So, they have asked you to teach an online course…

# Introduction

This is a worksheet initially designed to accompany the “So, they have asked you to teach an online course” workshop at the 34th Annual Conference on Distance Teaching & Learning. I hope that this document helps you better prepare your online course. Updated versions of this document can be found here:

http://condor.depaul.edu/jmoore/online2018/

The structure of the workshop is:

1. Introductions And Agenda
2. Needs Assessment
3. Backward Design
4. Video Best Practices & Creating Reusable Video Content
5. Assessment
6. How Students Cheat
7. Presence, Communication & Feedback
8. Checklists

At the end of this document you will find an example syllabus and references.

This is intended to be a “living” worksheet. Please feel free to adapt to your needs.

# 1: Introductions And Agenda

What do you do?

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What are your interests?

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Why did you sign up for this workshop?

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What is your level of computer proficiency?

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What are three expectations you have as outcomes for the workshop?

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How you will determine whether your expectations have been met?

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What is the most significant thing you have learned in life (so far)?

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# 2: Needs Assessment

Keep things simple. Things will go wrong. You will have less time than you think. You can make improvements the next time you teach

What is expected?

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What can I do?

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How much time do I have?

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How much support do I have?

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# 3: Backward Design

Planning is the best way to allocate your resources over the long term. You probably do not have enough time, money or staff to do everything you would like to. You need to prioritize and plan in such a way as to maximize your efforts. Whilst you may have a course that fulfills the technical requirements of your target audience, a more important (but sadly neglected) target is ensuring that your course is usable. By usable I mean that your audience is able to easily achieve their objectives on your site.

The most efficient way to achieve this objective is to backward design, along with planning and designing on paper before you create your content. There are some basic questions you can ask yourself at this stage, as you understand why you are creating your course content:

* What do your students need to learn?
* How can you assess their learning?
* How can you asses their ability?
* How much time to do you have to develop content?
* What are your strengths in teaching?
* What are your strengths in developing content?

The theory has three stages:

1. Identify the desired results
2. Determine acceptable levels of evidence that support that the desired results have occurred
3. Design activities that will make desired results happen

What are your learning objectives?

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How will you test that these learning objectives have been met?

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What activities allow your students to experiment and better meet your learning objectives?

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What instructional materials need to be provided to support experimentation?

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# 4: Video Best Practices & Creating Reusable Video Content

Today there is a plethora of affordable video apps, programs, platforms, and hardware available to educators. Some enlightened educational establishments even provide skilled video producers to collaborate with said educators, reducing frustration and confusion. Heady with the lure of making a difference in the lives of students, some educators rush into knocking out videos. This rush to action can be a mistake. The first step towards crafting educational videos that work is asking if this medium is best for the task at hand. For example, the primary reason students take online courses is convenience. Convenience is the prism through which students decide what to watch and read in online courses. It is not unknown to see pragmatic students opting to skip video lectures if they score satisfactorily in weekly quizzes, assignments, and discussion (and then only watching video lectures if their grades are lacking). For whilst video can be compelling, it can be inefficient. Humans are skilled in scanning and speed-reading. Reading text and pictures allows students to progress at their own speed. With video, the student follows a guided path at the speed and direction of the instructor, removing a certain degree of autonomy. Additionally, video may inconvenience students with a disability in a way that text does not. Thus, video should only be created if it makes learning more convenient for the student.

So let’s approach the task in five stages:

1. Design
2. Recording
3. Editing
4. Distribution
5. Review

## Design

Practitioners of online learning realize the value of backward design – understanding how to successfully assess student learning and proficiency at the culmination of a course, and then working backwards to create the necessary activities and content that efficiently bring a student to that point. This is where course and modular learning objectives come in. Educational video should only exist as the best mechanism to help a student fulfill a stated learning objective.

The fundamental purpose of design is a series of critical questions that dictate what later decisions and actions will be made. The first question for an educator is frequently “why am I doing this?” and hopefully “does a video that meets my needs already exist?” It can make more sense to use an existing resource that meets the learning need than to waste time creating something that is ultimately superfluous. Additionally, we need to ask whether video will disadvantage two student groups – students with disabilities, and students who may not have access to the required technology to comfortably watch video.

When either planning a new video, or evaluating an existing resource, we can think about what will work for the student. According to Carl Wieman, “the research tells us that the human brain can hold a maximum of about seven different items in its short-term working memory and can process no more than about four ideas at once.” This knowledge suggests that video should be short and focused, perhaps leading to an activity that consolidates the learning. Digging in deeper at the design stage, we can draw from the twelve principles that Richard E. Mayer shares in Multimedia Learning (2009):

1. **Coherence:** “People learn better when extraneous words, pictures, and sounds are excluded rather than included.”

Remove unnecessary text, images, and sounds. In particular, remove all branding and elements that are just clutter. Templated PowerPoint decks with university name, author, and a copyright statement on every slide are an egregious example of lack of coherence. Elegant simplicity is what to aim for.

1. **Signaling:** “People learn better when cues that highlight the organization of the essential material are added.”

This can be done by using annotation, simple animation, highlighting, and spotlight techniques to show focus to the student. A disembodied voice over static PowerPoint slides is not a compelling experience.

1. **Redundancy:** “People learn better from graphics and narration than from graphics, narration, and on-screen text.”

This can be an issue if your video displays subtitles automatically. This also means that you want to avoid creating content where you are literally reading off the screen.

1. **Spatial Contiguity**: “People learn better when corresponding words and pictures are presented near rather than far from each other on the page or screen.”

This is an area where the design of graphs and charts can be greatly improved. Look to reduce the use of separate legends and indexes in favor of direct labels. Here you are reducing cognitive load.

1. **Temporal Contiguity:** “People learn better when corresponding words and pictures are presented simultaneously rather than successively.”

Here you can break processes down into component parts and use animations and transitions.

1. **Segmenting:** “People learn better when a multimedia lesson is presented in user-paced segments rather than as a continuous unit.”

Worth noting here is the concept of incorporating activities with video that reinforce learning. However, the segmentation needs to match the expertise of the audience - otherwise you may fall foul of the expertise reversal effect (Slava Kalyuga, 2007) where expert learners need less guidance than novice learners.

1. **Pre-training:** “People learn better from a multimedia lesson when they know the names and characteristics of the main concepts.”

A guide or glossary that students encounter before the video can greatly facilitate this, as does a contextual statement that outlines the purpose of the video and learning objectives.

1. **Modality:** “People learn better from graphics and narration than from animation and on-screen text.”

Pictures and printed words can overload the visual system, but operating on verbal and visual channels simultaneously can lower this burden.

1. **Multimedia:** “People learn better from words and pictures than from words alone”

Here is where you can argue the value of video as being a means to efficiently connect multiple mental models.

1. **Personalization:** “People learn better from multimedia lessons when words are in conversational style rather than formal style.”

In online learning social presence is a powerful mechanism to motivate students, and to reduce feelings of disengagement. Similarly, a conversational style of talking will help convince the student that the educator is connecting to them as a real person.

1. **Voice:** “People learn better when the narration in multimedia lessons is spoken in a friendly human voice rather than a machine voice”

Hopefully this goes without saying.

1. **Image:** People do not necessarily learn better from a multimedia lesson when the speaker’s image is added to the screen”

Here a constant talking head can be a distraction from learning, particularly if the educator is displaying micro expressions of terror and distraction (being on camera is after all a somewhat nerve-wracking ordeal for many). The process I typically suggest is for the educator to introduce the segment on camera as a means to personalize the video and demonstrate social presence, but then to fade away as the learning material is shared.

The last part of the design stage is the creation of a script and visual materials with the consideration of how the video will be ultimately shared. Streamed video (behind the password protection of a Learning Management System) affords a greater degree of shelter via the TEACH Act of 2002, than enabling downloadable video that has the potential to break copyright laws if the material of others is incorporated.

## Recording

Recording is where panic sets in. Suddenly you are in the moment, and you are going to be recorded for posterity. However, there are techniques and good practice to follow. Firstly, with an educational video you don’t need to be on camera all the time. Richard E. Mayer’s research suggests that a constant presence on camera can be a distraction to the student, so only include yourself if your nonverbal communication and presence truly adds value. As mentioned earlier, social presence is a very importance concept here. In the same way that online courses are successful because students perceive presence, you have to be present in the recording. You want to be yourself, talking in a friendly way in which your passion for the subject matter and teaching is easily apparent. Practicing your script and delivery can help greatly, as does your physical position and posture. You want your diaphragm to be uncompressed, and for you to be comfortable, which can be achieved by perching on a stool or standing.

If filming yourself via a webcam, the camera should be at your eyelevel. To look good on camera, you want three-point lighting and to be wearing solid colors. Eyeglasses can reflect lighting, so are best avoided if possible. Wear professional but comfortable clothes. If you never wear a tie normally then wearing one on camera will make you uncomfortable. Avoid items of clothing that have fluffy edges, such as mohair sweaters. If you do want to wear a jacket of some kind, again solid colors are best. Nothing extremely bright, no checks, extreme stripes or dramatic herringbone patterns - these tend to moiré on screen (appear to vibrate). If you choose to wear a tie for your video, again solid colors are best (the strong stripes can cause problems). For shirts, creamy off whites or solid colors such as blue, or yellow (but not too bright) work best. Avoid large shiny pieces of jewelry like dangling earrings, necklaces, and bracelets, as they tend to be reflective and shimmer. If you have long hair, you may want to pull it back or tie it up. Longer hair can sometimes interfere with the microphone reception.

The quality of your audio is something that is sometimes ignored, but greatly impacts how video is perceived. A decent microphone, properly positioned with pop-filter is key. Record in a quiet location where you will not be disturbed; with your smartphone switched off, and colleagues, family members, and pets safely out of the way. Carpets and fabric wall-hangings can reduce the background echo which otherwise could make your voice sound harsh and constrained.

When recording with a smartphone take care to record in landscape rather than portrait mode, as your produced video will work best for your audience in landscape.

## Editing

Joe Dante once said "editing is where movies are made or broken. Many a film has been saved and many a film has been ruined in the editing room." There is a great deal of truth in that statement. Ideally editing is akin to carving a sculpture, where you release the essential truth and beauty from a slab of stone. Your audience is well-versed in the language of cinema, and given enough time you can leverage these techniques. However, you probably don’t have time so your prime concern is to efficiently remove dead air and distractions from the video. At this point you can also work on the metadata that will allow you better archive, update or replace your video in the future. The key considerations here are a logical filename for the video (“video 1” should be avoided), a meaningful title that the students will see (“lecture 1” should be avoided), the date of editing, keywords to categorize the video, your name as creator, and a date for review.

## Distribution

When teaching in the classroom, we know the environment. We know how students will encounter and interact with the teaching material. Video starts to get a little more complicated – students may be interacting with video on a smartphone, tablet, laptop, desktop computer, VR headset, or television. Additionally, their environment could be anywhere – at home, at the gym, in the library, at a coffee shop, or even in the traditional classroom. Hopefully you have a degree of knowledge here to inform your decisions, but past a certain point you no longer have control over how your video can be watched.

To aid students with disabilities or different primary languages, you want to provide a transcript and/or subtitles. Generally, subtitles are more beneficial to students with a hearing disability, but preferences can be individual. If you were working from a script, then transcription and subtitling is straightforward. Uploading your recording to YouTube as an unlisted video is a free and relatively easy way to achieve transcription and subtitling if your learning resource tends towards the extemporaneous. YouTube can automatically start to apply speech-to-text processing on your video, but some editing will be required.

Your video can be distributed in multiple formats and delivery mechanisms. As mentioned earlier, you will have considered streaming versus downloadable video. Students are likely to prefer the availability of both mechanisms, as this provides an alternative if one option does not work or Internet service is restricted. However, the data shows that streamed video is what the majority of students consume. Additionally, streamed video better provides copyright protection as well more data on how the video is watched by students.

Flash is a video technology that was once near ubiquitous on platforms and devices, but has in recent years been discarded. To avoid student support issues, use a more current video technology like HTML5.

At the design stage, you would have considered how your video would help a student achieve a learning objective. Thus, you want to provide context when you distribute your video. This can be done via accompanying text that explains the purpose of the video (learning objective) and the assignment that follows.

## Review

Think you are done after all this? Not by a longshot. Your role as an educator is to assess your ability to help students learn, so you need to assess the impact of your videos. If using a Learning Management System or a video hosting platform you have the opportunity to view data, and this data can help you understand how (if at all) your videos are being watched. You may see that students exit videos early, which may indicate a need to chunk these videos into shorter segments, as students are leaving due to boredom or to research a concept you have introduced. You may see that students watch the same videos again and again, which could indicate that they don’t understand the material. Ideally you can contact students direct to find out what you need to improve. However, you can automate your data collection by adding surveys and pre- and post-test to provide a better understanding of effectiveness. If teaching multiple sections of a course you also have the opportunity to run A/B tests to see whether your videos are really improving student learning.

# 5: Assessment

## True / False

* Usually limited to fact recall (low level of cognitive ability) or logic.
* Students more likely answer “true” if they do not know the answer (60 false / 40 true rule).
* Large number of questions needed to provide reliable feedback.
* Keep statements short and simple.
* Use exact language.
* Avoid use of absolutes (easy to prove false).
* Avoid use of negatives (or double negatives).
* One strategy is to create a series of true statements and then convert some to false statements.

## Multiple Choice

* Offer the most flexibility in terms of content.
* Construct questions with a single correct answer.
* Refrain from using the choices “all of the above” or “none of the above” (lazy).
* Avoid negative wording (especially double negatives).
* When item is controversial, indicate whose opinion is sought.
* Avoid irrelevant cues to correct answer (length, grammar).
* Items should test one central idea or concept.
* Present options in alphabetical or logical order.
  + Consider randomization of possible answers.

## Multiple Answers

* A different (harder) form of multiple choice.
* Items should test one central idea or concept.
* Multiple answers must be clearly correct.

## Long Answer (Essay)

* Possible to use pre-populate HTML content in answer.
* Essays measure the student’s ability to communicate effectively, not just their understanding of content.
* Easier (quicker) for instructor to create but harder and (more subjective) to grade.
  + Be cautious when auto exporting grades.
* Requires model answer to grade effectively.
* Clearly define task, scope, and directions for a "good" answer:
  + How long or short an answer is sought?
  + Should they show their work?
* Whose opinion do you want (book, lecture, their own)?

## Short Answer

* Best used for testing fact recall or application of knowledge.
* Anticipate alternative spelling and capitalization.
* May require manual review.

## Multi-Short Answer

* Best used for testing fact recall or application of knowledge.
* Anticipate alternative spelling and capitalization.
* May require manual review.
* Will take some time to create.

## Fill In The Blank

* Best used for testing fact recall or application of knowledge.
* Anticipate alternative spelling and capitalization.
* May require manual review.

## Matching

* Best used for testing knowledge level:
  + Term – Definition.
  + Cause – Effect.
  + Problem – Solution.
  + Symbol – Meaning.
* Keep each matching set short.
* Arrange responses in alphabetical or logical order.
* Reusing matching set will reduce guesses.
* Provide more answers than questions.
* Indicate basis for matching.
* Ensure only one correct answer.

## Ordering

* Tests fact recall.
* Test knowledge of hierarchy / topology / sequencing.
* Keep options short.
* Arrange responses in alphabetical or logical order.

## Arithmetic

* Personalizes each question for each attempt.
* Tests correct application of a formula (and correct calculation)
* Involves considerable time to create appropriate question. Requires validation.
* Graded automatically.
* Does not allow students to show work.

## Engagement Rubric

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1 Point** | **3 Points** | **5 Points** |
| **Team Leadership** | * Acceptable communication * Some deadlines met | * Acceptable communication * Most deadlines met * Assignments mostly understood | * Professional communication * Deadlines met * Understands scope and purpose of assignments |
| **Online Discussion** | * Comments are sometimes constructive, with occasional signs of insight. * Student does not use appropriate terminology; comments not always relevant to the discussion. | * Comments mostly insightful & constructive; mostly uses appropriate terminology. * Occasionally comments are too general or not relevant to the discussion. | * Comments always insightful & constructive; uses appropriate terminology * Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions |
| **Online Discussion** | * Comments not posted in time for others to read and respond. | * Comments may not all be posted in time for others to read and respond * Responds to questions and comments from others. | * Comments are posted in time for others to read and respond. * Responds to questions and comments from others meaningfully. |
| **Online Attendance** | * Clear evidence that some video lectures have been watched. * Clear evidence that some assigned materials have been read. * Sporadically logs into D2L. | * Clear evidence that most video lectures have been watched. * Clear evidence that most assigned materials have been read. * Logs into D2L. | * Clear evidence that all video lectures have been watched. * Clear evidence that all assigned materials have been read. * Regularly logs into D2L. |
| **Community** | * Some participation in the community. * Some enhancement of social media space. | * Moderately participated in the community. * Moderately enhanced their social media space using video, audio, and images. | * Actively participated in the community via comments on other blogs, tweets, and citing others in their research and writing. * Greatly enhanced their social media space using video, audio, and images. |

**Note:** Some elements of rubric is based upon Carnegie Mellon’s “Rubric for Assessing Student Participation ”(Eberly Center for Teaching Excellence), and “Blogging Rubric” (Cork Institute of Technology).

## Discussion Rubric

|  |  |
| --- | --- |
| **Points** |  |
| 3 | * Precise, well-reasoned response. * Citation of source material. * Supports position with factual information. |
| 2 | * Offers relevant information. * Makes note of outside source material. |
| 1 | * Participates. |
| 0 | * Noise. |

Note: Rubric is based upon that of the work of Bill Pelz (Journal of Asynchronous Learning Networks, 8(3), My three principles of effective online pedagogy, 2004).

## Blogging Rubric

|  |  |
| --- | --- |
| **Points** |  |
| 3 | * Precise, well-reasoned post. * Citation (link) of source material. * Supports position with factual information. |
| 2 | * Offers relevant information. * Makes note of outside source material. |
| 1 | * Participates. |

|  |  |
| --- | --- |
| **Bonus Points** |  |
| +1 | * Uses relevant images to enhance post. |
| +1 | * Uses relevant tags (keywords). |
| +1 | * Provides relevant response to blog comments. |

## Project Rubric

|  |  |  |  |
| --- | --- | --- | --- |
| **Content** | **5 Points** | **7 Points** | **10 Points** |
| **Content / Information**   * Clarity of purpose * Critical thought * Use of examples | * The central idea is expressed though it may be vague or too broad * Some sense of purpose is maintained * Some evidence of critical careful thought and analysis and/or insight | * Central idea and clarity and purpose are generally evident * Evidence of critical, careful thought and analysis and/or insight * There are good, relevant supporting examples and evidence | * Central idea is well developed and clarity of purpose is exhibited throughout the paper * Abundance of evidence of critical, careful thought and analysis and/or insight * Evidence and examples are vivid and focus remains tight |
| **Originality**   * Original thought | * Central idea is forced. * Central idea is not original. | * Central idea works, but is not original. | * Central idea is original and works. |

|  |  |  |  |
| --- | --- | --- | --- |
| **Execution** | **1 Point** | **2 Points** | **3 Points** |
| **Structure**   * Organization * Flow of thought * Transitions * Format | * There is some level of organization, though digressions, ambiguities, irrelevances are too many * Difficult to follow * Ineffective transitions * Rambling format | * Paper has a clear organizational structure with some digressions, ambiguities or irrelevances * Easily followed * Basic transitions * Structured format | * Paper is logically organized * Easily followed * Effective, smooth and logical transitions * Professional format |
| **Grammar/mechanics**   * Sentence structure * Punctuation/mechanics | * Uses compound sentences * Too many punctuation and/or mechanical errors | * Uses complex sentences * Few punctuation or mechanical errors | * Manipulates complex sentences for effect/impact * No punctuation or mechanical errors |
| **Language**   * Vocabulary; use of vocabulary * Tone | * Vocabulary is used properly, though sentences may be simple * Infrequently uses specific vocabulary correctly * Writer’s tone exhibits some level of audience sensitivity | * Vocabulary is varied, specific and appropriate * Frequently uses subject- specific vocabulary correctly * Writer’s tone emerges and is generally appropriate to audience | * Vocabulary is sophisticated and correct as are sentences, which vary in structure and length * Uses and manipulates subject-specific vocabulary for effect * Writer’s tone is clear, consistent and appropriate for intended audience |

Note: Rubrics are adapted from University of Colorado’s Center for Innovations in Training Technology (CITT) online tutorials.

## Presentation Rubric

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1 Point** | **2 Points** | **3 Points** |
| **Concept Originality**  Ability to define problems, explore various possibilities and develop unique solutions | * Provides little or no evidence of new thought, inventiveness or creativity | * Concept supports design task * Demonstrates some new thought, inventiveness or creativity | * Concept effectively addresses the design task * Extends others’ approaches in inventive ways * Shows significant evidence of originality and inventiveness |
| **Aesthetic Quality**  Sensitivity to the principles of design and successful fulfillment of project criteria | * Visuals are either too simplistic or cluttered and busy * Graphic effects fail to support the message and hamper communication of content * Graphics are gratuitous * Concept fails to support design task | * Visual elements relate to content * Visual design criteria (balance,contrast, proportion, harmony, etc.) expressed * Graphical elements reinforce content and are functional | * Skillful handling of design elements creates unique and effective style * Visual elements and content reinforce each other. * Design strategy supports message * Overall, an effective and functionally sound design |
| **Presentation**  Display of technical skill, ability to follow directions, craftsmanship | * Poor craftsmanship given available technologies * For multimedia, no attempt to manipulate timing, flow, transitions, for effect * Production errors not addressed * Project fails to address assignment production criteria | * Acceptable craftsmanship. No obvious easily correctable errors * For multimedia projects, elementary efforts to control timing, flow, transitions * Project fulfills assignment criteria | * Clear effort to achieve high production values and to use production techniques to enhance product. * Craftsmanship or presentation may approach professional quality * Project goes beyond assignment criteria |
| **Professionalism**  Ability to present work on time, interact with instructor, staff classmates, subject matter experts and other stakeholders in a professional manner | * Multiple instances of inappropriate communication with stakeholders, clients, team members, or professor * Substantial number of deadlines missed or project incomplete | * Project completed, communications basic but effective * Deadlines met, but often rushed * Adequately acquires support and resources required to achieve goals | * Effective verbal and written communications, excellent demeanor and self-presentation * All project deadlines met * Acquires more than adequate support and resources to required achieve goals |
| **Sources/Citations**  Depending on the nature of the project, authors may need to correctly cite project sources | * One or more resources not cited * Multiple citation errors | * All resources cited * Some citation errors or formatting inconsistencies | * Resources well researched and thoroughly and correctly cited |
| **Engagement**  Ability to demonstrate enthusiasm for the subject and capture attention | * Lack of focus * Message not communicated effectively | * Clear delivery * Ideas easy to follow | * Communicates ideas with enthusiasm and appropriate language |
| **Digital Literacy**  Ability to communicate through digital formats | * inappropriate choice of file formats * Files do not work as intended | * Materials successfully delivered in electronic format | * Uses relevant metadata * Optimal use of file formats |

## TCHE: Blog

|  |  |
| --- | --- |
| Points |  |
| 4 | Exceptional. The blog post is focused and coherently integrates examples with explanations or analysis. The post demonstrates awareness of its own limitations or implications, and it considers multiple perspectives when appropriate. The entry reflects in-depth engagement with the topic. |
| 3 | Satisfactory. The blog post is reasonably focused, and explanations or analysis are mostly based on examples or other evidence. Fewer connections are made between ideas, and though new insights are offered, they are not fully developed. The post reflects moderate engagement with the topic. |
| 2 | Underdeveloped. The blog post is mostly description or summary, without consideration of alternative perspectives, and few connections are made between ideas. The post reflects passing engagement with the topic. |
| 1 | Limited. The blog post is unfocused, or simply rehashes previous comments, and displays no evidence of student engagement with the topic. |
| 0 | No Credit. The blog post is missing or consists of one or two disconnected sentences. |

Note: https://www.chronicle.com/blogs/profhacker/a-rubric-for-evaluating-student-blogs/27196

# 6: How Students Cheat

Cheating is endemic to higher education (Lang, 2013). There are numerous incidents of students cheating. Famously, the U.S. Senator Ted Kennedy (later known as “the Lion of the Senate”) had a friend take his Spanish exam whilst a student at Harvard University, and was subsequently expelled when discovered (English, 2009). There are different cultural perspectives on what may or may not constitute cheating, but in the United States cheating is defined as actions that violate the norms of the institution and guidelines that the instructor has shared with the student. Universities and colleges have clearly articulated academic integrity rules, but these may not always be fully understood by students, who may subsequently cheat without realizing it (Burrus, McGoldrick, & Schuhmann, 2007). There may be many reasons why a student wittingly elects to cheat (Dick et al., 2003; Underwood & Szabo, 2003), but the dominant factors are contextual – particularly related to peer perception (Cronan, Mullins, & Douglas, 2018; Donald L. McCabe, Trevino, & Butterfield, 2001). It is this contextual element that results in a heightened concern that students are more likely to cheat in online exams. Online students are at a distance and “unobserved,” online students are not in an environment regulated by the institution or their professors (Stuber-McEwen, Wiseley, & Hoggatt, 2009).

Historically, detecting cheating in online learning has been difficult to achieve. However, as technology has improved it is now easier to detect cheating behavior online than in comparable traditional classes (Baron & Crooks, 2005). Plagiarism services such as Turnitin are integrated with Learning Management Systems (LMS) and can automatically flag material that has been repurposed. Data mining and semantic analysis of text can identify online cheating at scale (Ochoa & Wagholikar, 2006) and with more accuracy than in human teaching assistants (Seifried, Lenhard, & Spinath, 2015). Remote proctoring, either with human proctors or via software algorithms, can validate the integrity of an online exam and detect and record cheating behavior (London, 2014; Poutre, Hedlund, & Nau, 2015). Biometric-enabled authentication can verify that it is the actual student online and not a ringer (Moini & Madni, 2009). These recent changes in technology may have paradoxically resulted in less online cheating (due to increased student knowledge of detection mechanisms) but a greater belief that cheating is more likely to take place online (due to an increase in reported violations). It should be noted that students who intend to cheat also have improved access to newer technology tools designed to circumvent detection mechanisms as well as searchable databases of answers to exam questions (Trenholm, 2007).

So, are students more likely to cheat in online exams? Student surveys indicate that “academic dishonesty in online classes is no more pervasive than in traditional classrooms” (Grijalva, Nowell, & Kerkvliet, 2006; Spaulding, 2009; Watson & Sottile, 2010) but that students think it is easier to cheat online (King, Guyette, & Piotrowski, 2009). At the undergraduate level there is a pronounced increase in students taking a mix of online and face-to-face classes. Here there are indications that for this group of students studying in both modalities online cheating takes place more frequently than in face-to-face classes (Miller & Young-Jones, 2012). Age may be a factor in these findings, as older students are seen as less likely to cheat (Franklyn-Stokes & Newstead, 1995; Newstead, Franklyn-Stokes, & Armstead, 1996), as may be culture (Taylor-Bianco & Deeter-Schmelz, 2007).

# 7: Presence, Communication & Feedback

The platonic ideal for online learning is three complementary models of communication in which students interact with other students, their teachers, and the content. The discussion board has been viewed as a robust way to support online learning that is critical to student success. The technology is easy to use, and the ideal use of this technology helps student learning. So, why then are discussion boards seen as tedious, non-essential, joy-sucking mechanisms of torture for both faculty and students? And why do we continue to use them when they fail in this way?

Perhaps the reason is the typical approach to discussion boards is formulaic – post one original statement, and then reply to two of your peers. This is hardly discussion, and results in many students simply visiting the discussion board once to paste their initial post and then quickly knock off two replies to fulfill the assignment. The failure of this design is not unknown to students.

Luckily, we have academics on hand to research the problem. Such as this meta-analysis of 14 years’ worth of peer-reviewed work on the use of discussion boards in higher education. Published in 2015, we have “A systematic review of empirical studies on participants’ interactions in internet-mediated discussion boards as a course component in formal higher education settings.” The key points are:

* Participation was the foundation for interaction
* Instructor support and feedback (including assessment) was highly valued, and over time affected students’ participation and peer interaction quality and quantity
* Peer interactions started slowly with frequent off-task and disruptive posts
* The majority of peer interactions initially involved responding to an assignment, followed by supporting and constructive posts, with less dialogue and, rarely, challenging posts
* Interactions between students and instructor were overall less than peer interactions, and decreased over time while peer interactions stayed consistent
* Assigned student leaders and/or moderators affected the quality and quantity of discussion
* Perceived self-competency and intrinsic motivation led to higher quantity and quality interaction, which might relate to taking a dominating or leading role
* Level of familiarity and relatedness to peers, environment, and discussion topics led to higher level peer interaction
* The dynamics of interaction varied among groups, and was related to collaborative assignments, the existence of highly motivated members and higher-level elaboration, and the opportunity for members to contribute

|  |  |  |
| --- | --- | --- |
| Points | Criteria | Example |
| 3 | * Precise, well-reasoned response. * Citation of source material. * Supports position with factual information. | No matter if a company is big or small, any social media expert will tell you the same thing: Before actually engaging in social media, it's very important to first be a listener. As YouTube co-founder Chad Hurley **once said**, "As you start building the product, don't assume that you know all the answers. Listen to the community and adapt." I actually had the pleasure of meeting Chad at the Sundance Film Festival 2009 and he reminded me that engaging in social media—just like any other type of social engagement, online or otherwise—must be in an effort to solve a problem.  That being said, in the case of select larger companies, their problems may not be solved with social media engagement. For example, one of the clients I deal with at the marketing agency I intern for is the a large financial services company, who has almost no social media presence whatsoever. My coworkers are divided over whether we should urge them to pursue social media more in depth, with the argument that their **webcast series** have been quite **well received**.  So, they set up a Twitter account with the intention of answering problems people have with their Checking accounts. They now have 6 or 7 people running the account with over 3,000 followers. They spend most of their time having to tell people "Sorry for your trouble :-( " What we're dealing with here is an international, publicly traded, diversified financial services company that prides itself on traditional business practices. They are considering axing the whole thing because it's not improving their ROI or Web site hit count, and their competition (e.g.: Morgan Stanley or JPMorgan Chase) gets by just fine without it. |
| 2 | * Offers relevant information. * Makes note of outside source material. | No matter if a company is big or small, any social media expert will tell you the same thing: Before actually engaging in social media, it's very important to first be a listener. As YouTube co-founder Chad Hurley once said, "As you start building the product, don't assume that you know all the answers. Listen to the community and adapt." I actually had the pleasure of meeting Chad at the Sundance Film Festival 2009 and he reminded me that engaging in social media—just like any other type of social engagement, online or otherwise—must be in an effort to solve a problem.  That being said, in the case of select larger companies, their problems may not be solved with social media engagement. For example, one of the clients I deal with at the marketing agency I intern for is the a large financial services company, who has almost no social media presence whatsoever. My coworkers are divided over whether we should urge them to pursue social media more in depth, with the argument that their webcast series have been quite well received.  So, they set up a Twitter account with the intention of answering problems people have with their Checking accounts. They now have 6 or 7 people running the account with over 3,000 followers. They spend most of their time having to tell people "Sorry for your trouble :-( " What we're dealing with here is an international, publicly traded, diversified financial services company that prides itself on traditional business practices. They are considering axing the whole thing because it's not improving their ROI or Web site hit count, and their competition (e.g.: Morgan Stanley or JPMorgan Chase) gets by just fine without it. |
| 1 | * Participates. | Personally, I think every company could find a very real, and purposeful use for social media, but it will be a long time before many of them are willing to give it a shot. |

So one way we can move forward is to incentivize more thoughtful and collaborative behavior in discussion that changes the paradigm. Here in this rubric students receive up to five points a week for posting, with a maximum of three points for a “perfect” post. This simplifies grading for the instructor, and provides a flexible structure that suggests to students the value of frequent interaction and more critical thinking. Rubrics work best when you provide real examples of what you are looking for, and how you will grade. So with the rubric I share examples of previous student work and how this student work equates to my grading scheme. To do this, I take a three point example and then simplify the example to demonstrate two points and simplify even further to demonstrate one point.

What I am striving for is something better than the in-the-moment classroom example, where discussion is largely anecdote, barely remembered facts, and quite possible incorrect information. Online, students have the ability to support their statements with hyperlinks to articles and research. Critical thinking based upon publicly available facts is what I want my students to demonstrate.

This can be quite intensive for the professor at the start of the course, where you want to model good practice and write in the manner you wish all your students to write with each post that you make. Providing hyperlinks and multimedia (such as video and images) in your posts demonstrates to the students what is possible in this medium.

To reduce faculty workload in later weeks, and to motivate students to produce their best work you can assign discussion leaders. Their role is to facilitate discussion that week and to summarize eventual findings. The role of discussion leader is rotated until every student has taken part, using groups to manage class size if required.

To help make discussion have more meaning to students beyond the points for the exercise I base some midterm and final exam questions upon the topics (and more importantly) conclusions drawn in the weekly discussion. This incentivizes student to actually read the work of others and think more deeply on the topics.

To make the job of teaching a little more efficient, I suggest that students post questions to the discussion board rather than emailing me (unless the question is personal or embarrassing). This results in fewer duplicate questions to me asking about deadlines or clarifications, but also means that students who might be reticent in reaching out can take advantage of seeing what others are asking.

Feedback is necessary for the success of an online class, so each week a recap of the pertinent points of the conversation can be shared. Providing acknowledgement to the students, and guidance towards where the valuable parts of the discussion exist.

# 8: Checklists

Checklists help pilots safely fly and land their aircraft. Simple checklists can help you teach an online course to the best of your ability.

## One Month Out

* Publish syllabus to course
* Publish schedule to course
* Publish welcome message to course
* Test in “student mode”
* Open “Week 0” content
* Hide other content
* Set alerts
* Open course

## One Week Out

* Send welcome message to students
  + Course URL
  + Schedule
  + Link to syllabus
  + Preferred contact
  + Technical support

## Weekly Schedule

* Publish weekly news message
* Test in “student mode”
* Open week’s content
* Review participation statistics
* Check survey results
* Reminder emails
  + Monday
  + Wednesday
  + Friday

## Daily Schedule

* Respond to discussion boards and email

## End Of Course

* Publish “end of course” message to news
* Lock all discussion board and assignments
* Switch navigation to “course closed”
* Course autopsy
* Archive

Example Syllabus

# MKT 595 Syllabus – Autumn Quarter, 2018

## Contact Information

* **Instructor:** James Moore
* **Email:** [james.moore@depaul.edu](mailto:james.moore@depaul.edu)
* **Twitter:** @MKT595 (<http://twitter.com/mkt595>)
* **Office Hours:** MWF 10am-2pm
* **Location:** DPC 8510 (1 East Jackson Blvd., Chicago IL 60604)
* **Phone:** +1 (312) 362-5701
* **Preferred Contact:** via email first. You can expect me to respond to messages within 24 hours. Assignments will be graded within 3 business days of final deadline.

## Course Overview

This online course explores the emerging business models, rules, tactics and strategies associated with the Internet medium, stressing integration with other channels and marketing operations. Classes are discussion- and activity- based, drawing on current applied readings and cases from a variety of industries in both the business-to-business and business-to-consumer markets. Students wishing to concentrate in e-business must consult with KGSB advisors prior to taking this course.

**NOTE:** The course is taught entirely online in an asynchronous mode. However, there are weekly deadlines and assignments to complete. Your participation in this online course will equal, or exceed, that of a typical face-to-face class.

### Course Prerequisites

* MKT 555 Decisions in Marketing Management

This is an online course. You will need at minimum:

* Frequent access to a computer that connects to the Internet.
* A working email account that you check regularly (and that is updated in Campus Connection).
* Access to a software suite such as Microsoft Office (Word, Excel, Power Point). Currently-enrolled students receive a subscription to Office 365 Education Plus. Students can install Microsoft Word, PowerPoint, Excel, Outlook, OneNote, Publisher, Access, and OneDrive for Business for the duration of their enrollment. Additionally, students receive OneDrive storage for academic work. More information can be found **here**.
* You may be asked to download and install computer programs.
* The ability to view video files, either in a streaming or downloadable format.
* A Windows or macOS computer with webcam (for the online midterm and final exams).

### Required Materials

There is no required textbook for this class. All required readings and material will be made available online. Students may find this textbook helpful for background reading:

* Laudon, K and C. Traver (2015) **E-Commerce 2018** (14th edition), Prentice Hall.

### Learning Objectives

After taking this course, students should be able to do the following:

* Think critically about new marketing strategies and tactics associated with the Internet
* Understand the potential role of the Internet in marketing strategy
* Apply these technologies in the development of sound marketing strategy
* Complete an integrated Internet marketing plan that leverages the unique strengths of this medium
* Effectively communicate their analysis and strategy

Course Format

The format for this course is a combination of lecture videos, quizzes, hands-on assignments, discussion, and project. This course is structured to provide ample opportunity for interaction among students, as well as between student and instructor. Interaction takes place online. Your active and thoughtful participation is vital.

As a result, it is imperative that you keep up with the deliverables.

All material is provided through Desire2Learn, where you can download classnotes (in PDF and iBook formats) and videos. You may find it helpful to annotate the classnotes as you watch the videos.

Typically, the classnotes are about 40-70 pages in length and contain:

* **Learning objectives**: Specific, measurable, attainable, relevant and targeted outcomes that you will be able to demonstrate upon successfully completing the weekly assignments.
* **Assignment instructions**: Detailed information on how to complete the weekly assignments.
* **Lecture notes**: A narrative structure that follows the video material.
* **Recommended reading**: Each week I recommend some books for additional reading. Some of the recommended books are available through DePaul’s Library website. If you have a Campus Connection username and password, then you can read these (and other) books online at no cost. Where possible, I will recommend free and online resources.
* **Supplementary materials**: Additional material that I think may be of use and interest to you.

## Assessment

Each week you will have six short assignments to complete. The assignments are designed to foster communication and reflection. Each assignment is due the following week. Each week’s worth of assignments is worth a total of 23 points.

Five points will be deducted from your assignment grade for each day past the deadline.

Detailed instructions on how to complete the assignments will be provided in the course and classnotes.

Deadlines are posted in the Schedule.

|  |  |
| --- | --- |
| **Grading** | |
| Mid-term | 20% (100 points) |
| Project / Presentation: | 10% (50 points) |
| Final Exam: | 20% (100 points) |
| Weekly Assignments: | 40% (200 points) |
| Online quizzes: | 2% (10 points) |
| Engagement: | 4% (20 points) |
| Surveys: | 4% (20 points) |

### Grading Scale

|  |  |
| --- | --- |
| **Percentage Score** | **Letter Grade** |
| 93-100 | A |
| 90-92.9 | A- |
| 87-89.9 | B+ |
| 83-86.9 | B |
| 80-82.9 | B- |
| 77-79.9 | C+ |
| 73-75.9 | C |
| 70-72.9 | C- |
| 66-69.9 | D+ |
| 60-65.9 | D |
| Below 60 | F |

### Online Quizzes

To support your reading and to prepare for the midterm and final exams, you will be expected to complete a series of online quizzes. You may take the quizzes as many times as you like. You will receive full credit for participating in the online quizzes. Your grade is not dependent on how well you do on the quizzes.

### Engagement

Your engagement grade will be based on your level of participation in these areas:

* Desire2Learn (Discussion Board, Content)
* Social media (Twitter, MKT 595 blogs, etc.)
* Groups

Students who post early, respond to the comments of others and actively contribute to the

success of the course will receive points.

### Engagement Rubric

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1 Point** | **3 Points** | **5 Points** |
| **Team Leadership** | * Acceptable communication * Some deadlines met | * Acceptable communication * Most deadlines met * Assignments mostly understood | * Professional communication * Deadlines met * Understands scope and purpose of assignments |
| **Online Discussion** | * Comments are sometimes constructive, with occasional signs of insight. * Student does not use appropriate terminology; comments not always relevant to the discussion. | * Comments mostly insightful & constructive; mostly uses appropriate terminology. * Occasionally comments are too general or not relevant to the discussion. | * Comments always insightful & constructive; uses appropriate terminology * Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions |
| **Online Discussion** | * Comments not posted in time for others to read and respond. | * Comments may not all be posted in time for others to read and respond * Responds to questions and comments from others. | * Comments are posted in time for others to read and respond. * Responds to questions and comments from others meaningfully. |
| **Online Attendance** | * Clear evidence that some video lectures have been watched. * Clear evidence that some assigned materials have been read. * Sporadically logs into D2L. | * Clear evidence that most video lectures have been watched. * Clear evidence that most assigned materials have been read. * Logs into D2L. | * Clear evidence that all video lectures have been watched. * Clear evidence that all assigned materials have been read. * Regularly logs into D2L. |
| **Community** | * Some participation in the community. * Some enhancement of social media space. | * Moderately participated in the community. * Moderately enhanced their social media space using video, audio, and images. | * Actively participated in the community via comments on other blogs, tweets, and citing others in their research and writing. * Greatly enhanced their social media space using video, audio, and images. |

**Note:** Some elements of rubric is based upon Carnegie Mellon’s “Rubric for Assessing Student Participation ”(Eberly Center for Teaching Excellence), and “Blogging Rubric” (Cork Institute of Technology).

I will award a maximum of twenty points for engagement.

### Discussion Board Rubric

Online discussion is a vital component of the course. This is an opportunity for you to articulate your thoughts, finesse your understanding and demonstrate competency. To give you an idea of how I grade participation, here is my rubric:

|  |  |
| --- | --- |
| **Points** |  |
| 3 | * Precise, well-reasoned response. * Citation of source material. * Supports position with factual information. |
| 2 | * Offers relevant information. * Makes note of outside source material. |
| 1 | * Participates. |
| 0 | * Noise. |

I will award a maximum of five points for discussion board participation each week. To achieve the maximum grade you would have to post at least two times. At least one of your posts must be in response to one of your peers. You can post as many times as you want.

**Note:** Rubric is based upon that of the work of Bill Pelz (**Journal of Asynchronous Learning Networks**, 8(3), My three principles of effective online pedagogy, 2004).

### Blogs Rubric

I grade the weekly blog posts in a similar fashion to the discussion board:

|  |  |
| --- | --- |
| **Points** |  |
| 3 | * Precise, well-reasoned post. * Citation (link) of source material. * Supports position with factual information. |
| 2 | * Offers relevant information. * Makes note of outside source material. |
| 1 | * Participates. |
| **Bonus Points** |  |
| +1 | * Uses relevant images to enhance post. |
| +1 | * Uses relevant tags (keywords). |
| +1 | * Provides relevant response to blog comments. |

I will award a maximum of five points for blogging each week.Project Rubrics

Your stated learning objectives for this course are to:

* Think critically about new marketing strategies and tactics associated with the Internet
* Understand the potential role of the Internet in marketing strategy
* Apply these technologies in the development of sound marketing strategy
* Effectively communicate analysis and strategy

The project is the culmination of everything you have learnt in the course and presents an opportunity to tie everything together. The project is worth a total of 50 points, and is split into two - the written component (29 points) and the presentation component (21 points).

The rubric for the written component has two parts — **content** and **execution**:

|  |  |
| --- | --- |
| **Project** | |
| Written Component | * Content - 20 points * Execution - 9 points |
| Presentation | * 21 points |

**Project Rubric (Written Component)**

|  |  |  |  |
| --- | --- | --- | --- |
| **Content** | **5 Points** | **7 Points** | **10 Points** |
| **Content / Information**   * Clarity of purpose * Critical thought * Use of examples | * The central idea is expressed though it may be vague or too broad * Some sense of purpose is maintained * Some evidence of critical careful thought and analysis and/or insight | * Central idea and clarity and purpose are generally evident * Evidence of critical, careful thought and analysis and/or insight * There are good, relevant supporting examples and evidence | * Central idea is well developed and clarity of purpose is exhibited throughout the paper * Abundance of evidence of critical, careful thought and analysis and/or insight * Evidence and examples are vivid and focus remains tight |
| **Originality**   * Original thought | * Central idea is forced. * Central idea is not original. | * Central idea works, but is not original. | * Central idea is original and works. |
| **Execution** | **1 Point** | **2 Points** | **3 Points** |
| **Structure**   * Organization * Flow of thought * Transitions * Format | * There is some level of organization, though digressions, ambiguities, irrelevances are too many * Difficult to follow * Ineffective transitions * Rambling format | * Paper has a clear organizational structure with some digressions, ambiguities or irrelevances * Easily followed * Basic transitions * Structured format | * Paper is logically organized * Easily followed * Effective, smooth and logical transitions * Professional format |
| **Grammar/mechanics**   * Sentence structure * Punctuation/mechanics | * Uses compound sentences * Too many punctuation and/or mechanical errors | * Uses complex sentences * Few punctuation or mechanical errors | * Manipulates complex sentences for effect/impact * No punctuation or mechanical errors |
| **Language**   * Vocabulary; use of vocabulary * Tone | * Vocabulary is used properly, though sentences may be simple * Infrequently uses specific vocabulary correctly * Writer’s tone exhibits some level of audience sensitivity | * Vocabulary is varied, specific and appropriate * Frequently uses subject- specific vocabulary correctly * Writer’s tone emerges and is generally appropriate to audience | * Vocabulary is sophisticated and correct as are sentences, which vary in structure and length * Uses and manipulates subject-specific vocabulary for effect * Writer’s tone is clear, consistent and appropriate for intended audience |

**Note:** Rubrics are adapted from University of Colorado’s Center for Innovations in Training Technology (CITT) online tutorials.

### Project Rubric (Presentation)

|  |  |  |  |
| --- | --- | --- | --- |
|  | **1 Point** | **2 Points** | **3 Points** |
| **Concept Originality**  Ability to define problems, explore various possibilities and develop unique solutions | * Provides little or no evidence of new thought, inventiveness or creativity | * Concept supports design task * Demonstrates some new thought, inventiveness or creativity | * Concept effectively addresses the design task * Extends others’ approaches in inventive ways * Shows significant evidence of originality and inventiveness |
| **Aesthetic Quality**  Sensitivity to the principles of design and successful fulfillment of project criteria | * Visuals are either too simplistic or cluttered and busy * Graphic effects fail to support the message and hamper communication of content * Graphics are gratuitous * Concept fails to support design task | * Visual elements relate to content * Visual design criteria (balance, contrast, proportion, harmony, etc.) expressed * Graphical elements reinforce content and are functional | * Skillful handling of design elements creates unique and effective style * Visual elements and content reinforce each other. * Design strategy supports message * Overall, an effective and functionally sound design |
| **Presentation**  Display of technical skill, ability to follow directions, craftsmanship | * Poor craftsmanship given available technologies * For multimedia, no attempt to manipulate timing, flow, transitions, for effect * Production errors not addressed * Project fails to address assignment production criteria | * Acceptable craftsmanship. No obvious easily correctable errors * For multimedia projects, elementary efforts to control timing, flow, transitions * Project fulfills assignment criteria | * Clear effort to achieve high production values and to use production techniques to enhance product. * Craftsmanship or presentation may approach professional quality * Project goes beyond assignment criteria |
| **Professionalism**  Ability to present work on time, interact with instructor, staff classmates, subject matter experts and other stakeholders in a professional manner | * Multiple instances of inappropriate communication with stakeholders, clients, team members, or professor * Substantial number of deadlines missed or project incomplete | * Project completed, communications basic but effective * Deadlines met, but often rushed * Adequately acquires support and resources required to achieve goals | * Effective verbal and written communications, excellent demeanor and self-presentation * All project deadlines met * Acquires more than adequate support and resources to required achieve goals |
| **Sources/Citations**  Depending on the nature of the project, authors may need to correctly cite project sources | * One or more resources not cited * Multiple citation errors | * All resources cited * Some citation errors or formatting inconsistencies | * Resources well researched and thoroughly and correctly cited |
| **Engagement**  Ability to demonstrate enthusiasm for the subject and capture attention | * Lack of focus * Message not communicated effectively | * Clear delivery * Ideas easy to follow | * Communicates ideas with enthusiasm and appropriate language |
| **Digital Literacy**  Ability to communicate through digital formats | * inappropriate choice of file formats * Files do not work as intended | * Materials successfully delivered in electronic format | * Uses relevant metadata * Optimal use of file formats |

**Note:** Rubric is adapted from New Media Design Rubric (Susan Metros and Joanne Dehoney, 2006.)

## Students With Disabilities

Students seeking disability-related accommodations are required to register with DePaul's Center for Students with Disabilities (CSD) enabling you to access accommodations and support services to assist your success. There are two office locations that can provide you with enrollment information, or inquire via email at csd@depaul.edu .

* Loop Campus - Lewis Center #1420 - (312) 362-8002
* Lincoln Park Campus - Student Center #370 - (773) 325-1677

Students are also invited to contact me privately to discuss your challenges and how I may assist in facilitating the accommodations you will use during this course. This is best done early in the term and our conversation will remain confidential.

## Additional Accommodations

This course includes instructional content delivered via audio and video. If you have any concerns about your ability to access and/or understand this material in its default format, please notify me within the first week of the course so accommodations can be made.

## Assistance with Writing – The Writing Center

Consider contacting or visiting the Writing Center to discuss your assignments for this course or any others. You may schedule appointments (30 or 50 minutes) on an as-needed or weekly basis, scheduling up to 3 hours’ worth of appointments per week. Online services include Feedback-by-Email and IM conferencing (with or without a webcam). All writing center services are free.

Writing Center tutors are specially selected and trained graduate and undergraduate students who can help you at almost any stage of your writing. They will not do your work for you, but they can help you focus and develop your ideas, review your drafts, and polish your writing. They can answer questions about grammar, mechanics, different kinds of writing styles, and documentation formats. They also can answer questions and provide feedback online, through IM/webcam chats and email. Obviously, the tutors won’t necessarily be familiar with every class or subject, but they are able to provide valuable help from the perspective of an interested and careful reader as well as a serious and experienced student-writer.

Schedule your appointments with enough time to think about and use the feedback you’ll receive. Bring your assignment handout and other relevant materials to your appointments.

## Office of the Dean of Students

The Dean of Students Office (DOS) helps students in navigating the university, particularly during difficult situations, such as personal, financial, medical, and/or family crises. DOS assists students with Absence Notifications to faculty, Late Withdrawals, and Community Resource Referrals. They also have resources and programs to support health and wellness, violence prevention, substance abuse and drug prevention, and LGBTQ student services. You may contact DOS at http://studentaffairs.depaul.edu/dos/.

## Student Evaluations

At the end of this course, you will be provided with the opportunity to evaluate this course. Course evaluations provide valuable feedback that can improve teaching and learning. The greater the level of participation, the more useful the results. As students, you are in the unique position to view the instructor over time. Your comments about what works and what doesn’t can help faculty build on the elements of the course that are strong and improve those that are weak. Isolated comments from students and instructors’ peers may also be helpful, but evaluation results based on high response rates may be statistically reliable (believable). As you experience this course and material, think about how your learning is impacted. Your honest opinions about your experience in and commitment to the course and your learning may help improve some components of the course for the next group of students. Positive comments also show the department chairs and college deans the commitment of instructors to the university and teaching evaluation results are one component used in annual performance reviews (including salary raises and promotion/tenure). The evaluation of the instructor and course provides you an opportunity to make your voice heard on an important issue – the quality of teaching at DePaul. Don’t miss this opportunity to provide feedback!

## Academic Integrity

Work done for this course must adhere to the University Academic Integrity Policy, which you can review in the Student Handbook or by visiting Academic Integrity at DePaul University.

Syllabus Template

# Course Name Syllabus - Date

## Contact Information

* **Instructor**: Name
* **Email**: name@domain.edu
* **Office Hours**: MWF 10am-2pm
* **Location**: Address
* **Phone**: +1 (xxx) xxx-xxxx
* **Preferred Contact**: via email first. You can expect a response within x hours.

## Course Overview

A rationale for the course stated in the context of the aims of the department and/or division.

A statement on the types of instruction (i.e., lecture; lecture-discussion; lab, etc.)

Proposed major and minor topics to be covered in the course.

## Course Prerequisites

This is an online course. You will need at minimum:

* Frequent access to a computer that connects to the Internet.
* A working email account that you check regularly.
* Add specific required software. (if required)
* Administrator access to a computer to install software. (if required).
* The ability to view video files, either in a streaming or downloadable format.

## Required Materials

Specific materials required for the course (books, pamphlets, library materials, etc.).

Books can be purchased online from: URL

## Learning Objectives

## Assessment

Specific descriptions of the criteria and methods (i.e., nature of quizzes and examinations) to be used by the instructor in evaluating students' academic performance.

## Grading Rubric.

## Class participation

## Accommodation

## Students With Disabilities

## Student Evaluations

## Frequently Asked Questions

## Academic Integrity

Work done for this course must adhere to the University Academic Integrity Policy, which you can review in the Student Handbook.

# References

Incomplete, but hopefully of value.

## Needs Assessment

Bolliger, D. U., & Wasilik, O. (2009). **Factors influencing faculty satisfaction with online teaching and learning in higher education**. Distance education, *30*(1), 103-116.

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## Backward Design

Diamond, Robert M. (1998). [**Designing and assessing courses and curricula: A practical guide**](http://depaul.worldcat.org/oclc/36969704). San Francisco, CA: Jossey-Bass.

Fink, Dee L. (2003). [**Creating significant learning experiences: An integrated approach to designing college courses**](http://www.apple.com). San Francisco, CA: Jossey-Bass.

Hansen, Edmund J. (2011). [**Idea-based learning: A course design process to promote conceptual understanding**](http://www.apple.com)**.** Sterling, VA: Stylus.

Wiggins, Grant, & McTighe, Jay. (1998). [**Understanding by Design**](http://depaul.worldcat.org/oclc/56491025). Alexandria, VA: Association for Supervision and Curricular Development.

## Video

Mayer, R. E. (2009). **Multimedia Learning** (Second ed.). New York: Cambridge University Press.

Tufte, E. R. (2013). **The visual display of quantitative information**. Cheshire (Connecticut): Graphics Press.

## Assessment

Bouzidi, L. h., & Jaillet, A. (2009). **Can Online Peer Assessment Be Trusted?** Educational Technology & Society, 12(4), 257-268.

Gaytan, J., & McEwen, B. C. (2007). **Effective Online Instructional and Assessment Strategies.** American Journal of Distance Education, 21(3), 117-132.

Gikandi, J. W., Morrow, D., & Davis, N. E. (2011). **Online formative assessment in higher education: A review of the literature**. CAE Computers & Education, 57(4), 2333-2351.

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