CREATIVE LEARNING DESIGN

Prior Class Partners

OVAOM

Ovaom.com

Shanghai Chinese Orchestra

MusEDLab Virtual Duets

NYC | 纽约国际儿童俱乐部 NEW YORK CITY KIDS CLUB

DigiSus
Building Sustainable Digital Practices in Kindergarten Literacy and Arts Programmes

SSO SHANGHAI SYMPHONY ORCHESTRA 上海交响乐团

musedlab NYU music experience design

CREATIVE LEARNING DESIGN

Spring 2023
Course Partners

LEGO®

Course Overview

Weeks 1 - 6

Intro to Partners
Research & Team Work
Creative Prototyping &
Design Skill Development

Weeks 7 - 10

Design Iteration #1
with Partners

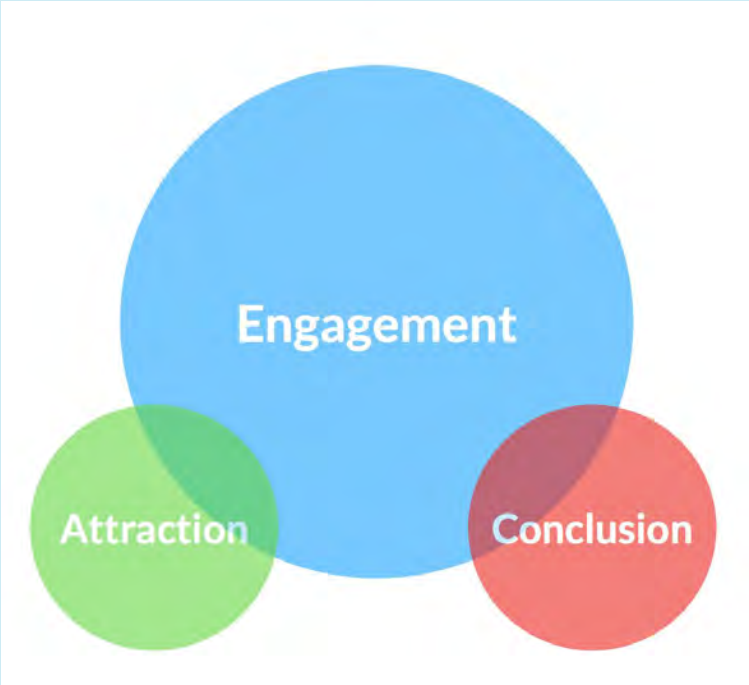
Week 11 - 14

Design Iteration #2
with Partners

Participatory Design

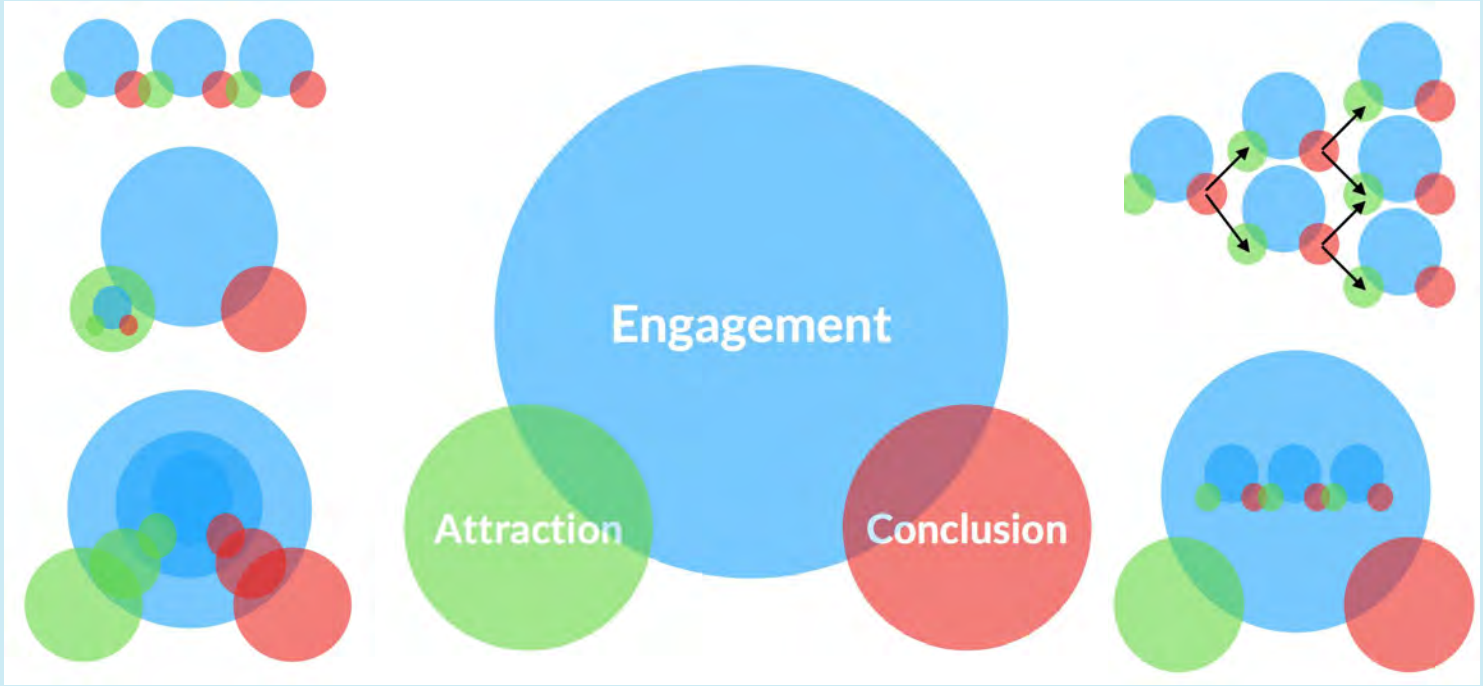
musedlab NYU music experience design

Experience Design



From *Experience Design* - Nathan Shedroff (2001)

Experience Design Sequences



Alex Ruthmann - *adapted from Shedroff (2001)*

When is Creative Learning?

Frictions & Freedoms

Curiosity

Questioning

Gert J. Bjesta

"Arousing the desire for wanting to exist in the World in a grown-up way"

- Education "In the middle ground" - to exist in the World as ***subject*** [as active participant in] but not at the center [as object].

Goal for students: To desire to be ***in dialogue*** and ***in tension*** with the world, to be ***curious,*** and to stay ***engaged*** in challenging contexts. Learning happens in these spaces.

Role of the teacher: to ***interrupt***, ***suspend***, and provide ***sustenance***

Bjesta, G. J. (2017). L*etting Art Teach: Art Education after Joseph Beuys.* ArtEZ Press. Arnhem, Netherlands.
Bjesta, G. J. (2019). What is the Educational Task: Arousing the Desire for Wanting to Exist in the World in a Grown-Up Way. *Pedagogía y Saberes* [online], *50*, pp. 51-61.

Gert J. Bjesta

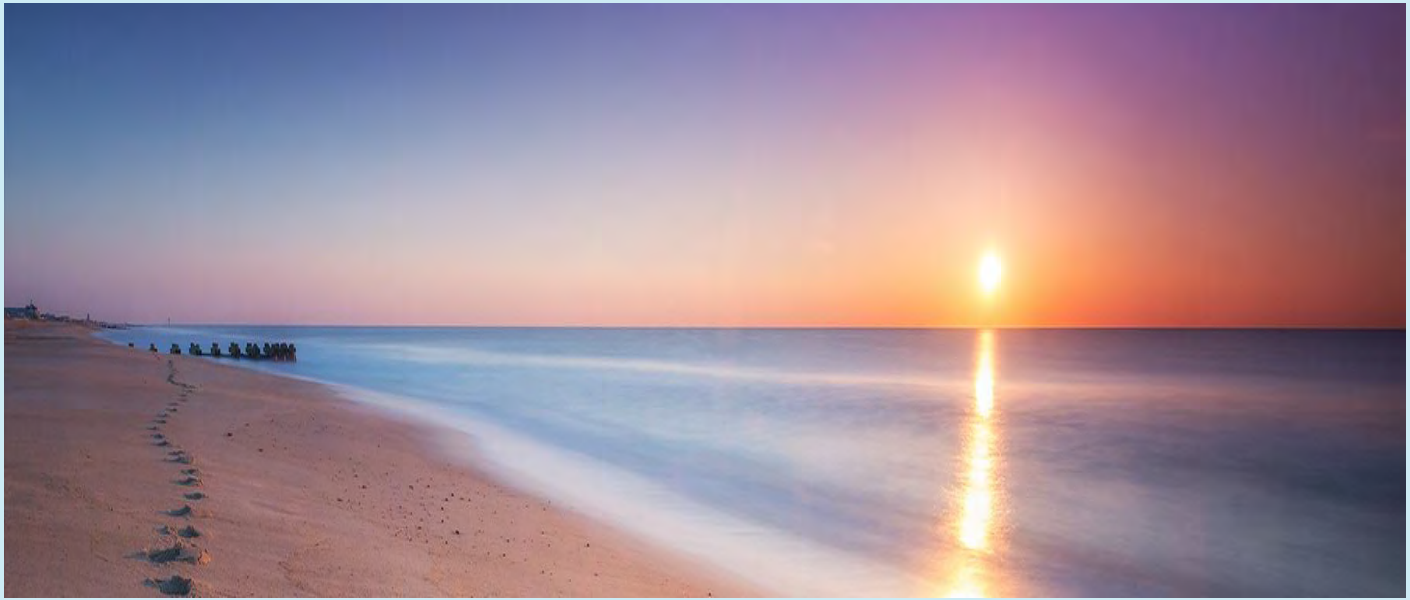
"Arousing the desire for wanting to exist in the World in a grown-up way"

- ***Art interrupts*** - it poses questions, makes us look, and look again, at the world and at ourselves
- ***Art slows down*** - it gives form to the… notion of what it may mean to try and be at home in the world
- ***Art provides sustenance*** for staying in the middle ground

Bjesta, G. J. (2017). L*etting Art Teach: Art Education after Joseph Beuys.* ArtEZ Press. Arnhem, Netherlands.

Bjesta, G. J. (2019). What is the Educational Task: Arousing the Desire for Wanting to Exist in the World in a Grown-Up Way. *Pedagogía y Saberes* [online], *50*, pp. 51-61.

Learning Horizons



Near ***Far***

Design Challenge

What environments, sounds, gestures, designs might engage young children in being musically/aurally curious & playful in early childhood play spaces?

What technologies or objects might be designed/improved or utilized to create compelling musical play and entertainment installations in early childhood play spaces with low/no screens?

Who are our audiences?
What freedoms do they need?
What frictions do they need?

What supports are needed to *work through* frictions?

What might we *remove* from the experience?

What might we learn from *musical experiences* to apply to digital design for learning and engagement?

How might we capture and reflect ***process*** to sustain learning and engagement?

musedlab NYU music experience design

NEW MODES OF INTERACTIVE MEDIA PLAY

NYU SHANGHAI 上海 纽约大学

PCi NYU Shanghai Program on Creativity + Innovation

CXD Creative Experience Design Lab

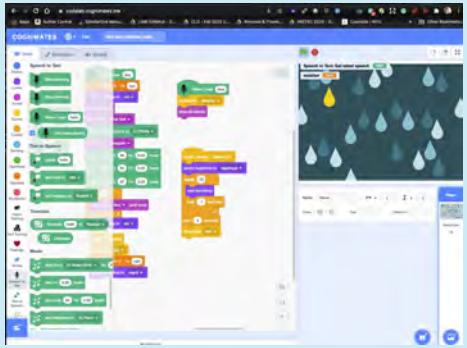
musedlab NYU MUSIC EXPERIENCE DESIGN

NYU | STEINHARDT

Interactive Play Spaces

NYC | 纽约国际儿童俱乐部
NEW YORK CITY KIDS CLUB

Design Union Studio
向 合 空 间

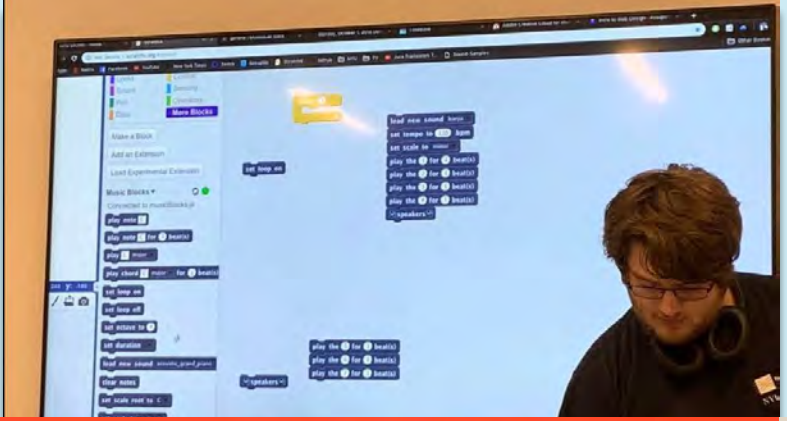


Creative Learning
Artistic Expression
Storytelling
Digital Competencies
No/Low Screens

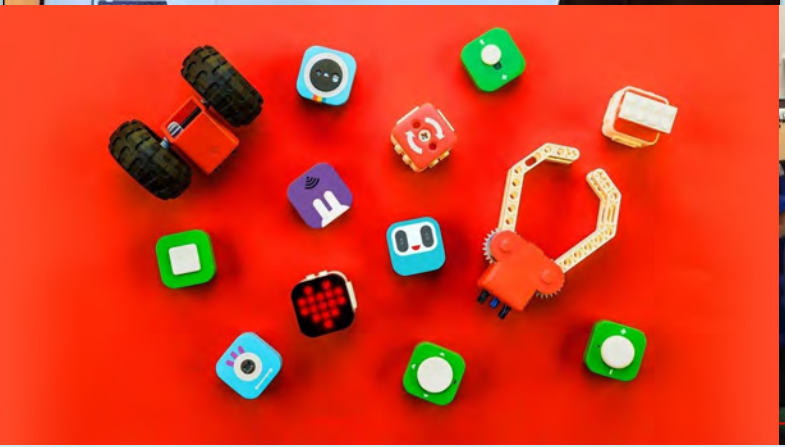
https://blogg.hvl.no/digisus/
https://musedlab.org/digisus/
https://cognimates.me/

musedlab NYU music experience design

CXD Creative Experience Design Lab



Music
Coding+AI
Play



musedlab NYU music experience design

COGNIMATES

PINKAMO™

YUNGU SCHOOL 仁心学校

DigiSus

musedlab NYU music experience design

CxD Creative Experience Design Lab

Building Sustainable Digital Practices in Kindergarten Literacy and Arts Programmes (DigiSus)

DigiSus Project:

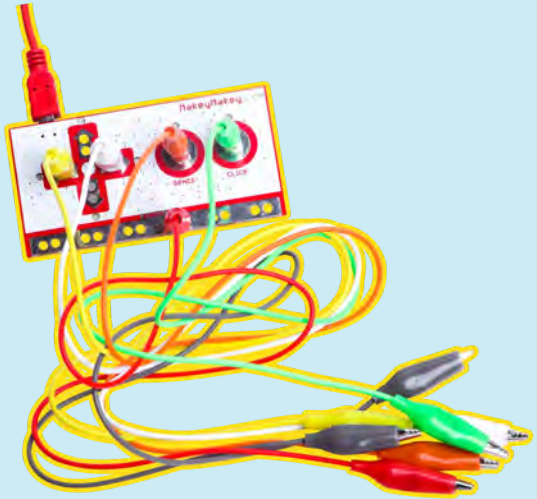
Co-Designing Immersive Digital Arts Play Spaces in Norwegian Kindergartens/Preschools

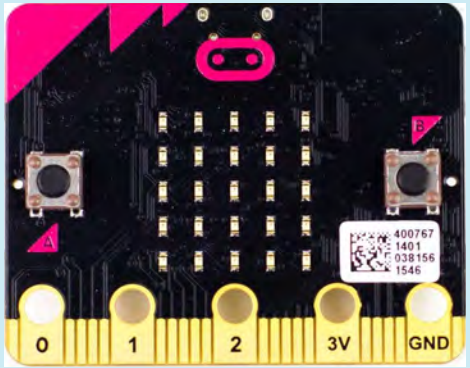
PI: *Ingrid Grønsdal Western Norway University of Applied Sciences*

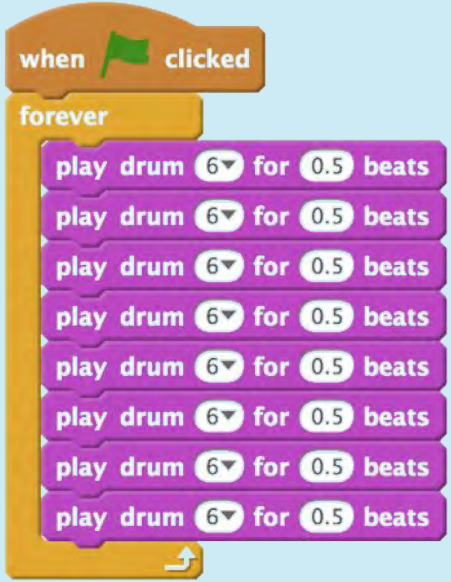
http://blogg.hvl.no/digisus

musedlab NYU music experience design

Makey Makey, Micro:Bit, Scratch

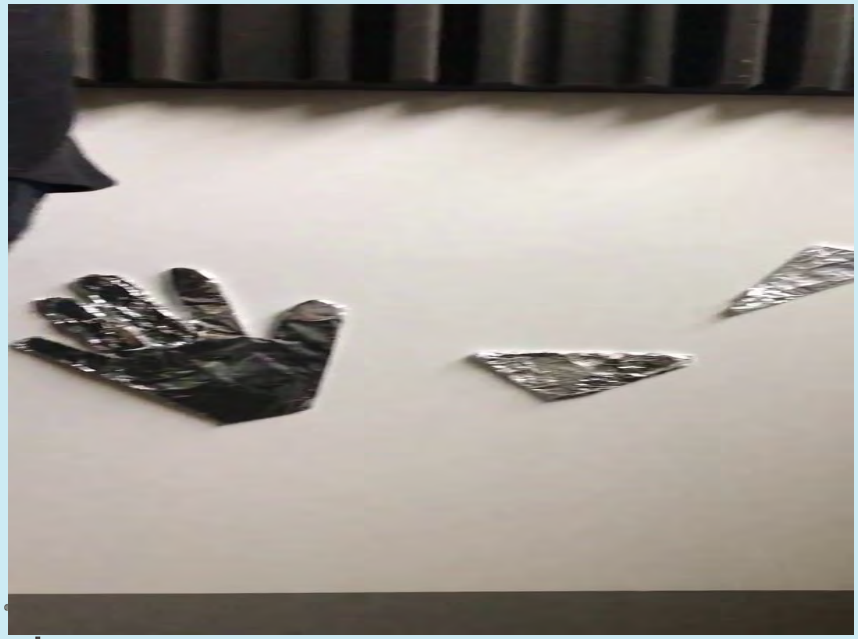


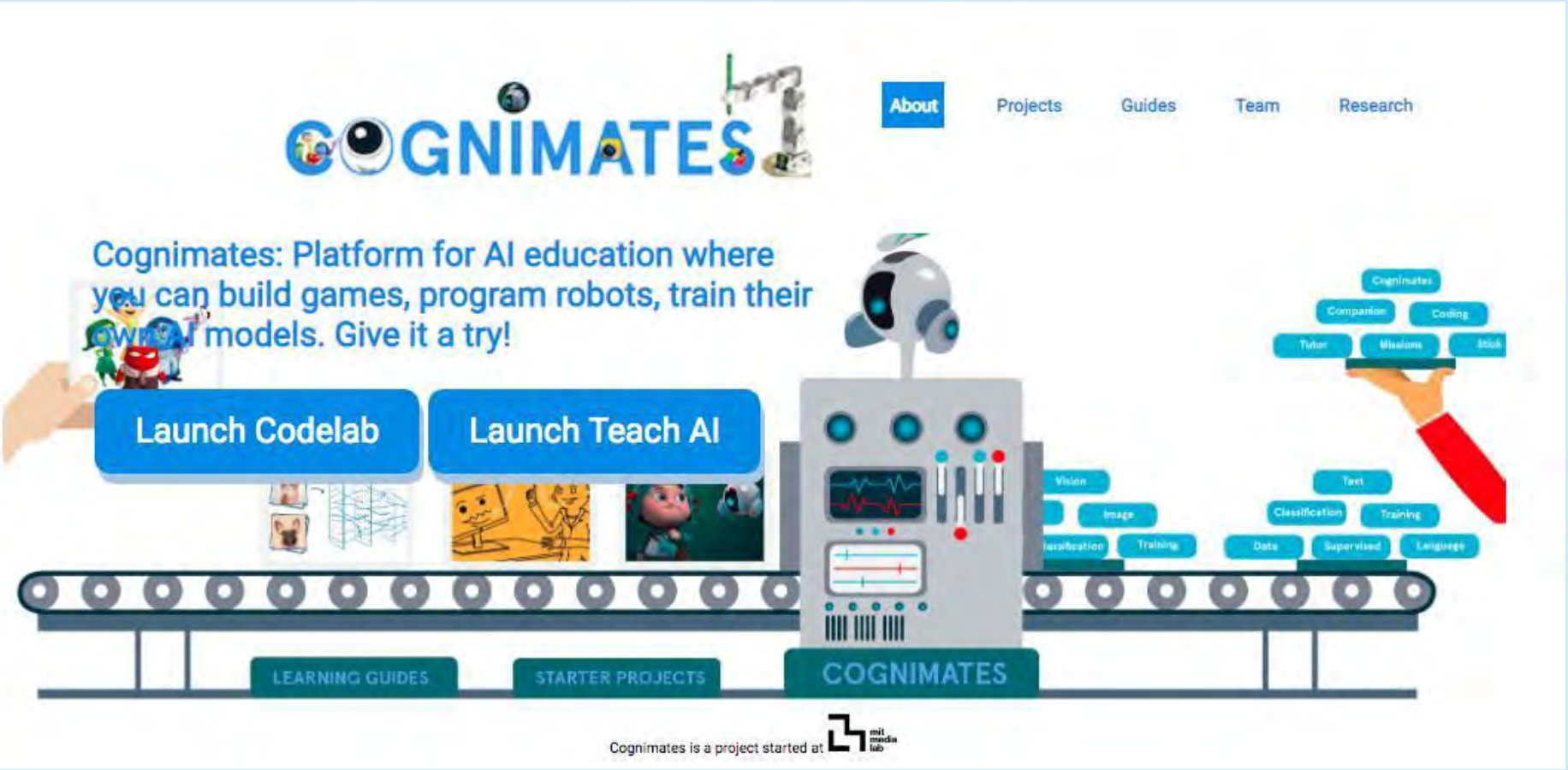




musedlab NYU music experience design

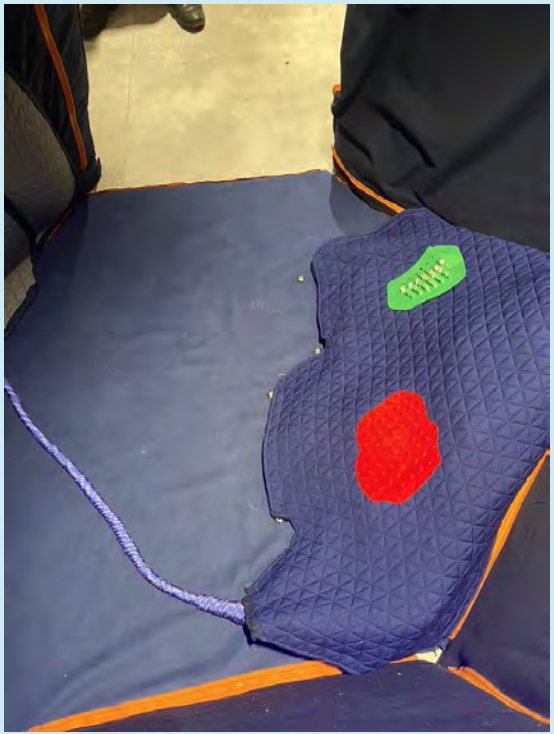
From Initial Workshop to the Kindergartens





https://cognimates.me

eGloo - Marion Voillot



The JOURNAL of INTERACTIVE TECHNOLOGY & PEDAGOGY
promoting open scholarly discourse around critical and creative uses of technology in teaching, learning, and research

ISSUES ASSIGNMENTS BLUEPRINTS REVIEWS TEACHING FAILS TOOL TIPS

Issue Fifteen

Music Making in Scratch: High Floors, Low Ceilings, and Narrow Walls?

2 responses / May 16, 2019

William Payne, NYU Steinhardt

Dr. S. Alex Ruthmann, NYU Steinhardt

musedlab NYU music experience design

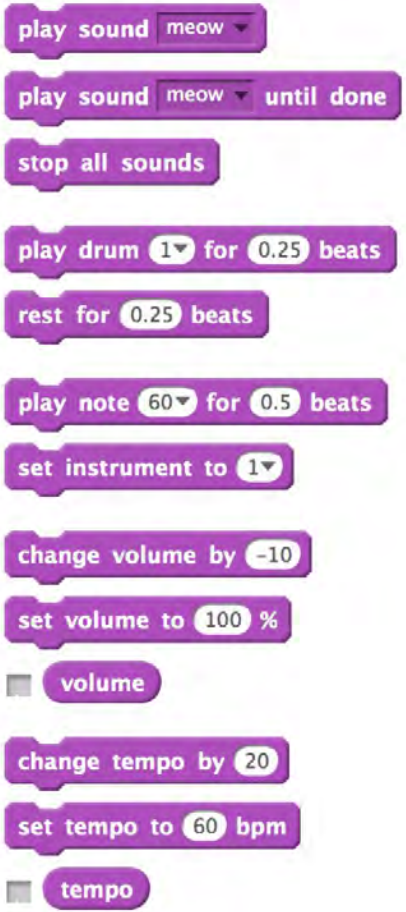
CxD

Scratch

Max/MSP

```
let meow = new Tone.Player("meow.wav").toMaster();
meow.autostart = true;
```

Tone.js



PINKAMO™

musedlab NYU music experience design

Designing Digital Music Experiences

Creative Collaborations with and for Young People

S. Alex Ruthmann *TeknoDida 2023* *https://musedlab.org*

NYU SHANGHAI 上海 纽约大学

PCi NYU Shanghai Program on Creativity + Innovation

CXD Creative Experience Design Lab

musedlab NYU MUSIC EXPERIENCE DESIGN

NYU | STEINHARDT

Articles

The potential of a mixed-methods approach for research on learning to theorise music

Cecilia Björk, S. Alex Ruthmann, Mats Granfors, Joachim Högväg & Sören Andersson

Pages 374-390 | Received 08 Apr 2020, Accepted 15 Nov 2020, Published online: 25 May 2021

 https://doi.org/10.1080/14613808.2020.1853085

ABSTRACT

Learning how to actively theorise music is a complex process which is challenging to observe and describe for teachers, students and researchers. In this study, we explore the potential of a mixed-methods research design for understanding how theorising is developed and how the different methodological approaches used in the study can improve our understanding of precollege students' experiences of learning to theorise music. The study combines (1) qualitative methods such as observation, analysis of video and audio recordings and interviews, (2) software development as music education research, (3) eye tracking and (4) musical analysis. We suggest that a considerable advantage of a mixed-methods approach is that it can make students' thinking visible and audible. In addition, it can improve precision in identifying novelty and surprise during the learning process. Such moments of new musical conceptualisation are particularly important in a context of abundant access to many musical genres and styles.

musedlab NYU music experience design

CxD Creative Experience Design Lab