

MODULE THREE: During this module we will examine andragogy, electronic communication, how to encourage students to participate in online communication, PowerPoint, and screen shots

ASSIGNMENTS: 1 activity - 1 participation grade

ANNOUNCEMENTS: Please continue to add content to your syllabus

TERMINOLOGY:

- **Andragogy** – adult learning theory
- **Asynchronous** – a form of communication during which only one of two or more individuals can relay information or respond at a time, oral or in written form, to the other individual(s), e-mail and Weblogs are examples of asynchronous communication tools.
- **Blog – Web Log – Videoblog** - a free journal created and regularly updated by an individual then published to the Internet for the public (a videoblogs or vblog is a blog with video) just as a podcast is a video cast when video is added
- **Discussion Forums** – a method to communicate in an online learning environment – all students are able to see what everyone posts - designed to build communities of individuals with similar interests
- **Electronic communication (e-communication)** – various methods of communicating electronically; for example, in our course the methods of e-communication are discussion posts, private email, and chat room
- **Podcast** - content published on the Internet in a broadcast venue that can be transferred to a mobile device such as an MP3 player or iPod, if video is added it is called a videocast
- **Synchronous** - when more than one of two or more individuals can relay information or respond at the same time, written or orally - a chat room is an example of synchronous communication
- **Web Journaling** – electronic focus groups, a diary – private, or published, on the Internet, different from blogs in that no one participates except the author

TERMINOLOGY ASSOCIATED WITH POWERPOINT:

- **handouts** – a portion of a presentation intended for the audience - copies of the slide pages that are printed and distributed as handouts to help the audience follow the presentation – handouts can provide space for notes – wonderful for those unable to see the screen clearly
- **placeholder** – section within a slide that holds a place for an object such as text, clipart, or chart – placeholders contain text or mini-pictures of graphs and are surrounded by gray borders
- **slide** - one page of a presentation
- **speaker notes** – a portion of a presentation intended for the speaker – pages containing copies of slides with all the ideas - can also include stats or additional info that will help the speaker answer questions from the audience

COMMENTARY/LECTURE:

Andragogy

This module is structured in part to develop the faculty member develop proficiency in facilitating adult learning initiatives using technologies appropriate to any given teaching and learning opportunity. The theoretical principles upon which the course is based are borrowed from Malcolm Knowles's development of the concept of andragogy, which is a theory of adult learning. Andragogy is different from pedagogy in that it is a learning theory and not a teaching theory. The focus lies entirely on the ways in which people learn to adapt to changes in their environment. Changes in the environment are brought about by any number of reasons -- they might occur when people consciously engage in a new program of learning, when people expand or revise their job descriptions, when people adjust their situations in life and unconsciously undergo a new learning curve, when people are confronted with the changing social realities brought about by new technologies, and the like.

To begin talking about adult learning theory, we'd want to first learn something about what Malcolm Knowles was expressing in his text *The Adult Learner*, and what others who've followed him have developed as a consequence of his teaching. For one, Knowles drew a distinction between pedagogy, which is focused on the teacher's teaching

method, and andragogy, which is focused the learner's learning method. As a result, andragogy operates under a different set of assumptions than does pedagogy, and these assumptions include the following (Knowles 66-69):

1. The learner's need to know -- the learner has a practical necessity
2. The learner's self-concept -- the learner has a sense of his or her own presence in the world and is very self-aware
3. The learner's prior experiences -- the learner brings to the learning environment a wealth of life experiences that may facilitate his or her learning
4. The learner's readiness to learn -- the learner that approaches a subject on his or her own has a certain readiness to learn
5. The learner's orientation to learning -- the learner has developed a particular proclivity towards learning
6. The learner's motivation -- the learner has an intrinsic motivation

This module uses these assumptions as its underlying basis and aims at raising your consciousness about your own attitudes toward learning in order to develop your ability to work with others on the adult learning model.

Concerning teaching strategies, the pedagogy in vogue for the past century has been increasingly constructivist. The constructivist method that lends itself well to explorations of learning theory is called problem-based learning. We're going to look at some learning need brought about by changes in our own environment, and we're going to try to develop our own learning skills while we're trying to learn how to develop them in other adult learners. One way is to plug people into a sense of community.

As discussed above, the adult learner is different from the child learner in several significant ways even though the underlying assumptions on learning might be meaningfully applied to children. The theory under which we'll be operating this semester, which is Malcolm Knowles's concept of andragogy, can be traced back to Socrates and Plato. It was rediscovered in Europe by Alexander Capp, who used it to facilitate German grammar training in 1833, and then by a German social scientist named Eugen Rosenstock (1921) who claimed, according to Knowles, Holton and Swanson's 1998 book, that 'adult education required special teachers, special methods, and a special philosophy.' Knowles took the idea directly from a Yugoslavian adult educator named Dusan Savicevic. Even with its 2,300 year old history, andragogy as a learning theory has for a long time taken second place to pedagogy as a teaching theory. This week's readings, then, will explore the teaching theories with which we're familiar in order to build a foundation for our exploration of learning theory.

To break it down for you, Chapter 5 of Malcolm Knowles's *The Adult Learner*, entitled "Theories of Teaching," deals with the idea that theories of learning are different from theories of teaching in that the former focuses on methods of learning while the latter focuses on methods to influence or control learning. The colossus in this field is John Dewey, who articulates the role of the teacher in shaping the learning environment. He argues that teaching is about engaging as key concepts the ideas of student experience, democratic learning environments, continuity of skill-building assignments, and interaction between external and internal learning conditions. Throughout the discussion within the chapter on teaching theory, it will become apparent to the reader that teaching theory and learning theory have a lot in common and interact quite well with one another.

Chapter 12 of *The Adult Learner*, entitled "Whole-Part-Whole Learning Model," discusses a method by which to deconstruct a learning module for the student. The idea is to first introduce "new content to learners by forming in their minds the organizational framework required to effectively and efficiently absorb the forthcoming concepts into their cognitive capabilities" (Knowles, 1998, p. 186). In a sense, then, you want to provide in general terms the nature of the project idea and the steps involved in getting there. You'd also want to provide the motivational construct that will inspire the students to make it through the project. Then, you want to work through each of the steps, or parts, of that process.

Having just finished talking about theories of teaching, we ought now begin talking about theories of learning. While learning theories work in tandem with teaching theories, the main difference is that a learning theory will focus on the ways in which people learn while a teaching theory focuses on the methods by which people engage others. A teacher will create a system to which students are expected to adapt, and students will be evaluated on their ability to adapt to that system. A learner, on the other hand, will learn outside of the system and often adapt

to it imperfectly because no system can contain the entirety of a person's skill sets. Someone who understands these distinctions will be in a better position to develop environments conducive to both teaching and learning. I call these environments 'architectures' because the andragogue is really designing a space for learning to occur and allowing learners the latitude to engage the discourse through their own natural proclivities.

Chapter 3 of *The Adult Learner*, entitled "Theories of Learning," argues that "many of the 'scientific' theories of learning have been derived from the study of learning by animals and children" (Knowles, 1998, p. 180, the methods for engaging in focused research over the learning paradigms of either requires foremost controlled environments. For that reason, I'd argue that the learning theorists preceding Knowles were actually engaged in the study of teaching theories, or how the teacher in the controlled environment might most effectively engage the learning patterns of the student. In order to provide us with manageable categories for these teaching and learning theorists, Knowles breaks them into two types, those who have propounded theories of learning and those who have interpreted the theories propounded by others. He then breaks the theories themselves into two types -- those that deal with elemental learning models, which represent "the universe as a machine composed of discrete pieces operating in a spatio-temporal field" (Knowles, 1998, p. 23), and holistic learning models, which represent "the world as a unitary, interactive, developing organism" (Knowles, 1998, p. 23). While these classifications are viable means by which to develop a sense of the people and their models, that there's a lot of overlap in these fields. Knowles himself points out that propounders of theories are often also interpreters of theories (he fits this description himself), and I'd add that elemental theorists have to also be able to see their field holistically and holistic theorists have to also be able to see the parts within theirs.

Chapter 13 on *The Adult Learner*, entitled "From Teacher to Facilitator of Learning," discusses what it means to take responsibility for one's own learning and how Knowles shifted from being a 'content transmitter' to a 'process manager.' This latter identity required, Knowles says, a different skill set than he was used to as a presenter of information -- he needed to engage in "relationship building, needs assessment, involvement of students in planning, linking students to learning resources, and encouraging student initiative" (201). For the andragogue to be effective, he or she has to have some confidence in his or her ability to interact with and encourage others within a given discipline -- that's much harder than just telling people what they ought to remember for an exam. In fact, in comparison, lecturing is the easiest thing in the world.

Tagmemics Project

Let's look at the readings we can do in our field and develop a quick reference chart that breaks the idea we're pursuing down into three static parts and three dynamic parts. The method is called tagmemics.

[Tagmemics](#) is a concept originally developed for rhetoric and composition by Kenneth Pike in 1969. Pike borrowed the concept from the field of linguistics (generally, a great many concepts in composition theory and literary theory have been borrowed from linguistics). What it does is break an idea down into its component parts in order to enable the writer to turn those parts over in his or her hands in order to get a better understanding of them. I call it the Six-Step Method to Breaking Down an Idea when I'm trying not to intimidate people with the word "tagmemics," which sounds kind of ominous.

This method only requires you to look at an idea in three ways -- 1) what it is, 2) what it's made of, and 3) what its environment is. You look at these three things in two ways -- 1) while it's changing and evolving and 2) while it's just staying put. Take a look at the [PowerPoint posted](#) for a walk-through of this concept.

Static (The way it is at this point in time)

Dynamic (The way it changes over time)

Unit in Contrast -- **What it is**

Unit as a system -- **What it's made of**

Unit in a system -- **What its environment looks like**

Hyperliteracy

Static (The way it is at this point in time)

Hyperliteracy is not only the understanding of the mechanics involved in working on a computer, but it is also what Walter J. Ong (1982) has called secondary orality. Hyperliteracy is characterized by what is called a tactile consciousness, which is a multisensory consciousness. Those of us who are hyperliterate have an understanding of not only the way in which cyberspace is different from printspace (an understanding of the differences in space) but also how cybertime is different from standardtime (an understanding of the differences in time). Hyperliteracy, then, is really a way to modulate time.

Unit in Contrast -- **What it is**

Hyperliteracy is marked by an increasing distancing of human persons engaged in authentic forms of community so that the non-contiguous community takes precedence over the contiguous, of polyvalency rather than linearity in means of expression and thought, and of a merger between the visual and the acoustic consciousnesses that has given birth to a tactile consciousness.

Unit as a system -- **What it's made of**

Hyperliteracy is a product of our greater society, which at present is in a state of transition (and has been for the last half-century). It is only

Unit in a system -- **What its environment looks like**

Dynamic (The way it changes over time)

Hyperliteracy began as an extension of the age of literacy, but it rapidly developed its own identity as something different from the linear, sequential, predictable patterns of printed text. Ong writes that before the age of literacy, we lived in an age of orality, in which we had strong acoustic consciousnesses. In the age of literacy, we shifted from an acoustic consciousness to a visual one. Now, in the age of hyperliteracy, we are presently involved in the merger of the acoustic and visual consciousnesses and are entering a tactile consciousness. This tactile consciousness has become characterized by something that is ironically intangible -- non-contiguity of expression, where certain lines of code cause a person's reading to leap from one place in the text to a different place or to a different text. This has led to a greater realization of the value of imaginary (or virtual) community relationships. Today, computer literacy continues to evolve as we explore our sense of place during a time of global transition in the use of these technologies.

Hyperliteracy is the end-point of literacy, but it is also the beginning of something completely new. Non-contiguous communities will strengthen in their authenticity as bandwidth increases and new technologies like holographic projections allow us to beam ourselves into other people's homes for dinner parties or into global conferences to engage with other holographic projections. Polyvalency may grow to mean not only an ability to jump around in space but also an ability to jump around in time like the present generation of children is learning how to do with video games in which they save their places in certain parts of the game's history. In an age of interactive video, this kind of place saving will mean a player's being able to see the consequences of a certain move in real time and return to an earlier point and try again -- in real time. The tactile consciousness will continue to merge our visual and acoustic senses and this will rewire the way in which we view problems as both halves of our brain grow more accustomed to working together..

As hyperliteracy continues to expand, our society will grow more divided as resistance against these changes increase in proportion to the speed at which the changes are

recently, however, that we've begun to double our technologies every year and a half rather than every generation. We now live in an age where we cannot reasonably predict for our children what their job prospects might be or what kind of communities will be available to them five years from now. At present, educators are training themselves on these technologies but they're several generations behind the youth who started working with these technologies in the early 90s or those youth who are presently growing up with them having never known anything else. The average age of today's incoming college student places his or her birth around 1986, and the Internet was already a reality in that year through a service offered by CompuServe in 1982. Over half our society then has its foundation more in the age of literacy than it does in the age of hyperliteracy.

occurring. Marshall McLuhan (1964) has argued that our technologies are extensions of ourselves in the world, but with every new extension of ourselves, we suffer an equal and opposite amputation of some other part of ourselves. This will not phase the younger generations, but the older ones will be concerned about losing control of these technologies that Marshall McLuhan has claimed are extensions of ourselves in the world. This fear is already manifest in the creation of science fiction films like *I, Robot*, *The Terminator*, *Star Trek: The Borg*, *The Matrix*, etc. Isaac Asimov, though, the same man who gave us *I, Robot* also gave us *Bicentennial Man*, which is a much more positive discussion of the role computers and robots might play in our society. We're in for a rocky time of transition, but I feel we'll emerge from it stronger and better in spite of the amputations that will necessarily occur.

Andragogy, as we've been discussing, is the theory behind the learning patterns of adult and is based on transactional methodology where the teacher designs and manages "a process for facilitating the acquisition of content by the learners" and serves "as a content resource [who can] provide leads for other content resources" (Clark, 2000, "Andragogy," <http://www.nwlink.com/~donclark/hrd/history/andragogy.html>) In short, adult learning is highly self-directed, experiential, needs-based, and situationally-contexted. Because the process of adult teaching and learning is different from that of the process of child teaching and learning, it makes sense to posit that the process of assessment for adult learners ought also to be different from that of child learners.

If we dichotomize teaching and learning into pedagogy and andragogy, we find that the main difference between the two models is their theoretical bases: pedagogy is a teaching theory that is usually based on transmission, and andragogy is a learning theory that is usually based on transaction. Theories of transmission work on the basis of filling deficits in student knowledge and comprehension of their environment while theories of transaction work on the basis of addressing the immediate, practical needs of context-dependent learners. Stephen Brookfield, in his book *Understanding and Facilitating Adult Learning* (1986) adds that adult learners who are already embarked on some kind of career path have little desire for generalized learning outside the context of their immediate practical needs. The teacher as facilitator of learning through transactional pedagogy (or set of teaching methods designed around interactive student collaboration with one another), moreover, also becomes a facilitator of assessment in that the teacher can hardly ask the students to take greater responsibility for their own teaching and learning and not also cultivate their ability to become better assessors of how well they have adapted themselves to the materials or methods involved in any course of study. This is a radical idea for institutionalized education as even the most constructivist of teachers will guard the integrity of the grade that is assigned outside of the student's constructive paradigm.

Since we've elsewhere discussed andragogy in relation to pedagogy, here we might discuss andragogy in relation to heutagogy. Hase and Kenyon (2000) extended the litany of learner-centeredness brought about by Knowles in his focus on andragogy to what they believe is its natural conclusion – the irrelevance of the teacher. We reside, they write, in a world in which "information is readily and easily accessible; where change is so rapid that traditional methods of training and education are totally inadequate; [where] discipline based knowledge is inappropriate to

prepare for living in modern communities and workplaces; [where] learning is increasingly aligned with what we do; [where] modern organisational structures require flexible learning practices; and [where] there is a need for immediacy of learning." For that reason, they have advocated a new approach to teaching and learning called heutagogy, which "recognises the need to be flexible in the learning where the teacher provides resources but the learner designs the actual course he or she might take by negotiating the learning." They conclude that we as teachers "should concern ourselves with developing the learner's capability not just embedding discipline based skills and knowledge" (Stewart Hase & Chris Kenyon, (December 2000), "From Andragogy to Heutagogy," first published in *ultiBASE* (<http://ultibase.rmit.edu.au>) and located online at <http://ultibase.rmit.edu.au/Articles/dec00/hase2.htm>). Assessment, in that setting, cannot obviously be done by the teacher who steps outside of the teaching and learning process; instead, it would have to be done by the student and be based on the student's level of comfort with the degree of his or her own learning. The role of the learning institution, then, would become, according to Hase and Kenyon, descriptive instead of prescriptive; institutional standards would be replaced by commercial norms; and assessment activities would be based on the functionality of design rather than on its theoretical underpinnings.

Heutagogy seeks to democratize the assessment process by allowing it to be driven by the realities of the marketplace – the determination of real material value is predicated entirely on the use-value of the material learned, both in the student's design of the course of study and in the student's ability to use that course of study for personal or professional gain. However, this single way in which heutagogy improves or extends the theory of andragogy, which is the removal of the teacher (or governing entity), is the very thing that makes the idea of heutagogy impractical in a credentialing institution. By arguing for heutagogical release to be applied to andragogical initiatives, indeed for we teachers to "relinquish any power we deem ourselves to have," the great innovation on Knowles cannot be done without the loss to the designer of a role in assessment. If the teacher is removed, moreover, then so should be the credentialing institution.

The best that heutagogy can hope for, then, is for the teacher to remain a vital part of helping learners interpret their world while at the same time maintaining a distance appropriate to encouraging learners to actively engage in that world through the process of discovery as it relates to their own interests and needs. In this, we are back to Knowles and the negotiated reality between the teacher, the student, and the course materials. The use of andragogical principles in the teaching of adult learners justifies the existence of the teacher and the institution to which that teacher is attached in ways that heutagogy cannot, and this is why andragogy will remain a valuable teaching and learning tool, or, in Knowles' word, a valuable "technology" for the myriad of teaching and learning environments in higher education.

Chapter four, entitled "A Theory of Adult Learning: Andragogy," discusses the adult learner as a neglected species, the original subtitle of Knowles's book. Of the two streams of adult learning theory, the scientific and the artistic, only the latter can truly be called a learning theory as it is interested in *how* adults learn rather than in the fact that adults are still learners. For discussion this week, we can talk about the process involved in adult learning -- anyone want to venture a start?

Chapter six, entitled "An Andragogical Process Model for Learning," is new to the sixth edition and seeks to clarify andragogical methodology.

Chapter fifteen, entitled "Some Guidelines for the Use of Learning Contracts," discusses the use of learning contracts as ways to keep learners focused on their goals. The book breaks the contracts into four columns -- first, the objective to be accomplished; second, the methods meaningful to accomplishing the objective; third, documentation of process and results; and, fourth, assessment of process and results.

At this point, we're finally going to talk about andragogy proper even though it seems as if we've been discussing it all along. These contracts can be amended in any number of ways as long as they maintain the four basic elements -- objective, methods, documentation, and assessment. What you'll want to do is create a learning contract of your own that's suitable to your field and populate it with methods, documentation procedures, and assessment ideas for posting on your websites.

Chapter 7 of *The Adult Learner*, entitled "Andragogy in Practice," deals with practical applications of the andragogical model. Knowles makes the point that adults who do not continue to advance their learning in a dynamic society will not

be able to improve their socio-economic status; they will, in fact, diminish in their ability to engage their work environments. Now, this is a really short chapter -- but it's built around a very complex idea, that of that chart we saw on page 4 as we entered his book. Within this chart, we find the six principles of adult learning with which we've become familiar over the course of the semester. What Knowles does here, though, is put these principles in context with the differences in individual learners, in subject matter, and in situations as those things relate to the individual, the institution for which he or she works, and the society in which he or she lives.

Chapter 9 of *The Adult Learner* talks about the six andragogical principles articulated by Knowles. Concerning the learner's need to know, Knowles explains that this core principle "has led to the now generally accepted premise that adults should be engaged in a collaborative planning process for their learning" (1998). Concerning self-directed learning, Knowles argues that "it is having the freedom to choose their learning strategy that is critical" for adult learners (1998). Concerning the prior experience of the learner, Knowles states that constructivist methods (as long as they're not extreme) work well with andragogical methods, and the experience of adults in building their own programs of study should be valued. He also says by way of caveat that while adult learners indeed bring a great deal to the plate, there's also work that needs to be done in their unlearning materials that hinder their advance into new materials. Concerning the readiness to learn, Knowles writes, "The challenges for adult learning leaders are to a) recognize where individual learners are at the beginning of a learning experience and b) be attentive to changes in needs for direction and support during the learning experience" (1998). Concerning an orientation to learning, Knowles provides the example of experiential learning, which entails "the roles of current experiences in shaping the need to learn," where adults "learn best when new information is presented in real-life context" (1998). Finally, concerning the motivation to learn, Knowles concludes that "adult learners will be most motivated when they believe that they can learn the new material (expectancy) and that the learning will help them with a problem or issue (instrumentality) that is important in their life (valence)" (1998).

Chapter 12 of *The Adult Learner* talks about the idea of releasing the energy of your target audience so that they make things happen for their own benefit. Knowles writes that "creative leadership is that form of leadership that releases the creative energy of the people being led" (1998). Creative leaders, Knowles explains, "make a different set of assumptions (essentially positive) about human nature from the assumptions (essentially negative) made by controlling leaders," "accept as a law of human nature that people feel a commitment to a decision in proportion to the extent that they feel they have participated in making it," "believe in and use the power of self-fulfilling prophesy," "highly value individuality," "stimulate and reward creativity," "are committed to a process of continuous change and are skillful in managing change," "emphasize internal motivators over external motivators," and "encourage people to be self-directing" (1998).

Chapter 10 of *The Adult Learner* discusses the nature of adult learners as a rather heterogeneous group of people. We've seen that in this class as our group divided into four subject areas and began pursuing those areas in very different ways from one another. Knowles writes on page 153, in fact, that "The andragogical model is a system of elements that can be adapted in whole or in part. It is not an ideology that must be applied totally and without modification. In fact, an essential feature of andragogy is flexibility" (1998). The focus of this chapter is the very thing on which most of the discussion and emails of the past week have rested -- the individuation of project activities and assessment models. Each of you has demonstrated some different gift in that regard derived from the teaching and learning environments out of which you come and the life experience you've had. This chapter is the first real study, then, of the variances in cognition and learning style that adults are likely to find within their groups.

Chapter 16's emphasis on core competencies puts chapter 10 into perspective -- though there are differences in the way individuals engage a given program of teaching and learning, there are core elements that are common to all such programs. To provide an example that's close to your class experience, for instance, we need look no further than the assessment strategies each of your projects uses. While there are differences in the way you might assess the value of a project and the way you might assess the performance of one engaging in the project, both types of assessment must be done in order to determine the viability of your goals.

In Chapter 7, entitled "Andragogy in Practice," which deals with practical applications of the andragogical model, Knowles makes the point that adults who do not continue to advance their learning in a dynamic society will not be able to improve their socio-economic status; they will, in fact, diminish in their ability to engage their work environments. Now, this is a really short chapter -- but it's built around a very complex idea, that of that chart we saw on page 4 as we entered his book. Within this chart, we find the six principles of adult learning with which we've become familiar over the course of the semester. What Knowles does here, though, is put these principles in context with the differences in individual learners, in subject matter, and in situations as those things relate to the individual, the institution for which he or she works, and the society in which he or she lives.

Assessment, which is discussed in Module 7, can take many forms, but it basically talks about the viability of any given act to meet the course goals, which are tied to the institutional program goals, which are themselves tied to the mission statement of the institution. In my own assessment strategies, I try to use a two-fold method of formative and summative assessment. Formative assessment is what you do in the planning stages of a given learning activity. You decide upon the goals and purpose of the activity and test the methods to see if they fulfill those purposes; this includes the idea of continuous assessment. Once a project is finished, engage in summative assessment -- how well did students respond to the environment you established and how well did your environment meet the institutional needs.

Electronic communication

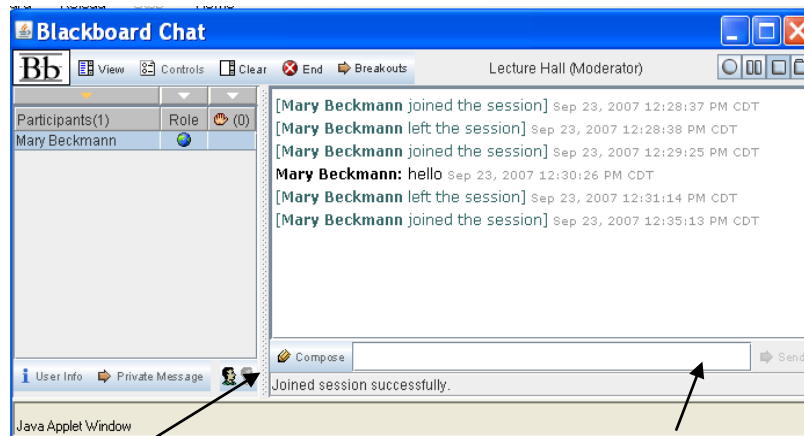
Collaboration - you can't get through the news without hearing reference to NCLB (No Child Left Behind) and now it's NCLB 2.0, the revision. The ongoing debate is how to improve our education system. All seem to agree that collaboration is necessary to create students who are globally competitive in the future workforce. Collaboration is a key element.

The Internet offers a variety of communication venues - we'll discuss web journaling, weblogs, discussion forums, and chat. Web journaling is similar to a diary, usually read-only, created by one author and published on the Internet for viewing by the public, or kept private. A weblog, or blog, is created by one person, but contributed to by many. Blogs can be moderated and private, or published for others to post thoughts and opinions. Chatting is live communication between two or more individuals. A discussion forum is an area where all members within a designated group go to talk freely, no public access, like a club. There are two concepts that may help to clarify the nature of interactive learning and the need for communication – Panitz <http://home.capecod.net/~tpanitz/tedsarticles/coopdefinition.htm>

In general, all LMS *software provides* discussion posts, email, weblogs, and chat rooms as methods of e-communication. Other options are available, but these are the main sources, and since email and discussion posts are common, we'll focus on chat rooms and weblogs.

Chat is usually available from any LMS main course page. Below is a typical chat window, this one is from Blackboard.

- The procedure is to click on the **Chat** button on the main page, then click **Join**
- When the page appears, there might be an update **Java notification**, if so update Java, otherwise a new window opens and should look similar to this window:



- Click in the **compose** window, usually along the bottom - type **your message** then click **send** (at the right). Notice your name will appear above with your message.
- The chat room window is generally split - a list of participants in the chat room appear in one area and your message will appear in the other area

Web Blogs are similar to a discussion post, but blogs are usually open to the general public - although the creator of a blog can choose to moderate and even make the blog accessible by invitation only.

Visit this web site <http://www.blogdrive.com/blog.html> Although advertised as a blog, it is more on the order of a web journal. I chose categories then 'family issues' and 'technology' – one was on a family dispute and the other was on how to catch flies. Since there are no Internet police, anything goes and often blogs and journals can be offensive; But, children as young as 5 are blogging http://www.educationworld.com/a_tech/tech/tech217.shtml - set up and moderated properly, blogs can be tools for creative writing, question/answer session, or opinion seekers.

More blogging setup sites

<http://www.blogger.com/start> Blogger set up

<http://www.livejournal.com/> LiveJournal blogging setup

<http://thingamablog.sourceforge.net/index.html> Thingamablog web blog setup

Visit this blog <http://ponotoc2.tripod.com/testjournalism/> - created as a test site for teachers.

Click on the **(post your comment)** link, right of the question **and** type your first name in the '**name**' box, '**homepage**' and '**email boxes**' can be left blank. Post your response in the 'message' area - click on 'continue' – if you want, edit your post - click '**edit comment**' - when satisfied, click '**post comment.**'

Notice **page 1 of 1 at the top, and at the bottom (it may show 1 of 2 if you're not the first few to participate)**. Students will have to be instructed to click on this additional pages link when the posts roll over onto another page. To reply to any comment, click on the link '**reply to this comment**'

Using blogs and chat rooms for online classes make for a community of sharing. Post a question and moderate – one question elicits many unique responses.

C. How to get students to participate online

There are tricks and tips to encourage students to do more than lurk in an online course. One method is to offer point values for students and specify that comments should include more than 'nice job' or 'I agree.' Another tip is to make it fun – create a blog or ask students to answer the post directly below or directly above their post, or to find two things in common with a classmate.

Click on the link on our course page on eight ways to encourage students to participate...

F. Screen shots and tutorials

Taking a screen shot of a web page and pasting it into a document to 'show' students what to do, is some times far more effective than trying to explain a concept using words. Tutorials can be created easily without purchasing any software. Look for the '**Prt Scr**' button on your keyboard, above the number key pad.

Try this:

1. Open a document or while on any web page, strike the **Prt Scr** key (you are actually copying something to Office Clipboard)
2. Go to **edit** and choose **Office Clipboard**
3. A new window appears to the right of your screen
4. Every time you copy anything (**Prt Scr, Ctrl and C**, or **edit and copy**), what you copied is on **Office Clipboard** (you just don't see it unless you access the Office Clipboard, but it is there)
5. Next open a blank **Word** document
6. Go to **edit** and choose **paste** (or use the keyboard shortcut **Ctrl** key and **V**)
7. You should now see the picture transferred from the **Clipboard** into your Word document
8. This is called a **screen shot**
9. If you want to edit the screen shot, while in Word, go to **View**, choose **Toolbars**, select **Drawing**
10. Repeat #9, and this time select the **Picture** toolbar
11. You should see two new toolbars along the bottom or top of your screen
12. Click on the screen shot, using the tools on the picture and drawing toolbars crop the picture, draw arrows, change the thickness of the arrows and the color, edit the screen shot, move it, have text appear around it or through it (use the icon on the picture toolbar that looks like a dog to make choices of how text will work with the picture), and try contrast and lighten and darken icons, etc.
13. Free, easy method to create tutorials to assure that everyone is on the same page!

G. PowerPoint (PPT) The following section is for those who may be unfamiliar with PowerPoint or who may need a refresher course on the basics (directions are for 97-2003 versions of Office).

For those using PowerPoint 2007, here is a site that shows where the icons are, once so visible, but now very well hidden. Access the site, install the document, extract it, and click to open - fun and easy to use - roll your mouse over an icon and read:

<http://www.microsoft.com/downloads/details.aspx?familyid=BEF41DC3-8E28-4282-82D4-CEC2F416CD40&displaylang=en> Look at the bottom of this web site for the Word and Excel downloads.

PPT is a program made up of individual slides that culminate into a professional, organized, and logical presentation or slide show. The final project can be shown on an overhead, a computer monitor, the Internet, or as a 35mm slide show. PowerPoint helps organize and clarify material in classrooms, for personal use, or for training and instructional ed in the business world. Slides can be created to include text, graphics, photographs, charts, music and sounds, WordArt, AutoShapes, and videos. Tool bars and menu bars in PPT are very similar to those in Word.

Reasons for Presentations

- create presentations with videos and sound for training purposes
- install on student's computer in classrooms for on-screen electronic instructions
- print out on transparencies to show as overheads for training
- present to an entire class via a Smart Board or display monitor

General Rules – please read the article at this website

<http://www.communicateusingtechnology.com/pptresults.htm>

- Title should be a larger font size than the rest (72 points = 1 inch size print)
- Adhere to the general rules of page design - no more than two different fonts, i.e.
- Slide 1 with your name on it should be static,
- Slides 2 etc. could be animated (dynamic), coming in one at a time, but in the same direction
- The last slide should be blank or have the word 'Questions?' on it

- Organize your info logically and sequentially
- Use color, but avoid color combinations that don't work well together
- No more than 7 colors to one slide
- No more than 3 to 6 bullets per slide, could have the bullets come in one at a time
- Keep the background color the same, and text color the same throughout
- When using pictures and audio, make sure they're of high quality
- Use fonts designed for computer screens - Sans serif and Serif combined
- No more than 8 to 10 lines of text to a slide - keep the lines short - if you have too much info it will detract from the point you're trying to make
- No more than five key points to a slide - again it will minimize the impact of your important ideas
- Each slide should have a title
- Use graphs and tables that are easy to understand - make the key easy to read, bar graphs are easier to read than 3D charts
- Use simple designs and backgrounds
- Avoid using all uppercase and avoid using underlined text
- Don't crowd the screen, use white space to give the page balance
- Align everything consistently
- Group data elements logically, predict what comes next
- Don't use animation on every page
- Always view the final product to make sure each page has a title, does all the info show on the slide, spell check, any graphics cover text, etc.
- Use the slide sorter view (in the menu or at the bottom left hand corner of your screen) to show all the slides on one screen – examine the overall continuity of the slide show
- Check spelling and grammar on each page
- If using a graphic, proper design technique is to use the same graphic, situated in the same place, on every page

PPT Views

- **Normal** – shows all the text on the slide
- **Outline View** – shows all the text in your presentation, a miniature version of the current slide, and speaker notes for the slide showing – this view is useful for developing and viewing the organization and content of your presentation
- **Slide Sorter View** – shows miniature versions of each slide - for a good overview, to move slides, or add or delete slides, use this view
- **Slide Show** – use this view to preview the slide show
- **Notes Page** – displays the current slide and the speaker notes

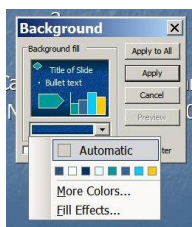
Slide Design, Slide Layout, and Background

Creating a slide show using slide design or background is an easy and consistent method to replace white space with color. All slides should maintain the same theme throughout, regardless of design or background color choice. Both items are located in the **Format** menu

Slide Design - select a medium, cool color for a background. Once you apply a design to one slide, every slide will show the same design – this is not true when you choose **background** (more below on using background as an option to apply color)

1. To apply a design, go to **format**, choose **slide design**
2. A window opens on the right side - this window is called a **task pane**
3. If the **task pane** disappears, go to **view** and choose **task pane** and it will reappear

Background



1. **Background** does the same thing as **slide design** but you have more selections and more control
2. Go to **format**, choose **background**

3. Notice the two buttons at the right of the small window - **Apply to All** and **Apply** –the changes you make when using the **background** option allows you to choose different colors for your slides – not recommended in a business setting but works in education!
4. Click on the small black arrow at the bottom of the window with the colored line next to it
5. Click on **fill effects**, then on **more color** to see options – each option has tabs across the top
6. **Experiment with each tab** - notice the select picture **button** in **fill effect** – this allows you to choose your own picture as a background
7. Note the **standard** and **custom** tabs when in the **more colors area**

Wording and Spacing

It is considered a good idea to have a much larger font size for titles, smaller for subheadings, and smaller yet for content on the slide. Will your presentation be for individuals or used as a slide show for an audience in a large room – there is a difference – if intended for individuals, you can get by with more in the way of ‘rules.’ However, keeping the title larger will make it stand out, as well as draw the reader’s eye down the slide to important content.

How to Get Music CDs into the Clip Organizer and Play on a PPT Slide

1. Open PPT - go to **Insert** and choose **Insert Clip Art**
2. **Insert** a music CD
3. Click on the **Clip Organizer** link that appears at the right in the task pane
4. Choose **File** in the window that appears and choose **Add clips to organizer** and choose **on my own**
5. Find the song you want and **double click** on it, or **single click** and choose **Add**
6. The sound clip or music clips appears in a new window, **double click** the song to insert it into your PPT slide
7. If another window appears, or a warning in a window, click **Yes**
8. When you see the sound icon in your PPT slide, click on it once - go to the task pane at the right – click on the down arrow to the right of the song that appears and choose **effect options**
9. Under **stop playing**, click **after**, **use the up arrow** to select the number of slides that should play the music you chose
10. Adjust the **sound volume**, click **OK**

SUGGESTED READINGS and SOFTWARE PROGRAMS TO EXAMINE and FYI sites:

- Church History and Visualization presentation – Kalantzis <http://breeze.ats.edu/p64285454/>
- <http://www.shkaminski.com/Classes/Handouts/powerpoint.htm#strengths> read about the strengths and weaknesses of PowerPoint
- sStudy Guides and Strategies web site <http://www.studygs.net>

ASSIGNMENTS:

Activity: Please post and respond using the Module 3 discussion post

- create a 2 to 3 slide show in PowerPoint
- take a screen shot of one of the slides and send the screen shot as an attachment (no need to include the PowerPoint document)
- in the same post, share your thoughts on screen shots – is this new to you, something you’ve known but forgotten, useful, useless, etc.

Participation:

- set up a time to meet another class participant in the chat room, or contact your instructor who will be happy to chat with you
- explore Skype, how might you use it in the teaching/learning environment
<http://www.youtube.com/watch?v=u6oEEp7Ny7o>
- write a few words in the test blog mentioned above (this is not moderated and even though the only invited participants are religious and adult students, it is a published document which means

it is open to those who discover it - some may voice opinions different from ours - please do not be offended <http://ponotoc2.tripod.com/testjournalism/>

- share your thoughts and experiences on chatting and blogging – did you enjoy it, find it interesting, too much trouble, etc.

*This concludes module three. Next we will discuss copyright, fair use, and assessing.
Thank you and if you have any questions, please do not hesitate to call or email.*