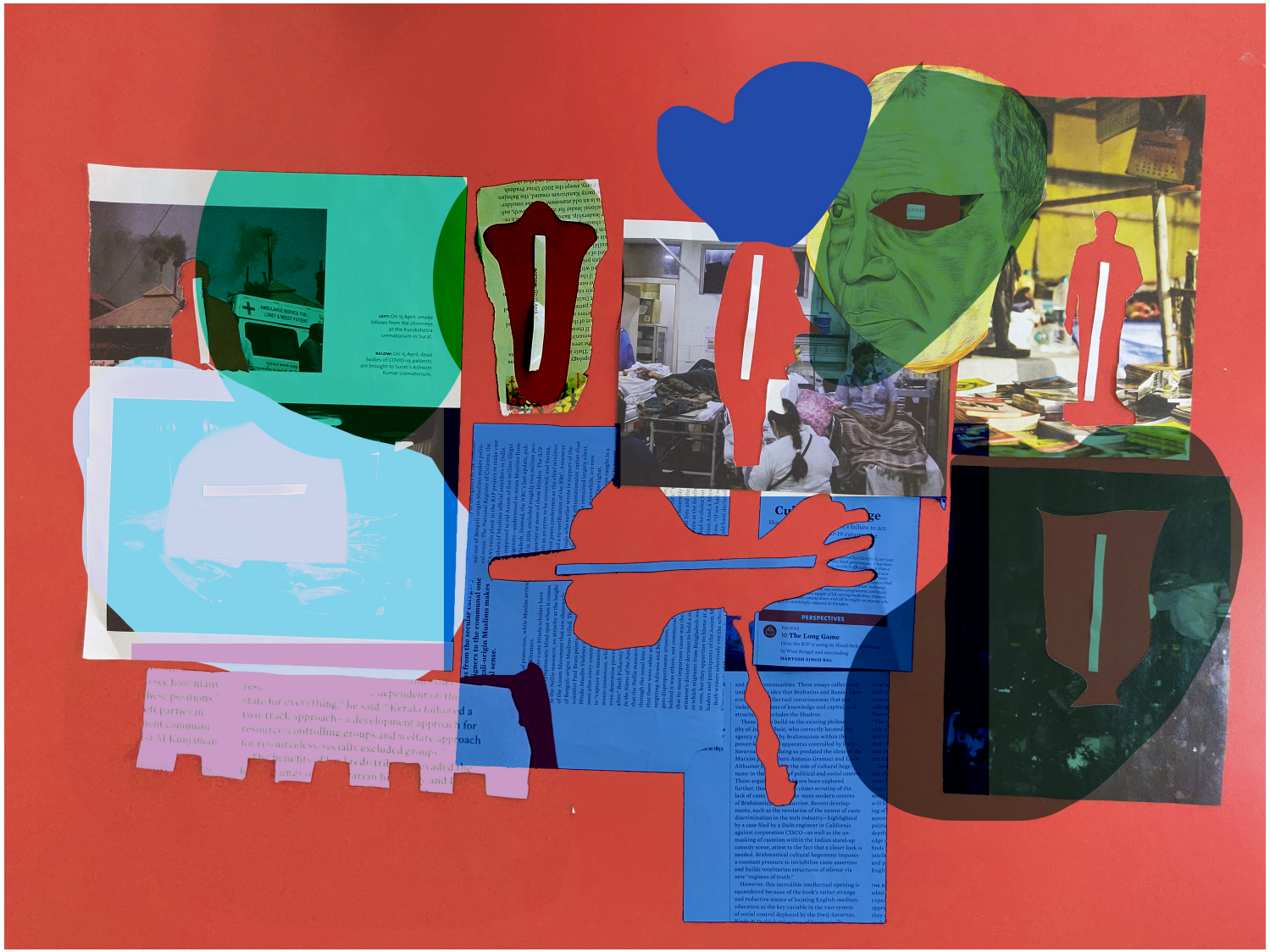
PERSPECTIVES

POLITICS

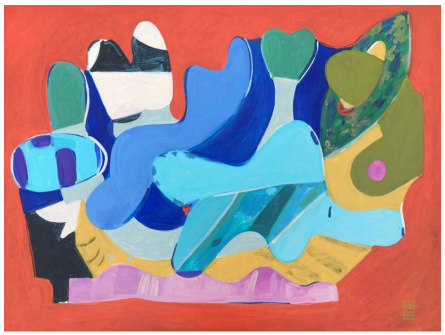
10 The Long Game

How the BJP is using its Hindi-belt playbook in West Bengal and succeeding

HARTOSH SINGH BAL

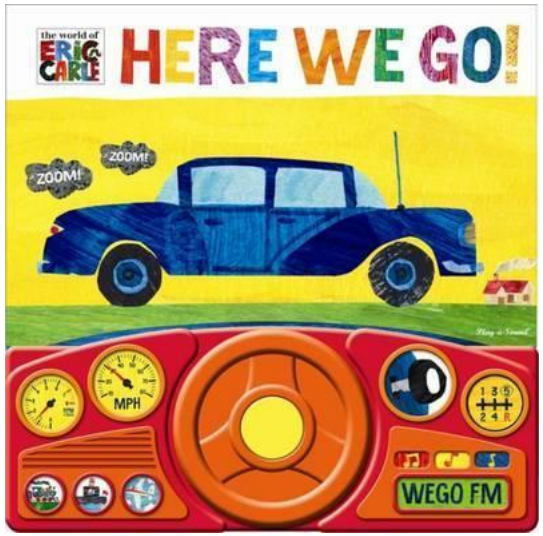


Spaceship ~ 30 x 40”
Jelly Chen
acrylic on canvas ~ 2016



Kisan Ekta Maha rally at Barnala
LOSING
GROUND
CAR
NAGE
HUMANITY UNITED
Beneath
support

Here We Go!
Eric Carle
Board book cover
280 x 280mm
2012



The uncounted costs of coastal erosion
B.J.P.
HUMANITY, UNITED

Air (Part of 4 Elements series)
Giuseppe Arcimboldo
1566
oil, canvas
74.5 x 56 cm

THE WORKS

This semesters courses provided a critical lens to examine the role of ‘design’ and the collection of ideas associated with this term in modern pedagogic practice while also exploring the importance (or lack of) materiality in such work. The open nature of my personal inquires allowed me to connect this to and extent my previous work examining the meaning collaboration in learning environments. Here is a list of the works undertaken:

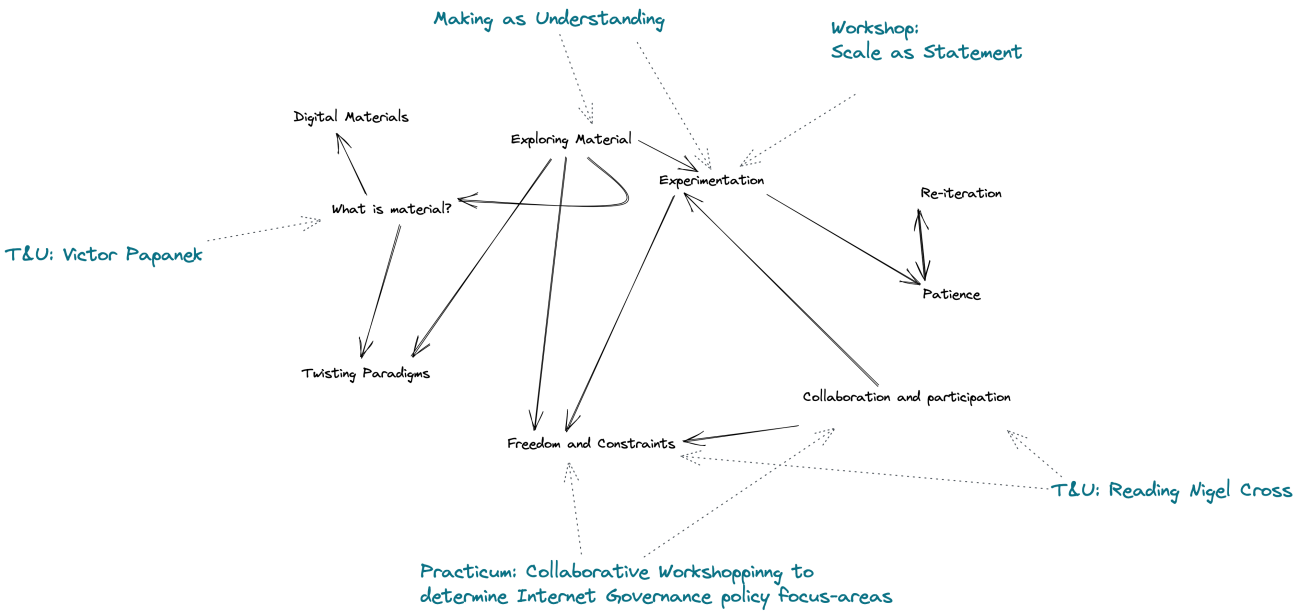
Making as Understanding
Exploring and critiquing the maker culture in Design Education through material play and ‘making’ supported by critical readings

Theory and Understanding
Critical reflections on Design in Education, Designers, Design Thinking and Designer-li-ness.

Collaborative and participatory learning in online and hybrid environments (TDR/ Practicum)
Reflecting on participatory design of learning spaces, co-construction of knowledge and generative learning through designing and conducting a workshop and college paper.

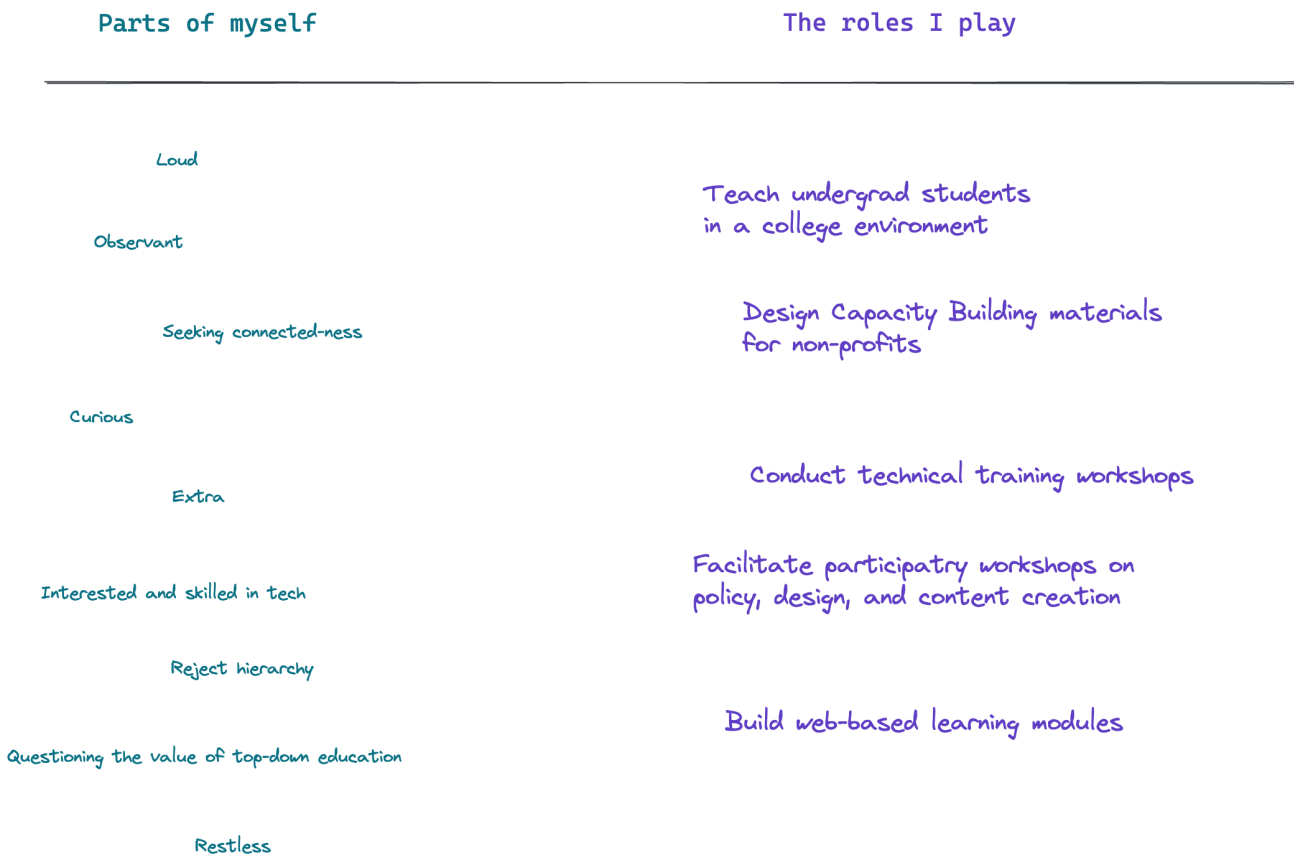
Scale as Statement (Open Elective/Workshop)
An exercise in playing with physical handmade derivative arts works by digitally manipulating then in in juxtaposition with original artworks by known artists.

Reflections on Learning in Paired Project-Based Guided Self-Study (Independent Study)
Unpacking a collection of self-reflections of my students who spent a semester ‘Learning to Learn’ independently through project-based paired learning around a technical skill — Front-end Web Development.



A SELECTION TO EXAMINE

I teach undergrad students courses on Contend Design and Strategy, Non-Linear Narratives and Web Development in Mount Carmel College, I also work at the Association for Progressive Communication (APC) on web development and capacity building. I design Capacity Building materials for non-profits, conduct technical training workshops, facilitate participatory workshops on policy, design, and content creation, and develop web-based learning modules.



Given this personal professional context, my focus this semester was drawn to ‘materiality’ or specifically the role of materials both physical and digital in the experience of learning at the same time I was interested in continuing my inquiry into collaborative and participatory

teaching/learning spaces. I have chosen to focus my attention in this reflection on Two portions of the course — the workshop *Scale as Statement* and my TDR/practicum on *Collaborative and participatory learning in online and hybrid environments.* Shown below.

Collaborative and participatory learning in online and hybrid environments

TDR/Practicum

Avinash Kuduvalli

This research project builds on my previous work examining the meaning collaboration in learning environments and my interest in understanding how to build such spaces. Over the course of this project I have attempted to exploring ideas of collaborative, co-operative learning in online and hybrid environments, unpack the concept of co-construction of knowledge in both classroom and workshop environments and employ and critique generative pedagogic methods in participatory design of learning spaces and courses.

I used two real world work scenarios to perform this reflection and experimentation: developed a workshop for UN IGF (Internet Governance Forum) on the future internet governance for my work in APC (Association for Progressive Communication) as well as (re-)constructed a semester long course on writing and content production in for new digital consumption for my students at Mount Carmel College.

In September 2020, I helped facility a workshop as part of The FTX (Feminist Tech Exchange) programme by APC on Digital story Telling and Safety. This was both a workshop on storytelling itself and guide for participants to re-construct the workshop for their own participants in the regions they worked in. The deeply participatory, warm and constructive space this workshop held for over 5 days inspired me deeply. There was not one single lecture like session and yet everyone walked away with immense technical, personal, and conceptual learnings.

In sharp contrast my own education was filled with traditional top down lecture formats, I see the constantly in some of my colleagues courses at college and even in other workshop conducted by APC such as that on Advocacy International: Advancing the Digital Rights Agenda for Asia, 2021. These top-down formats pack in tremendous dense theoretical and technical material into short time spans, fatigue both participants and facilitators, but

still attract a lot of interest and registrations. Why do we value these formats of learning/teaching more highly that more collaborative ones?

THE STUDY

To put the ideas of collaborative learning, generative teaching methods and con-construction knowledge in to practice: I worked with my colleagues to develop a workshop for UN IGF (Internet Governance Forum) on the future internet governance.

We conducted interviews with policy analysts within the organisation to collect a baseline of materials and set the context with which we would work – what were the previous IGF discussions, what arecurrent and emerging areas of interest pithing the field and within the organisation publishers dmaterials, and so on. We scheduled and held several generative sessions on the possible futures of internet governance policy and the effect they would have on peoples experiences : using first: Policy presentations, then: story circles and finally discussion based voting and ranking of the key futures identified. We used these outcomes to build a prompt for the IGF session: a short story encapsulating the end experiences of these policy futures presented as a animated video. Our final workshop with policy makers and influencers followed this format:

- Prompt
- General discussions
- Vote system on specific areas of discussion
- Story-circle and ideation around chosen area
- Collaborative documentation – distilling into capture-able take-aways

Independently, I also attempted a similar praxis in re-constructing a semester long course on writing and content production in for new digital consumption. I presented the previous courses materials and designed outcomes to my future students and asked students to unpack their understand modern content generation and newsrooms in a discussion. We collaboratively documented these into an outline. I then asked students to collect and bring 5-10 samples of innovative content with key questions they had about it's production – both conceptual and technical and reception and effect.

I among using these to frame a course outline and material/resource pool for the upcoming semester. My focus is on designing lesson plans that employ:

- Generative classroom methods such as story circles and the 5 whys
- Interspersing technical skill building, theory and conceptual lectures, PBL and discussion based analysis of prompts.

REFLECTION

There is a need in the global context of the pandemic to explore ideas of collaborative, co-operative learning in online and hybrid environment, however unpacking the concept of co-construction of knowledge in both classroom and workshop environments needs more practice and research using real world scenarios with more diverse participants

Examining the difference between digital+online learning environments, physical ones and hybrid environments has left me with questions around what each of mediums offer positively and do to leverage them best. There is

a lot of research material online. However non of it looks at some specific contexts I am interested in: the indian context, non-design education.

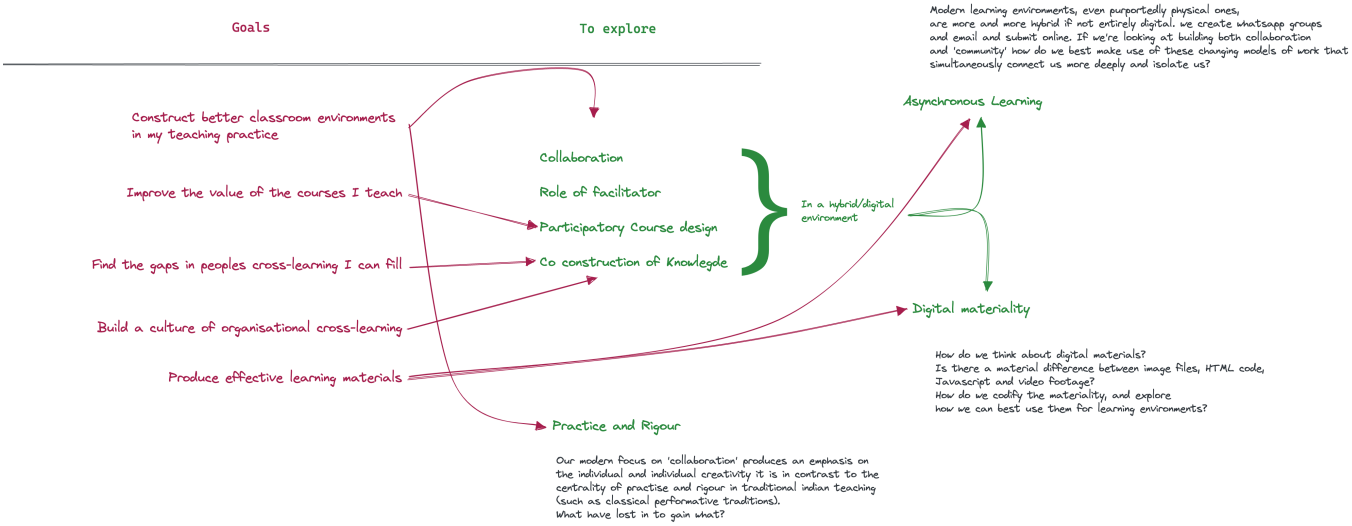
Sources

- "Cooperative And Collaborative Learning: Explanation". 2021. Thirteen.Org. https://www.thirteen.org/edonline/concept2class/coopcollab/index.html.

- Randall, V. ""Cooperative Learning: Abused and Overused?" THE EDUCATION DIGEST 65, no.2 (October, 1999): 29-32." (n.d.):

- Perryman, Leigh-Anne & Buckler, Alison & Seal, Tim. (2014). Learning from TESS-India's Approach to OER Localisation Across Multiple Indian States. Journal of Interactive Media in Education. 2014. 10.5334/jime.af.

The exploration of materials and making has drawn my attention toward the idea of ‘playfulness’ — what is play in learning? In another sense how do we employ *freedom* and *constraints* in both design and learning practices — the making as understanding studio came with almost no constraints, except perhaps time, however our work in the workshop had specific outcome requirements, material requirements, rules and objectives. While there was freedom for each group/pair to work as they pleased on what they please — these freedoms where bound by rigid constraints. Design is most effective when we are forced ot be creative within imposed bounds.



The crux of the question I am left holding today is — if materiality affects learning and collaboration, what are materials? How do we think about digital materials? Is there a material difference between image files, HTML code, Javascript and video footage? How do we codify the materiality, and explore how we can best use them for learning environments?

EXTENDING THIS FURTHER

It would be interesting to approach the question of freedoms and constraints by looking at the centrality of practise and rigour in traditional indian teaching (such as classical performative traditions) and in contrast the focus on the individual in collaborative practices. I am interested in the collective experience of my students who have been through courses that have tried to foster collaboration in the classroom, or in contrast to those who have experienced traditional disciplined performance art form learning, or unforgiving professional courses like the rigour of law school.

To tie together these three focus areas this portfolio begins to explore and extend my inquiry further I would like to:

- Interview people from traditional disciplined performance art practices and both learning and teaching experiences.

- Draw on this to construct and conduct hybrid/online course(s)/workshop(s) that employ both digital and non-digital materials in innovative models of collaboration.

- Reflect on this experiment and connect it to existing theories around materiality, co-construction of knowledge and hybrid learning and draw a foundation for theoretical reflections around these issues in the Indian context.