

Mary Loder: Welcome to Course Stories, produced by the Instructional Design and New Media team of EdPlus at Arizona State University. In this podcast, we tell an array of course design stories alongside other ASU online designers and faculty. On today's Course Story...

Brad Forst: If you think about it, being a professor is kind of a solitary undertaking. You do the research, you put together what you want to say, you go to a classroom, talk for 75 minutes and you leave. The online course was, of course, very much more collaborative. I had designers and video people and animators and audio people, and it was a really fun thing to do.

Mary Loder: Hi, I'm Mary Loder, an instructional designer from ASU Online.

Ricardo Leon: I'm Ricardo Leon. I'm a media specialist at the same place.

Mary Loder: Yeah, we work together.

Ricardo Leon: Let's get on with the show.

Mary Loder: Okay.

Ricardo Leon: Hi, Mary.

Mary Loder: Hi, Ricardo. How are you?

Ricardo Leon: I'm good. I'm good. I'm excited. I'm excited. This is our second episode. That means this is real. This is a real podcast.

Mary Loder: I know. It's actually feeling quite real, like we're going to have a real season and a real release schedule.

Ricardo Leon: Just like IBD, Instruction By Design.

Mary Loder: They are the legitimate podcast of ASU. They're the OG podcast. Very well known. And they do a different kind of viewpoint towards instruction and it's very much more open and not course focused, but very pedagogically focused. So if you have not checked out Instruction By Design, check it out. Back out, go back to the homepage for podcasts.-

Ricardo Leon: Finish this episode first.

Mary Loder: Okay, fine. Finish the episode, but then back out and go check out our homies over at Instruction By Design.

Ricardo Leon: So Mary, what are we going to hear today?

Mary Loder: Well, we are hearing from London Skiles ,who is a very talented instructional design associate with EdPlus. She just joined us this last year, but she's already been involved in so many impactful projects, including the course that we're going to talk about today, Law 480, which is a capstone course for the undergraduate business law degree.

Ricardo Leon: As excited as I am about this episode, I'm a little bit nervous for this one because my boss is here.

Mary Loder: I could tell you're a little nervous. But your boss is really nice. Aren't you, Matt?

Matthew Robinso...: I like to think so, but don't ask me.

Ron Carranza: I can answer that.

Ricardo Leon: Oh, hey, someone else is here too. Ron.

Ron Carranza: Hello.

Ricardo Leon: You guys want to introduce yourselves?

Matthew Robinso...: Sure. I'm Matthew Robinson. I am the manager of the new media team here at EdPlus at Arizona State University.

Ron Carranza: My name is Ron Carranza. I'm a multimedia developer at EdPlus. My main responsibilities are to help assist IDs with creating any visuals they need. So that means infographics or animations or interactive activities, PowerPoint slides or just general graphics. So anything visual people need, I can help with that.

Ricardo Leon: And most importantly, you designed our logo and banner.

Ron Carranza: I did, I did.

Ricardo Leon: So that beautiful logo that you're seeing right now on your podcast player is, That's all Ron.

Ron Carranza: You're welcome. Glad you guys like it.

Mary Loder: Super talented individuals at the table with me today. So I'm also feeling a bit nervous because between these three, this is a really talented table.

Matthew Robinso...: You're too kind. Too kind.

Mary Loder: It's just true. So yeah, we are here to talk about Law 480, which is a course that was designed by Brad Forst and some instructional designers within ASU Online, but was also dynamically improved through the amazing talents at this table in

the media department. So we're going to talk a little bit about what you guys did to enhance the vision that Brad had and has had for this course.

Ricardo Leon: I'm really excited to get to hear this interview. And we'll be interjecting throughout the episode with more information about the media team and our part of it. So as you're listening, we want to give you the kind of visual experience as well and show you these animations that we're going to be referring to. So if you want to see those, you can go to the Teach Online landing page for this episode and see the beautiful work that Ron has created. Is you ready to jump in the show?

Matthew Robinso...: It's not just the animations. You're discrediting the other editing that you did, which includes B-roll and what we shot with Brad as well. There's a whole thing. I would just like just to not discredit them. It's not just some animations. It's like the whole experience is combination of things.

Mary Loder: Matt's telling you to take credit for your work.

Matthew Robinso...: Yes, I am.

Mary Loder: He's asking you to say to thank you for recognizing I did a good job.

Ricardo Leon: I was also part of this project as well. I did some editing for it and we did shoot what you're going to see Brad in the studio with. I was part of that as well. On with a show.

Brad Forst: I'm Brad Forst. I'm the Director of Undergraduate Business Law. I work for the Sandra Day O'Connor College of Law, and under an agreement with the Business School, WP Carey School of Business. We bring in faculty and curriculum and courses to teach for the business law degree at the business school. And I come to that position after having been a practicing lawyer for a number of years and then transitioned into business and was CEO of a few businesses, and then transitioned into this position about three years ago. Of those three careers, I'm always inclined to say this might be my favorite.

London Skiles: Hi, I'm London Skiles. I am an instructional design associate with EdPlus and one of the designers that partnered with Brad on bringing Law 480 online. I think a good place to start is really just to share a little bit about what the course is and what it is designed to do, and then maybe share a little bit about how you got involved in the course as well. Because I know you've been involved for quite some time.

Brad Forst: Sure. Law 480 is the capstone course for the business law degree from WP Carey. And the program is presented by the law school, by the Sandra Day O'Connor Law School, under an agreement with the business school for the law school to bring in faculty and design a curriculum and present these courses to business law majors. So in the capstone, we're trying to, like all capstones,

capture all of the knowledge that students have gained from other courses over the period of their degree study and see if we can come out of it with sort of a cohesive whole. So we are really very focused on what they've learned before, what the intersection of law and business is. We look at business from everything from Main Street to Wall Street, and emphasize a lot on critical thinking with the case method and rigorous writing requirement.

London Skiles: And so the students that are taking this Law 480 course, what types of backgrounds did they have? When they're in this major, what are they kind of thinking are their goals that they're bringing to this course?

Brad Forst: Well, I think the student body is probably not much different than a lot of online courses. They tend to be older students. They tend to be working and they want a degree. I think they're attracted to business law because they can see that there's a lot of overlap with. Whatever business organization they're working in, I'm sure they're confronted daily with things like regulations and laws and compliance and technology and so forth. So I think they think that it could be a real asset to them. Then there's another group of people that are probably toying with the idea of whether they'd like to go to law school someday. So try to reach both those audiences.

London Skiles: Sure. Historically, how long has the course been offered here?

Brad Forst: I think probably four or five years in the current fashion. Yes. And I've taught it on-ground in person for many, many sections. But because it's a required course, it's taught by other professors as well.

London Skiles: This is the first time it's been offered online I believe.

Brad Forst: Yes.

London Skiles: So talk a little bit about what that experience was like when you think about the collaboration that we had working on this, getting this course from an on-ground course to an online course. Share a little bit about what that experience was like.

Brad Forst: The decision was made about a year ago to put the business law degree online as one of the available degrees. Since I'm the director of the program, for the first course to be developed, I appointed somebody else to do it. That was the intro course. When it came time to do the capstone course, I was kind of the logical person to do it. But I had really no experience with online education except that one terrible experience that we all had where virtually over a weekend, because of COVID, we found all of us trying to master Zoom and teach a course that way. I don't think that was a very satisfactory experience for students or teachers. So not only was there a huge learning curve, once you do master it, I don't think it's a particularly effective way to reach people because you're trying to do a 75 minute lecture online.

When I started to develop the online course, it was much different in the respect that it was collaborative. There were a group of professionals who were experienced on how to put a course together this way so that it would be effective. So it was just a much different experience. If you think about it, being a professor is kind of a solitary undertaking. You do the research, you put together what you want to say, you go to a classroom, talk for 75 minutes and you leave. The online course was, of course, very much more collaborative. I had designers and video people and animators and audio people, and it was a really fun thing to do.

London Skiles:

And I think you touched on a really key part of this is, which was that collaboration, right? And I know we had a lot of conversations talking about what your desire was for students within an activity. What did you want them to get out of it? How did you want them to interact with it and engage with that material? And there was a lot of back and forth with that. You mentioned the media, and one of those is that narrative that runs throughout the story. So talk a little bit more about that media element, but specifically the story of the hypothetical business that's kind of the heart of this program or this course.

Brad Forst:

When I first started teaching this course, I saw that the content of it certainly lends itself somewhat at least to at a timeline, if not a story. But that is, for example, you start a business, the simplest type of business, a single person with an idea. And we would study what happens after that as that business grows, changes form of business, transactions become more complex until that business is successful. So it just occurred to me that there was a possibility there to turn that into a story of one person forming a business and what happened to her over the succeeding years to build that into a complex business. And on-ground, I used to let my students, the first day I say, "We're going to follow a hypothetical business. Pick one and we'll try to use that as the storyline." Inevitably, I would get craft beer breweries or cannabis dispensaries, which is fine. And we would turn those into a story.

When it came to the online version, suddenly that idea of having a narrative it just could come to life because had all these different features that we could add to the story to build a really full story. So picked the coffee business, in the sense that we started with a coffee farm and harvesting beans and followed that all the way through importing coffee and selling coffee and owning coffee farms and setting up an online distribution network and taking the company that was doing this public and going through a merger. So it really lent itself to a good story.

The designers helped me with the idea of, "Let's illustrate this. Let's illustrate these characters." Which was done with animations. So I got to pick who my characters were, and I attributed to each of these characters a personality and a function in this business. So over the course of all the modules, each time I would check in at the beginning of each module and say, "Here's what our people are doing now." And a lot of that would be brought to life. In the

background of my talking, there were animations about these characters building this business.

Mary Loder: So how does it start? How does this whole consultation process start? What happened when Brad came to you or when the instructional designers came to you, London or Mary, and talked about the course and what they wanted to have done?

Matthew Robinso...: Sure, yeah. So I think, if I remember correctly, Mary and London approached us first before really committing to the project to see how much of it we could actually pull off. What we usually do is scope a little bit, because we're only a five person team, and we produce about 1600 videos a year and another 900 custom graphics for our courses. So we're operating at a very high scale. So we always have to think about what's the time commitment in a project like this that goes a little bit above and beyond our normal lecture capture and these other areas of multimedia that we generally operate at that high level scale.

Mary Loder: Yeah, I've noticed that when people are more prepared, you guys are able to put that extra level on top, whereas you may not be able to do that for courses that have not yet been designed yet and don't have materials yet or a vision yet.

Matthew Robinso...: Right, yeah.

Mary Loder: In some cases.

Matthew Robinso...: Absolutely. I think the vision of both Mary and London and Brad really helped a lot here. And we also were given adequate time to actually pull this off, which is really important as well.

Mary Loder: And while I'd love to take credit for Mary's work, we're talking about Maryrose Chaaban, who's an amazing instructional designer. Her career has progressed dramatically. She's been with ASU Online for a really long time and is now even more expressive in her career in the corporate world.

Matthew Robinso...: That's right.

Mary Loder: So congratulations to her. Just wanted to clarify. I'd love to take the glory, but that's Maryrose.

Matthew Robinso...: Sure. So after that kind of assessment, it's not just the time commitment or how prepared the instructional design team and the faculty are, it also is the impact. We definitely want to think about the impact here. And because this was a capstone course of a new online program, it really felt appropriate to put a little bit more effort into the media that would be created for it to level up what that final experience would be for students in the program in this capstone course.

London Skiles: So you've mentioned the characters a few times in the narrative. Who are these characters? So if I were a student in your class, who are these characters that I'm going to be meeting?

Brad Forst: Well, I wanted to pick characters that I thought students could relate to. And since we started with the coffee business, if you will, the lead character is Marta, and she's a Colombian American. But her background, her family is from Colombia, big coffee country. So that established her bona fides in the coffee business. Then as she moved beyond being a sole proprietor with this idea, she met Eddie. And Eddie was kind of a tech guy and they developed a good business relationship, went into partnership with each other. Then as the business grew, they needed some more capital, some more experience. And we introduced Will, who I said was kind of a bro, and he had background in the finance business. The three of them from that point worked together through the conclusion of the story, which was these people now are very successful. This is sort of the American dream. It's not anecdotal. Steve Jobs formed Apple in his garage with a friend. And we followed our characters doing the same thing to build this large successful business which they sold.

Mary Loder: So for those of you who cannot look at the landing page for this episode or on a walk and just don't have the time, would you mind explaining what's in this video that's on the landing page that they can see? What are the elements that go into it?

Matthew Robinso...: Absolutely. So we first started with Brad coming into our studio. We lit the set nicely and we filmed him giving these lectures, these module overviews. So that's one element, that's kind of what grounds the entire video. Then added into that is some B-roll that supports some of the things that Brad's talking about, including the harvesting of the coffee, the supply chain routes. These go on a number of the stages that are mentioned in that and it grounds it in reality being that that's real footage.

Ricardo Leon: And we really lucked out because the service that we used to get our B-roll just had so much footage of coffee being harvested and being transported. So it was really cool that we were able to find these visual elements that supported what we were talking about and really kind of grounded in the reality that we live in.

Mary Loder: What is B-roll?

Ricardo Leon: B-roll is basically footage that you use in support of the main footage really. So it's the B-roll, it's not the A-roll because the A-roll is your talent talking. In this case it would be Brad talking to camera. Then we have the B-roll, which is the footage of the people harvesting coffee seeds and transporting them.

Mary Loder: So for those millennials out there, back in the day, we used to put all of our videos on rolls of tape. And that's why they're called rolls. I just wanted to clarify that.

- Ricardo Leon: We have our millennial interjections.
- Matthew Robinso...: That's a fair point. And then the third element is Ron's animations that actually tie to this narrative that connects each one of these modules to this larger story.
- Ron Carranza: Right, yeah. So as far as placement of the animations, I kind of geared towards when Brad was talking about Marta and the company. I can always pinpoint those sections as far as where to put some animations. Then I would just add some graphics and animations throughout, depending on if there's a section where I think it needed it. So if there's no B-roll or a section like that, I would just add some visuals there.
- Ricardo Leon: And I had the easier job of getting B-roll, which I just picked pretty footage. But Ron had to completely create every single element from the backgrounds to the characters to vehicles that they're driving. When you guys take a look at this animation, you'll see just how much work Ron put into this and how really beautiful it is.
- Matthew Robinso...: It's not just a character that blinks every two seconds or something to be animated. There's a certain level of quality that you really strive for and shoot for in these that makes them feel like they're fully alive. There's always things to look at. There's always things that are visually interesting and that it feels fully completed and not just an arm that moves or a background that scrolls along or something.
- Ron Carranza: Right. Well thank you. Appreciate that. Yeah.
- Ricardo Leon: And so what do you feel that brings to it, having these little extra bits?
- Ron Carranza: Oh, well, I enjoy all that. Well, my process, typically when I look at these things, I kind of try to visualize it in my head. Because there's places during the video where he's talking about Martha meeting Eddie, and then five seconds later talking about Marta traveling to Colombia and talking with farmers and all that stuff. So in my head I try to visualize each section. And then not only that, but I think about how to transition between that. Because you only have sometimes 10, 15 seconds to get from point A to point C sometimes. So for that scenario, I had Marta meeting Eddie and then a closeup of Marta's face. And then, how do you get from there to her traveling? And you think how about have her face in the window of an airplane flying. And then, well, how do you get from there to Colombia? Well have a cloud passover, so that kind of acts as the transition point to get to Colombia where she's meeting a farmer. It's things like that that I kind of try to visualize each scene and then how to get from each scene to the next.
- Mary Loder: You're an amazing visual story. Truly. That's just so cool that you think that way and that you're really intentional about the transitions.

Ron Carranza: Oh, yeah, definitely.

Mary Loder: Because it is where the story gets told. That's awesome.

Ron Carranza: Right. Yeah, thank you. Well, I try to make it easy on myself too. You go from point A to point B, because there's a matter of time too. I only have a few seconds to get from here to here. What's the quickest, most visual way to get to point A to point B that makes sense to the viewer when they're watching?

Mary Loder: Cognitive impression. It makes sense. You can just believe it.

Matthew Robinso...: And then the trick of this all is that you're also keeping track of how much time and effort you're putting into all these and trying to keep that into a reasonable timeframe so that we could scale it, as you mentioned before. If we want to offer this to more faculty and be able to do these kinds of narrative lectures, we have to make it something that we can actually do in a fairly short amount of time.

Ron Carranza: Right.

Mary Loder: And six to eight hours per video is not a short amount of time, but it is a short amount of time when you consider what it really takes to produce movies and episodes, TV shows. You're actually doing the work very quickly. But it is an investment.

Ricardo Leon: It's not like a podcast. That's too easy.

Mary Loder: Yeah, it's really easy. We just show up. Or at least I do.

London Skiles: Brad, I know the class is running right now. How are you hoping students will engage with these videos or what they'll take away from this narrative that's running throughout the course?

Brad Forst: Right. So this is the first time it's been offered. We're a little ways into the course. I think we will see. This idea of using a story, as I said before, really came alive here. I think most people, probably including students, would say business law sounds like a horribly boring subject. So time will tell whether they continue to believe that. But I think by the things we did, by the technologies we added to this course, we're going to make it engaging enough that it can have some life.

People smarter than me have always said that communicating with a story is one of the better ways to communicate. And I think here, stories have a beginning, middle and end. And if you can get students to be interested in the beginning of the story, they may just stick with you and be engaged to the end. That's something I can't necessarily say about an on-ground lecture course. And if they see one of these characters or some scenario that they relate to

personally, I think that can engage them. So we will see. As you know, you added a lot of different things to this course that intended to engage people and keep them coming back for more.

Ricardo Leon: So he gave you completely what his vision in his head was, and you were able to translate that out to animation.

Ron Carranza: Yeah, he had shown me some of the photos that he used during his courses and just these Google stock images of random people. And then I just based the characters off of that.

Mary Loder: How do you do that? How do base it off the characters? Do you use shapes and then figure it out? Or is there a program?

Ron Carranza: It's all shapes. Well yeah, I use Illustrator is the main program that I use to create the assets. Then we have a lot of resources that we use sometimes. So especially for this one, since the timeline was shorter and we're trying to scale this if other people wanted to do it, we utilize resources like Adobe Photo Stock and stuff like that to fill in some spots and that kind of reduces the production time.

Matthew Robinso...: Yeah, really the brilliance of Ron on this project was to constantly find ways in which to reduce the amount of production time that would take for this.

Ron Carranza: Right.

Ricardo Leon: Right, because we don't typically invest this much time into a course. This much, this as an extreme version of what we do.

Matthew Robinso...: Yeah, each one of these videos is collectively somewhere between six to 10 hours of work that was done for each video.

Mary Loder: And how long are the videos approximately?

Matthew Robinso...: They ranged between, I believe, five and 10 minutes.

Mary Loder: So a five to 10 minute video took six to eight hours of production time. Keep that in mind, folks, when you want to do this.

Ricardo Leon: And that doesn't even include the time in the studio.

Matthew Robinso...: Yeah, the actual filming part of it is another whole thing of this that took some time.

Mary Loder: Oh my gosh. And I already know that that takes a large chunk of the faculty's time. It's a huge part of the production process is their time and investment in

the studio. So then including the six to eight hours, that's a lot of production time.

Matthew Robinso...: But credit goes to Brad on that in the sense that he was so familiar with what he wanted to do and had such a clear vision of what he wanted to convey in those module introductions that I think the recording he got all through all seven in an hour.

Ricardo Leon: In one take, I believe, each one.

Matthew Robinso...: Yeah, yeah. It was pretty impressive.

Mary Loder: And he'll use these forever, right? It's worth the investment when the content's going to stay static.

Matthew Robinso...: Yeah. The hope is, yeah, that this has a very long, long use in the course.

London Skiles: So while this might be the first time that this class has run online, you mentioned that this is a story, or at least a similar story that runs through the on-ground course. What are you hoping that students learn? Or when it's been offered on-ground, how have students responded to that narrative? How has that reinforced the concepts that you're teaching in the course?

Brad Forst: Well, I believe students start to see that when we talk about the intersection of law and business, it's not that complex a concept to get your head around, particularly if we start with a single entrepreneur in her garage and we watch as she faces all these issues that a startup business would, and what are the rules of the road about solving these problems? And as the business grows and becomes more complex, what are the kind of issues that would come up and need to be solved? And I think two things. I think one, students should be able to relate to where they're working or where their parents work about the stage or development of that business and maybe relate to some of the things that we're talking about, or just learn to do some critical thinking about this because we ask a lot of questions, pose a lot of hypotheticals, do a lot of problem solving.

I think those are skills that students they really need. I think there's a lot of lip service in universities to critical thinking, but I think that in law it's particularly easier to do that in many courses because it's about, "Here are the facts, here are the rules. How would you apply them? What conclusion do you reach?" So do a lot of that effort in person on-ground for them to have that experience. And a lot of effort in the online course went into how do we replicate that experience for students studying online when I don't have them in front of me in a classroom.

London Skiles: With the animations that were created for the online course, the business scenario that you were using in your on-ground course now has a visual

representation. They're able to see those characters as opposed to just talk about those characters. How do you feel that changed the way students may connect with them?

Brad Forst: Well, I think that the use of that did a couple things. I think it really impacted me a lot. It disciplined me a lot to stay a lot more true to the story. In person week to week, it'd be easy to lose track of the story we're trying to tell and just be doing a lecture. But here at the beginning of each week or each module, I would talk about what our characters were doing. The animation would make that come real for people, and that would just be the first step. Then there were, of course, video lectures. But those were followed by knowledge checks, which were represented by images. And, "Do you remember from the lectures what you've learned?" And that was followed by scenarios where we had more characters asking questions and students could respond and the platform would say you got it right or you didn't get it right. So there was just a great deal of continuity to the story that I think students could see it and stay engaged and it kept me engaged and on track as well.

London Skiles: You started to touch on some of the other components of the course, the knowledge checks that we did, the scenarios that we did that were also reinforcing this content. I know another key component of this was this IRAC form that you had students do and taking what they were learning in the narrative and applying it to other cases. Talk a little bit about how that worked in the class.

Brad Forst: That's a good question worth thinking about. I had some trepidation when we started this that I said, "Look on-ground, I go into class at the beginning of every class, I've assigned a legal case for students to read and then I will cold call or people will volunteer and I will say, 'What's going on in this case and what's the court asked to do? What's the problem is trying to be solved? What did you learn about how to solve this problem?'" And I said, "I don't know how we're going to translate this online because I would use that case as the introduction to the class. And on the basis of that I would do the lecture for the remainder of the class."

So I had a lot of trepidation about how we were going to duplicate that. And the designers, you and Mary would say, "Let us think about this a while." And you did. And I think we came up with some pretty good techniques. One was to use the so-called hotspot on a case to train students about how to read a case. Then secondly, we developed a template for them to complete as to each case, which would be the same thing as if I'm going through them within class and saying, "What's the case? What's the problem? What's the solution?" For the students who did the work in the online course, they got the same, maybe better, experience with the case method.

London Skiles: Right. And you mentioned the hotspot. So a lot of this goes into kind of the process that we had developing this course, which was you sharing what type of

engagement and interaction you wanted to happen. And then we would kind of create these mockups and show them to you and you could share what you liked, what you didn't like, and if we needed to make adjustments. Part of that for this template that we're talking about was those hotspots which enabled students, when we took that initial case that we put in Canvas in the learning management system, as they read, they were able to highlight and hover their cursor over those key moments in that document that would then share additional information and help them understand those parts of the case that you were wanting to highlight.

Brad Forst: I think it was pretty effective. They just move their cursor over highlighted words or sections and there'd be a popup that said, "This is what this is about and this is how you can use this information. And when you do your template, this is where you go to look to find this kind of information."

London Skiles: And what I loved about it was when we think about the types of interactions that learners have, and in an on-ground course when you were doing this, the students were interacting with you because you would ask questions, "What is the issue?" Or you would say, "In this case, this is the issue." Well, that ability was kind of lost in that asynchronous part of the class where students are doing it online. But creating that hotspot where they could hover over that important piece of text and then read more about it and what it means created that similar type of interaction. Obviously not the same, but there's still that interaction with that specific component of the case that you were wanting them to have.

Brad Forst: Right. And I think it was real effective. I kind of already set my mind on just using that technique in the live class because it's just so easy to just get it when you see it like that.

London Skiles: Sure. So I want to kind of transition, We started talking a little bit about the process and we're starting to cycle back that way. When you think about this whole experience that you've had, how can that benefit other faculty who may be in a same situation especially, where a course has never been offered online before and they're trying to do this new development where they're bringing a course online for the first time?

Brad Forst: Right. I think I would say first, have an open mind. Because if they've never engaged with online learning before and their experience was Zoom during the pandemic, they don't have a sense of how this is going to be. And then two is, I think it was very useful that I knew the subject matter really well because then it just became a lot easier and a lot more intuitive to add in these features. I knew where to break things and where to start things and what things should be highlighted and what shouldn't. So I think that would be important. Then the third thing I would say is if you're getting tired yourself of giving these lectures, imagine what your students might be thinking. And the online gives you an opportunity to work with other people who can do all kinds of bells and whistles that make it very interesting.

London Skiles: Yeah, I was going to say, that's a great plug for the [inaudible] going to let you run with that one. I know one of the things that we really appreciated about the collaboration was your ability to articulate your vision for the course and how you wanted students to engage and what you wanted them to learn, and how. Which really enabled us to do some of the things, all the bells and whistles that you're saying really made this a course. Thank you for just an incredible opportunity to work with you and bring this course to fruition.

Brad Forst: Well, likewise. It was a real fun experience.

London Skiles: So you touched on this a little bit, but share a little bit more about how this process and this collaboration will change the way you work moving forward.

Brad Forst: Well, I think it was a great reinforcement that students need to be engaged. And too often I could find myself not focused on that in a classroom. So I think it'll certainly change my interest in paying closer attention to if people are sitting up listening and getting it.

London Skiles: And so for your students who are in this course, how does this course story end for them when they submit that final assignment and leave your course?

Brad Forst: Well, I hope that it gives them a bigger picture of the subject and of the world. Everyone knows about startups in Silicon Valley and then everyone knows that someone's become fabulously rich at the end. But what I hope was imparted is this is very methodical. There's numerous stages. It takes a lot of hard work, a lot of critical thinking. It's a complex situation. And I just hope that they got that.

London Skiles: Well, again, I really appreciate your time today to be able to share your experiences with the course, with Law 480, and taking that from on-ground to online. I'm excited to see how the class progresses. I hope you get some great feedback from students, and I look forward to how we might collaborate on this course in the future.

Mary Loder: So we always ask our faculty, "How does this course story end?" But thinking about your media, how does this course story element end? Do you think that this will have a greater impact on students or what was the hope in this whole experience?

Matthew Robinso...: So I think it's two different ways. I think one, we feel like this narrative lecture approach and the fact that I think we've figured out a way to scale it really is something new and innovative in the educational media space and continually supports that we're trying to really be leaders in that space. I think the other thing is that we really hope this has a long lasting effect for the students that experience it, in the sense that I think we all remember things in courses that we've taken over the years and in our past, and there's certain things that stick out. I think we really hope that this narrative approach, these strong visuals that Ron and Ricardo worked on, really does have a lasting effect in the memories of

students. This is part of their culminating experience. It's the last capstone class for the program. It's a thing that hopefully they remember the most out of their experience with that online program.

Mary Loder: That's awesome. That's a great end.

Ricardo Leon: I think I recommend some merchandising as well. Because you've got these great characters now.

Mary Loder: Agreed.

Ricardo Leon: You can have Marta stuffed animals.

Mary Loder: Sure. We'll give Brad a cut.

Ricardo Leon: NFTs.

Matthew Robinso...: There you go. There you go.

Ricardo Leon: There you go.

Mary Loder: Yeah.

Ricardo Leon: Well, listeners, thank you so much for listening to this episode. I hope you found it interesting and fun. I did. This was a project that I was involved in, so that was even more fun for me to listen to.

Mary Loder: Absolutely. And awesome for all of us to be able to be exposed to. You guys did some great work and it'll be nice to see how this influences other spaces.

Matthew Robinso...: Thank you. Thank you for giving us the chance to share about this.

Ricardo Leon: Do you guys have anything you want to plug?

Matthew Robinso...: Well, in general, the new media team rocks. So anyone who's listening who is teaching for ASU online, we would love to collaborate with you, instructional designers. We'd like to share our knowledge with you. So reach out. You can find us at video@asu.edu or onlinestudio.asu.edu.

Mary Loder: We will include that in our show notes as well. How about you, Ron? Anything to plug?

Ron Carranza: No. I'm good.

Ricardo Leon: All right, goodbye.

Mary Loder: All right, goodbye.

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Ricardo Leon: So Mary, what can the listener do?

Mary Loder: Like and subscribe to the podcast, share it with your friends, and then in two weeks come back because we're going to have another show.

Ricardo Leon: Oh, sounds good. Where can they find these shows?

Mary Loder: They can find them anywhere.

Ricardo Leon: Anywhere.

Mary Loder: We're everywhere.

Ricardo Leon: Everywhere.

Mary Loder: Apple, Spotify, everywhere. But you can also come to Teach Online. That's our hub for sharing all of the knowledge that we've accumulated over the last decade with ASU Online. So it's a great spot to dig in and listen to our podcast and maybe read some articles.

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