# Informative Technology

*I would talk about learning technology, if that were my degree, or single focus, but I've worked in various areas all of which require getting context across and retained, so, for this letter, I am renaming the category to Informative Technology. I don't have a masters, and don't have a degree in learning technology, though I've taught online and written LMS software for nearly 20 years. I am more than willing to work for a masters to fulfill requirements. That is also why this long letter, to let you see what I have done and am doing. I am moving to Hays in July to join up with my partner, Nicole English, who is a professor of sociology. Here is a very brief synopsis of me.*

**Note: I am more engaged than ever. At the bottom I will show you a list for April/May/June 2018 of current work.**

In 1999 I was hired by UMKC's new BIT (Bachelor of Information Technology) program in a web-monkey position to work on teaching technology online. It was one of the early programs. We wrote online learning software from scratch. At the same time both BlackBoard and WebCT were marketing their products. Angel came out in 2000 (purchased by Blackboard in 2009). Moodle would come out in 2002. WebCT (1996) was purchased by Blackboard in 2006. I liked WebCT better.

That program finished by the end of 2000. I then went to work as a web programmer for American Crane, a worldwide 3$^{rd}$-party Caterpillar equipment distributor, selling to wholesalers. Later, in 2003, I was asked to create a database course for students at UMKC in the PACE program. That lead to creation of my own learning software for a set of courses. I still have a sample set of that you can look at.

It was not my first contact with teaching technology. My first connection would have been peering over the shoulder (so to speak) of my uncle Frank Devine who was an early author for "programmed learning" instruction (before imitations showed up to use the concept for sales but with little or no understanding of the detail work). This involved printed books with answers in red, covered with red cellophane and instructions to continue or return to a specified point.

As a former journalist I was also involved in technology and delivery whose content would be retained. I don't see much writing for retention today but the basic principal I learned in 1967 was simple, 1 prepare, 2 deliver, 3 review, in three versions for subsequent news segments. (Or as is was phrased: "Tell them what you are going to say. Say what you have to say. Tell them what you just said." Added was the instruction to avoid indefinite pronouns to names of people, places and events. The maxim was surely, already very old in 1967.)

The maxim was a basic tenet of the broadcast writing I was taught, because so little is retained by listeners. The instruction was almost too simple on the face of it. Basically, as with programmed learning, the writing involved looped-information allowing the listener or reader multiple approaches to the material, each time with contextual information, recognizing that readers and listeners are not recorders. In execution this is more subtle than it sounds.

In the 1980's, as a programmer writing interface programs for data input I learned when to train more (sometimes) and when to change the interface instead (most of the time). The same considerations were in place in the 1990's when I first wrote a manual for a piece of software and later took over programming for the first Windows version.

As programmer I needed to produce a product which not only performed a function but which could be largely self-discoverable in operation. Usually feedback meant I needed to make the changes in interface rather than increase the training need for the user. That included the screen real estate and prompts, and the need to have the slowest development machine consistent with what most users were running. I needed to get the user experience first, when possible, before I dropped a too-slow application on them. It was important for me to be a user of our program (AutoScript) and the program we worked from (AutoCAD) so that I had first-person experience using the program I was programming for.

First person-experience, also known as "embodied" knowledge plays a considerable part in my understanding on learning. As a programmer and former journalist I was intrigued by the relationship of news coverage of Preco Inc (the company I worked for) and how the company execs viewed the coverage. The newspaper's business editor/reporter had a limited understanding of the company. Preco executives used their comparison of reporting on Preco to handicap coverage they read of other companies. In other words they applied their own offset when reading about other companies to read beyond the lines in the newspaper story to create their own guess about what was happening elsewhere.

This concept of "embodied" knowledge versus outside knowledge applies in several areas.

In programming, usually the contract programmers brought in to do a job are good at their own business but not so good at understanding the business they are programming for. The interfaces from home-grown programmers in a business can be less sophisticated but better targeted and handier for the people in that business.

As a photographer shooting dance I've developed a specialty. As a dancer I long had an advantage over news photographers in shooting dance. I saw what I knew personally. They only looked and saw vague motion. This was forcefully brought home to me after my first set of tap-dance lessons.

Before the tap classes I had watched a documentary of Gene Kelley. It was fine. I was impressed. I missed a lot. After the lessons, still very much in "stumble level" mode, purely by chance I watched the same Gene Kelley video tape again. Immediately I realized that my entire sensory awareness had changed. Now I wasn't just looking at a video. Now I felt the steps, I heard the tones and clarity in the steps and I saw what he was doing rather than seeing movement. In other words, I was seeing rather than merely looking.

More importantly, it hit me in the same moment what this meant for learning. I realized that I could have watched that same video and others for years to come and would not have been so aware without direct experience tapping, even at my "stumble" level. This immediately applied to my photography which took a quantum leap. Now I shot by listening as much as looking and I saw far more than I had before. The same thing happened with ballet and other forms. My basic level, which would embarrass me as a performer, nonetheless leverages all my years of photography into truly seeing what I shoot.

This is similar to something I learned around 1980 (give or take) when I volunteered on two help lines in Kansas City. The training was more difficult to interpret than actual calls. The actors playing distressed callers were not really distressed so the clues were basically scripted, not real.

I have a good sense of what can be automated or scripted versus what needs to be personal and how to deliver. In terms of what can be engineered, I've seen a number of engineering mechanisms developed

and working that I didn't think would happen, starting in August 1972 with a geosensor missile targeting device which I certified that year in Whiteman AFB, Missouri. Some things we can engineer and other things we really need person to person experience or individual personal practice.

# Examples: Related Links

This is my resume, portfolio site:   http://www.mikestrongphoto.com/
This is my Kansas City area dance site started in 1996-7: http://www.kcdance.com
Both are hard coded by me using text editors and assisted in Dreamweaver for event pages

The two links above contain a lot of material so I've set up a set of examples.

**Below is a curated list of web links** with examples I think might be helpful to see what I've done or worked on. I have a number based in dance partly because that is a major interest for me and partly because learning is so physically visible, therefore easy to see, in dance. It makes for great examples. Other types of study have the same ideas but they are not as visible.

## Online Learning

### MY OWN LMS, CREATED IN 2003

This is an archive of the lesson site I developed in 2003, from scratch, hard-coded in a programmer's text editor. It is no longer intact at its old location and no longer used. I've kept the remnants here for reference. For example, the only login is my sample login. Enter "astudent" for the user name. You don't need a password for this one. It will welcome "Annie Student" and show her "enrolled" in two courses, one in 2003 and one in 2008.

Click any of the "Open" buttons to get to that course. I'll have to cross my fingers that if you enter one of the two "enrolled" classes you should also be able to take a quiz. The quizzes are four-panel (or four frame) "programmed learning" exercises which allow you to practice the quiz in tutorial fashion, repeating missed items until you are ready to take it for the score. That, along with, rest of the pages and the grading application was my original code. I wrote most of the original (early) code in a couple of months. We didn't have an LMS at the time I could use so I made my own. This is it.

http://www.mikestrongphoto.com/lessons/

## Current Courses, 105 and 106, running in Blackboard

I used Blackboard for these two courses in two versions, 1) Blackboard items connecting to these pages and 2) regular HTML index pages with direct links to the same pages. All the items were coded by me, including the style sheet making the pages work on regular desktop displays and on phones or tablets. Much of the coding was by hand, assisted by Dreamweaver. All the illustrations are created by me, from scratch, using Photoshop. The video orientation is also by me, edited in Vegas Pro. This can give you an idea of my regular work.

This course is a practical course, introducing Microsoft Office with practical exercises.
http://www.mikestrongphoto.com/CV_Galleries/LessonExamples/CIT105/NavMenu_CIT105.htm

This course is a conceptual course and expects essay assignments on computers and society
http://www.mikestrongphoto.com/CV_Galleries/LessonExamples/CIT106/NavMenu_CIT106.htm

## Blackboard import-question generator
http://www.mikestrongphoto.com/CV_Galleries/BB_quiz_transcoder.htm

This was a tool I developed several years ago to have a simple text file formt, easy to edit and easy to parse into an import format for Blackboard quiz pools. I think it still works though I haven't tried it in a year and BB could have changed the format specifications. The text file borrows from old AutoCad DXF files and windows ini files as well as my own simple tag|value text-file data lines. I've never been a big fan of XML which I think over-codes.

## Question Generator tool - for in-page self-review quizzes
http://www.mikestrongphoto.com/CV_Galleries/LessonExamples/JNavTemplate/QuizInPageTool.htm

Originally developed for in-page, non-graded review quizzes. (NOTE: the grade is generated locally but not stored or turned in) These quizzes are held together in the JNav pages as a question pool. This is a stand-alone page and can be downloaded (saved) and used by itself offline.

This provided the HTML code to copy and paste into the page within a <form> section containing the quiz. I later added a simultaneous generation of BlackBoard-import lines to copy and paste into a text document for import by Blackboard to quiz pools. Here is an example with a Review Quiz (green area)
http://www.mikestrongphoto.com/lessons/topics/db4c/Tour%20of%20database%20territory.htm

## A Ballet Curriculum Documentary
I put together a documentary on Antony Tudor's ballets for the Tudor Foundation with James Jordan, a Tudor répétiteur and KC Ballet's ballet master at that time (he is now ballet master of Sarasota ballet). This was an introduction to Tudor for the purpose of starting dance students on a Tudor Curriculum.

Early edits had Burns-style still picture pan and zoom motions. We decided that was too distracting and we cut all that out in favor of simple cuts and simple framing. It is important to remember that every pan or zoom means that the image is less clear until the motion is over. That means a loss of information and a loss of time to allow a learner to "enter" the picture to absorb the information. The motion features are fashionable but sacrifice comprehension for style. The next time you watch TV (or a movie) take note of each pan and each zoom. Note how comprehension is lower until the motion stops.

http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_Tudor.htm

## Sociology Documentary
Documentary on Washington DC's Shaw district (2004) as a follow up to a PBS documentary from 1991 titled "Throw-away people." It came out of a sociology class at UMKC. Nicole English was the teacher assistant / chaperone for the students who made the trip to DC. This is a simple account of their visit. It

is also about rehabilitation and gentrification and who is doing it.
http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_Shaw-2004.htm

## A Ballet Curriculum for Teachers of Ballet

This is a set of lessons for teachers of ballet by Jennifer Tierney. This is a means for her to standardize a curriculum for her teachers to use with her expanding set of students at American Dance Center in Olathe, Kansas. It is also the start of a sellable curriculum package to other dance schools.

This is a link available only from this document. It is not cataloged or linked from anywhere else in the site because this is a prototype for a private lesson course. This is a first prototype. It is now more developed with many more lessons for teachers.

I shot, edited in Vegas Pro and wrote the HTML and Javascript code from scratch. In the later version (not this one) I added variables for path variations and for play on demand rather than autoplay.

http://www.mikestrongphoto.com/CV_Galleries/LessonExamples/BalletCurriculum/TeacherGuide_to_ADC_Curriculum.htm

At first glance, it looks very straightforward. It isn't. There is a lot of nuance and structure Jennifer is imparting to her teachers and offering examples for them. For one thing the studio operates much like a one-room school house, with older students given responsibilities for younger students. And professional dancers added to performances as side-by-side examples with the student company dancers, functioning much like apprenticeships. The older dancers are at special attention as both dancer and example while the younger dancers are learning by observing, imitating, adapting and experiencing a professional standard. Each drives the other.

Beyond that the youngest students, from the first are brought into the classroom with a dancer's attitude of grace plus graciousness (part of the job - essential for a person who dances) and focus discipline. They don't just have lessons here, they have jobs, explained as "j.o.b. job" in subjects such as musicality. At the same time they are always given a clear view and a small sample of what they can expect later in the year and in upcoming years as they advance in level. This is in their own lessons and by observing the older kids around them. What they are learning now is shown to them as a part of what they will advance into, giving them a performance goal. Even the smallest kids eat this up with all the eagerness you could imagine.

## Paper (web page) on Shooting Dance - hints, tips, illustrations

http://www.mikestrongphoto.com/CV_Galleries/PhotoCV_SubjectKnowedgeForDance.htm

Here I discuss my methods of shooting dance and provide examples and illustrations. I also provide hints and tips and information and illustrations showing you why you should choose my methods of composing and techniques, developed across years of shooting dance. I don't have secrets, just good common sense, well tested. There are also illustrations showing performer placement differences between live-audience stage and camera as a matter of perception.

## 3D Animation for Choreography – Class for Conservatory Dance Division

Nicole and I taught a 3d animations program, DanceForms, to the dance division dancers over a five year stretch. This is an example of developing what is now called a blended class. I'm not sure whether the term was popular at the time. We had dancers to teach in a face to face computer lab/classroom who would not be able to be there for a lot of the classes because of their schedule. The class occupied a Friday afternoon in the conservatory.

Most of them were in some sort of production because their dance program is a performance program. So they were usually in rehearsals or going to and from a rehearsal off campus with KC Ballet or other companies.

So we
1) taught face to face,
2) made everything available online with step-by-step exercise illustrations,
3) made ourselves available with extra hours, on request, for lab times in the computer lab and
4) used the student's own collaboration with each other as peer tutors, a natural outgrowth of their collaboration in dance where they trust each other as colleagues.

For the example, go here: http://www.mikestrongphoto.com/lessons/CourseList.asp
then click on the "Open" button next to "Dance Tech Animation." There are still image step-by-step illustrations on the assignment pages along with video examples of the expected results.

## A Couple More Video Links that might apply

This is the more generic URL for a large set of videos:
http://www.mikestrongphoto.com/CV_Galleries/Video_Links_online.htm

And these are links within that page which might apply to the range you are looking for.
**Hip Hop boy/girl story video** (shot April 23, 2018 as part of "Why White Men Can't Dance"):
http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_HonkyTonkHabitHipHop.htm
Two variations on a **dance promotional** (late March 2018):
http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_Wylliams-HenryDuo.htm
**The "Dance On" show** I shot and edited for Billie Mahoney for five years starting in 2011.
http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_DanceOn.htm
Ballet Ball, **introductory tour of new Kansas City Ballet facility, The Todd Bolender Center**
http://www.mikestrongphoto.com/CV_Galleries/VideoEmbed_BalletBall.htm

## Two earlier samples showing my typical returns from a shoot

(September 2017 and December 2017).

Two full sets of selected stills for two events, a ballroom competition and a Nutcracker.

Here is the link to this page with downloads and print orders. Only one person who expressed interest actually ordered but it did prompt me to write a print-order application for the page. (my code)
http://www.kcdance.com/Events/Default.asp

My basic resumé page with sets of work histories, each with a particular emphasis, imaging, computers, learning.    http://www.mikestrongphoto.com/CV_Galleries/Default.htm

## END NOTE: Current Work: April, May and June of 2018

I want to emphasize that these are hardly old items. I am very active, arguably more wall-to-wall active now than ever although I've always been a wall-to-wall worker. This gives you an idea of my regular schedule.

Here also is a short list of URL's to pages showing pictures from most of these shoots:
Main site:  http://www.kcdance.com/    the links just below are from this home page
Soundz of Africa: http://www.kcdance.com/Dancing/tms_FutureStages_20180610.asp
Fashion: http://www.kcdance.com/Dancing/JenniferTierney-AmaniSkalacki_Fashion_20180609.asp
Alice: http://www.kcdance.com/Dancing/AYB_AliceInWonderland_12may2018.asp
UMKC: http://www.kcdance.com/Dancing/umkc_April2018Spring.asp
KU: http://www.kcdance.com/Dancing/KU_UDC_2018-04-192021.asp

Here is my hash-list schedule these for April through June of photography and video work:

## ====== APRIL =============

6 - Fri KU in Lawrence - 12-2 studio rehearsal

9 - set Dance On programs for cable: Andrea Schermoly, Judith Fugate
10 - KU in Lawrence studio, tech and dress rehearsals interleaved with UMKC rehearsals
9 - Mon – KU: 4-6 / James(250)
10 - Tue –   UMKC: 5-6 Ronn      --  KU: 4-5:30/Jerel(250), 242/5:30-7:30/Patrick, 242/7/Emily
11 - Wed –   3:30-5 UMKC: Dee/Ronn,   5-8 Paula (couple minutes then to Lawrence)
          KU: 4-6/Moreno(250),    6-7/Emily(242),    7-8/Lauren(242)
12 - Thu –  KU: 4-5:30/Jerel(250),   5:30-7:30/Patrick(252),   6-8/Willie(240)
13 - Fri –  KU: 12-2pm/Maya(242)       UMKC: 5-7/Gary, 7-9/David
14 – sat - PAC DJ, 10-12 (only to 11 am then get over to TMS)
     Traditional Music Society - spring showcase 2-4pm
     Phil Cacioppo shoot for movie at City In Motion 5-7 pm
15 - Sun –KU: 12-2/Maya(242),   2-4/Willie(242)
16 - Mon - Ronn, Gary, umkc PAC studio - vs tech in Lawrence
17 - Tue - Paula - umkc PAC studio - vs tech in  Lawrence  6pm/Emily
not **** 18 - Wed - (Liberty) William Jewell spring ball ?? 7-9:30 - Maybee Center, video & pics
KU Lawrence Monday, April 16
  6:00 p.m. – Ragtime Cat Chor: Willie Lenoir
  7:00 p.m. – Opus 2018 Chor. Patrick Suzeau
  8:00 p.m. – Con Brio Chor: James Moreno
  9:00 p.m. – Diverstissements, Staging: Jerel Hilding

KU Lawrence Tuesday, April 17 - stills
  6:00 p.m. – Refraction  Chor: Emily Bain
  7:00 p.m. – How'd We Get Here   Chor: Maya Tillman-Rayton
  8:00 p.m. – Lines on a Page   Chor: Lauren Edson

18 - Wed - (Lawrence) - dress rehearsals 6 and 8 at Lawrence Arts Center
http://www.kcdance.com/Dancing/KU_UDC_2018-04-192021.asp
19 - Thu - (Lawrence) KU Dance Concert
20 - Fri -  (Lawrence)  KU dance concert
21 – Sat:
  12:30 Lawrence Art Center - Company Class
  2+pm American Youth Ballet Alice in Wonderland studio rehearsal
  3:30-4pm head for Salina

sun
23 - mon  - 12 noon - Phil - at Livestock Exchange Building
  movie shoot for "Why White Men Can't Dance"
  Scene schedule
  lawyer 12-2pm - 816-841-1391 - Philip Krause philip@krauselawkc.com  (for ad)
  psychologist 2-4:30
  godfather  4:30-6:30
  reconciliation dance   6:30-8 (finish)

26–28 April. SPRING DANCE, 7:30 p.m., White Recital Hall video& stills
  24 – tue - 1-4 tech 6-9 tech runs
  25 – wed - dress #1 UMKC 1-4pm
  26 thu - dress #2 at 11am-2pm - concert #1 curtain at 7:30 pm
  27 fri - concert #2 curtain at 7:30 pm
  28 sat - concert #3 (2 pm) and #4 (7:30 pm)

Shostakovich Jazz Suite (Ronn Tice);
Parallel Lives (Gary Abbott);
Allegro Assai (Paula Weber);
Body Love (Sabrina Madison-Cannon);
Prometheus Unbound (DeeAnna Hiett);
Unto Love (David Justin);
Concerto Barocco (Balanchine) Choreography by George Balanchine
   © The George Balanchine Trust by arrangement with the American rights holder, New York City Ballet.
http://www.kcdance.com/Dancing/umkc_April2018Spring.asp

## ====== MAY ==============

3 Thu –Kansas City Friends of Alvin Ailey spring show - 7:30 curtain, Paseo

AYB Alice in Wonderland (my page URL):
http://www.kcdance.com/Dancing/AYB_AliceInWonderland_12may2018.asp
 9 - wed - tech 5-9
10 - thu - dress 5-9
11 - fri - dress 5-9
12 - Sat - Alice in Wonderland  - 2 and 7 pm curtains
13 – Sun – Alice in Wonderland - 2pm curtain

21 mon - Will Adams – 2 pm work on family history video – 15hours worth

22 – Tue - Deliver last USB to Paula Weber of UMKC Spring show in April
        mail disk to Jennifer Archibald, Brooklyn of "An Artist" New Dance Partners JCCC
        Mail disk for Belly Ball 2013 to Silvia Salamanca in Dallas


# ====== JUNE =============

2 Sat Phil Cacioppo - 5:30 pm – edit movie "Why White Men Can't Dance"
4 Mon lab 1 pm
  Donald McKayle Pictures for Tony Awards show on TV
  Traditional Music Society showcase video for Rich Hill
  Mail video of 1987 "Dance On" show with Si-Lan Chen-Leyda to Kathleen Cantone in Chicago

Dancerz Unlimited and KCFAA AileyCamp
June 5 tue 8-10am        AileyCamp Kansas headshots
                West Middle School, 2600 West 44th Street Kansas City, KS 66104
        3:30-8:30pm      Dancerz: Dress Rehearsal – BLUE recital 3:30-8:30
June 6 wed 8-10am        AileyCamp Missouri headshots,  Paseo Academy
        3:30-8pm          Dancerz: Dress Rehearsals – RED 3:30-5:30 and WHITE 6-8 pm recitals
June 7 thu - 7pm          Dancerz: Blue Performance 7 pm curtain
June 8 fri - 7pm Blue Performance 7 pm curtain
June 9 sat 11am and 1pm Dancerz:
        Red Performance 11 am,  White Performance  1 pm
        DVD order: 100 for blue, 75 white, 75 red

        **sat evening**:  Jennifer Tierney and Amani Skalacki
        West 18th Street Fashion Show - night shoot after they walk (at 8:30)
        800 Broadway Blvd, downtown KCMO (Crossroads Arts District)
        ticket holders should take their seats by 8:00 p.m.
        Once the show begins, it lasts approximately two hours.
        outdoor catwalk on West 18th Street, between Baltimore and Wyandotte Streets.
        Separate shoot for Jennifer and Amani on 19th street after their runway walk:
  Model names: Emily McGlothlin - gold pants & white top
                Laura Finn - White/pink dress with large puffy folds
                Laura Jones Wallner – red flowing dress
                Taylor Arel - pink tight crumple pants, pink jacket, pearls on head
                Amy Ann Kariotis - shorts (culotte) type outfit
    http://www.kcdance.com/Dancing/JenniferTierney-AmaniSkalacki_Fashion_20180609.asp

June 10 Sun – Traditional Music Society, Soundz of Africa at Kauffman – video, stills
        2pm show time north side meet up with Bird for credentials,
        they go on at 3pm in Muriel Kauffman Theater stage
        http://www.kcdance.com/Dancing/tms_FutureStages_20180610.asp
11 - mon - lab 1pm

Solstice studio rehearsal in afternoon - need to go back at 12:15

12 - tues - 12:15 ADC for Solstice

4 pm - Barb – consult on her web site

13 - wed - 12:15 ADC for Solstice

Mary Pat Henry – request for three videos (DVDs/Vimeo)

"Twisted Metal" – "Time Change" – "An Artist"

14 - thu 11am - Will Adams work on family film project

15 - Fri – Solstice in studio

16 - Sat - Solstice Dance Project

in Theater at 8:45 am, rehearsal in PM, Company Class, 7:30 curtain

17 – Hindu Center, test streaming

22 arrangetram rehearsal

23 arrangetram for ravi mehra - 913 568 7254 - daughter's recital -

Hema Sharma pupil

Arrange to stream live stream

at Lackman & Shawnee - Hindu Temple

24 Sun 2 pm Fools Fortune – Beth Byrd, at Just Off Broadway Theater - video

in theater at noon, curtain at 2 pm – video, some stills

25 mon 7:30 Linwood VA - regular exam appointment