

4 September, 2022

# Teaching Dossier

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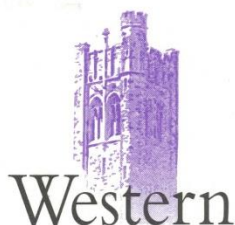
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# 10.5 Letter from Schulich School of Medicine & Dentistry



October 20, 2008

Professor John Blazina  
Chair, Teaching Committee  
Department of English  
York University  
4700 Keele Street  
Toronto, Ontario  
M3J 1P3

**Re: Dr. Peter Paolucci**

Dear Prof. Blazina:

Both of us were involved with the faculty development workshops taught by Dr. Paolucci for the Schulich School of Medicine & Dentistry and are pleased to write a supportive letter jointly.

Peter has visited Schulich on several occasions and has given two faculty development workshops in the use of video-conferencing (VC) for teaching to our clinical and basic science faculty, the first in February 2007 and the second in May 2008. We solicited Peter's help when the Schulich Medical School at The University of Western Ontario, in collaboration with the University of Windsor, decided to open a satellite campus that would accommodate 24 Schulich medical students in Windsor starting in September 2008.

This was the School's first experience with synchronous distance education and we were faced with a short timeline to prepare both faculty and staff for its successful implementation. Peter helped us immensely. He came a day in advance for each of his workshops to ensure that hardware and room geography were optimal for his presentations. Peter's sessions were exemplary – he practiced what he preached! He addressed the technical aspects of VC as well as pedagogy and tips for teachers in preparing for and carrying out their VC lectures.

The faculty members in his workshops gave him outstanding evaluations and referred to his well organized and cheerful style. His illustrations and course handouts were practical, clear, and well written. We were very impressed with his organizational skills, his ability to meet tight deadlines, and his problem solving. His communication and people skills, attention to detail, and concern with quality were all exceptional. He was quickly able to establish a collaborative relationship with faculty members, technical staff, and administrators. More than anything, it was his focus on good teaching design that helped us focus why and how VC could be used optimally.

Peter's workshops were also vital to the School's administrative leadership in ensuring that a dedicated trainer was hired to teach faculty how to teach with VC. He has been personally generous with his time and advice and has made himself available by phone and email for other technical issues that have arisen as we've moved along. His contribution to our transition to a VC environment has been significant, and we have been grateful for his help and guidance.

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Our contact with Dr. Paolucci was also productive in another area. Our joint collaboration resulted in an application to the Royal College of Physicians and Surgeons of Canada for a Faculty Development Grant. An application entitled "Just-in-time pedagogy for videoconferencing and webcasting: an online module or faculty development" was approved in 2007 and funded with a grant of \$5000. The online module was completed in the summer of 2008 and is currently being transferred from the York University server to Schulich's. The committee can see it at: <http://www.yorku.ca/paolucci/schulich/index.html>

Dr. Paolucci is a dedicated teacher and has been invaluable to faculty development at the Schulich School. We are delighted that he is being considered for a teaching award. We endorse this effort and enthusiastically support it!

Sincerely,



Peter Flanagan, PhD  
Associate Professor of Medicine and Biochemistry  
Director, Faculty eLearning  
Schulich School of Medicine & Dentistry

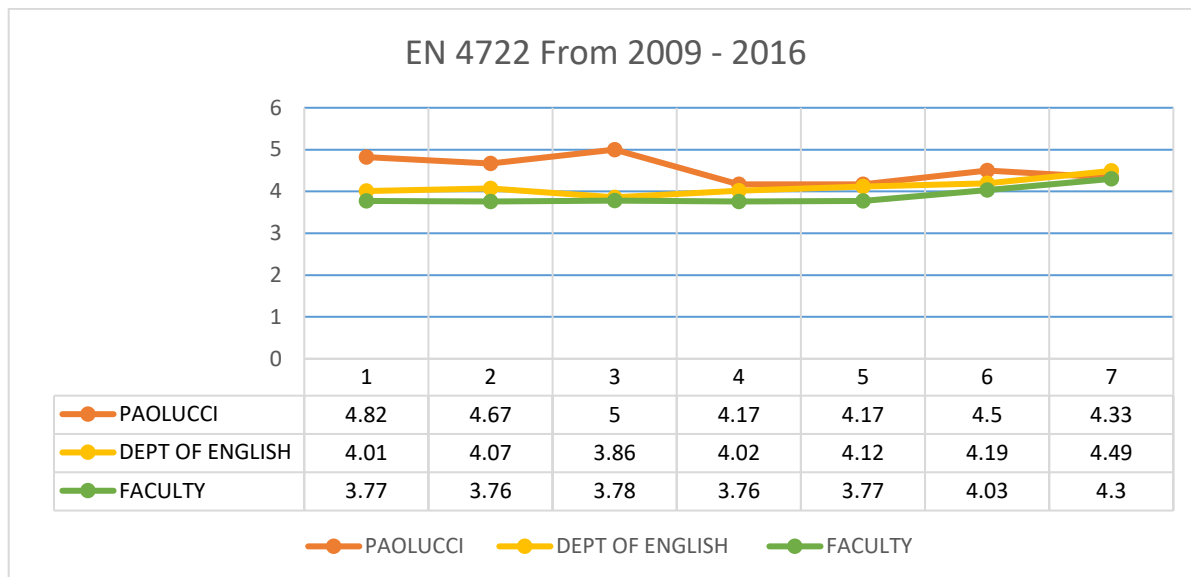


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Faculty Development Manager  
Schulich School of Medicine & Dentistry

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# 1. Overview

## 1.1 Academic Undergraduate Teaching (Liberal Arts)

For 39 years now, I have been immersed in every aspect of my profession: teaching face-to-face, in mixed mode, Internet-only, point-to-point and site-to-site videoconference, multi-site videoconference, audioconference, correspondence, one-on-one tutoring, small seminars (12-16), large seminars (25-35), small lectures (45-60), and large lectures (360).

I was team teaching collaboratively by video conference in 1988—two years before the WWW was even invented. I pioneered online teaching before anyone else at York was doing it. No grant money was available for such things, so I paid for everything myself and learned my technical expertise by taking computer-training courses where I could and then teaching the material professionally to others in the private and educational sectors. From there, I could adapt many technologies to my university teaching. For those of us pioneering digital scholarship, no recognition was given for T&P or anything else in the academy. This unfortunate fact was only first noted in early 2007 in an MLA Task Force Report<sup>1</sup> on evaluation T&P. Since then, others have expanded on that insight.<sup>2</sup> By the time the MLA arrived at this conclusion, I had already signed a 13-year tenure contract with York.

## 1.2 Undergraduate Teaching

I have considerable breadth and depth in all year levels of undergraduate courses and across many different subject areas and disciplines. I've taught courses in English literature (Shakespeare, Horror and Terror, Victorian Ghost Stories, survey courses, the English Renaissance, Humanities (Canadian Culture, Canadian Folk Culture, Roots of Western Civilization, the Italian Renaissance, Stories in Diverse Media, Business, Culture and Tradition, Social Science (Music and Society, The Corporation and Canadian Society, Social Issues Through the Arts, Communication in Organizations), ITEC/Computer Science (Designing User Interfaces for Computer Programmers), Writing and Critical Skills (Writing Strategies for Non-Fiction Critical Thinking, Reading, and Writing), Business Case Writing (Atkinson Business Admin program), Critical Skills for Kinesiology (Foundations of Kinesiology & Health Science), History (Intellectual History of the West), and various individual writing tutoring assignments (the Writing Department, and in earlier days, The Centre for Academic Writing (Arts) and the Writing Centre (Atkinson College).

This dossier highlights my work in EN1001 ("An Introduction to Literary Study"), a first-year course offered face-to-face, with an enrollment of 360 students and 12 tutorials, and EN4722 ("Editing Shakespeare"), a fully online seminar that uses experiential learning to help students design and build their own online editions of a small sample of a Shakespearean play. Each course has its pedagogical

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<sup>1</sup> Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion. Domna C. Stanton, Michael Bérubé, Leonard Cassuto, Morris Eaves, John Guillory, Donald E. Hall and Sean Latham *Profession* (2007), pp. 9-71. Published by: [Modern Language Association](http://www.mla.org/). Stable URL: <http://www.jstor.org/stable/25595848>.

<sup>2</sup> Nowviskie, Bethany. "Where credit is due: preconditions for the evaluation of collaborative digital scholarship." *Profession* 2011.1 (2011): 169-181. Published by the MLA. And more recently, see Cheverie, Joan F., Jennifer Boettcher, and John Buschman. "Digital Scholarship in the University Tenure and Promotion Process: A Report on the Sixth Scholarly Communication Symposium at Georgetown University Library 1." *Journal of Scholarly Publishing* 40.3 (2009): 219-230.

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challenges and is (and always has been) a work in progress. The story of these evolving challenges and my pedagogical responses is told below.

### 1.3 Research, Publications, and Scholarly Activity

I have long been active in scholarly research and publishing in pedagogy, most of it related to online teaching and learning. For example, since 2000, I have been an Executive Peer Reviewer of *The Journal of Educational Technology & Society*. More recently, I have become a regular peer reviewer for *the International Journal of Online Pedagogy and Course Design* (IJOPCD) and an Executive Peer Reviewer for *Convergence-ScholarOne Manuscripts*.

I think the centrepiece of my research, publication and scholarly activity overlaps with my work in faculty development. It all came about with the creation of a very large, online pedagogical resource called "Digital Architecture," which I started in 2000 and completed in 2003. "DA" was a new way of conceptualizing online content design because it integrated ID (Instructional Design), HCI (Human Computer Interaction), database design, project management, human communication theory, and the humanist disciplines of history, psychology, cultural studies and political economy. The project was funded by Canarie (Project No. 59.), a collaboration between private and public sector partners. As the sole architect of the resource, the editor, project manager, and a contributing author myself, I oversaw the work of some half dozen tenured faculty and technical savants. ). My piece for this project was a \$320,950 peer-reviewed grant.

### 1.4 Faculty Development

The synergy created from my diverse teaching areas has provided opportunities to develop context-appropriate cross-curricular pedagogies while still respecting each subject area's specific and unique needs. York University recognized that expertise through *the Centre for Support of Teaching*, where I was the *Coordinator of Teaching and Technology* during the mid and late 1990s and was further recognized when I became *Director/Directeur Centre des technologies de l'enseignement* at Glendon College from 2000 to 2002.

For over 35 years, I have designed and offered professional development workshops and courses for Faculty in university and community college environments across Ontario. For example, between 2006 and 2008, I designed and offered a set of matching workshops called "How Students Cheat" and "Why Students Cheat." These workshops were conducted at every community college in the golden horseshoe area and at York, Glendon, University of Ottawa, Trent, Guelph, and McMaster. This workshop evolved through different names but hit its zenith on June 8, 2006, when I was the invited speaker to the "Stepping into Your Future" conference for all the community colleges of southwestern Ontario. Sponsored by Lambton College in Sarnia, Ontario.

I have run an extensive number of professional development workshops in the pedagogy of teaching by videoconference. These workshops were offered to the Schulich School of Medicine & Dentistry at The University of Western Ontario, the Royal College of Physicians and Surgeons of Canada, Osgoode's Master's degree in Internet Law (Osgoode Professional Development), Schulich School of Business *Internet Research 601* (a required course for the MBA), York's Environmental Studies and the British Columbia government's Ministry of the Environment, and VOICE (for Deaf Kids).



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## 1.5 Technical Instruction

I have over 40 years of experience teaching programming and other technical courses in HTML, CSS, XHTML, XML, XSL, Javascript, Interface Design, Unix (user and administrator), e-Commerce, Project management for web designers, Networking Security, Usability Testing, Accessibility Design and Testing, and more. These courses were/are being taught at some universities (U of Ottawa, Trent, Guelph, Brock), various community colleges (Seneca, Sheridan, Centennial) and various private computer training centres (The Institute for Computer Studies/CDI, PrimeTech, Bank of Montreal, etc.).

The technical instruction component of my career has always overlapped with the content of my discipline, English literature. I believe that Faculty who use technology to teach should be heavily invested in deep learning and hands-on experience with as many web-based and collaborative workspace technologies as possible. Knowing what is possible to do technically opens up pedagogical possibilities, and conversely, ignorance of technological specifics limits pedagogical imagination. Unfortunately, most faculty have to choose between their disciplinary subject matter and learning new technologies to help them deliver that content.

## 2. Teaching Philosophy

Whether I teach face-to-face, Internet, in mixed mode, in lecture or seminar, or one-on-one, there are only a few things I can do as a teacher.

My objective always encourages deep learning, which cannot be separated from risk, discomfort, hard thinking, patience, and persistence. Students can become discouraged or inhibited if the risk is too great or the struggle is too intense. They can shut down. Conversely, no risk or no challenge results in complacent, stagnant thought. Just as it is important to push students intellectually, it's equally important to support them. Emotional intelligence is "...being able to motivate oneself and persist in the face of frustrations; to control impulse and delay gratification; to regulate one's moods and keep distress from swamping the ability to think; to emphasize and to hope" (Goleman, *The Nature of Emotional Intelligence: When Smart is Dumb* 34). These meta-outcomes of the learning experience can often transcend the specifics of content and apply to many other courses and, indeed, to life itself.

Discomfort is sometimes an indicator that deep learning is happening, so it is important for students to develop an inquisitiveness about newness. But patience is important too. Premature attempts to resolve (escape from) discomfort stifle true critical thinking. Students need support with that. I model ways for students to navigate texts and ideas and encourage them to discover their own trajectories through the material. I try to be mindful that my sequencing of readings and assignments is an ongoing challenge that can change the whole educational experience. A constant trial-error-adjustment method is the only way I know how to do this. For first-year students, the anxiety of thinking for themselves is crippling because they have not had it before: take away their cell phones, Google and teacher explanations about what texts mean, and they find themselves peering into the void. And for fourth-year students, the anxiety of thinking for themselves gets conflated with the pressure to earn high marks; too many become risk-averse and conservative in their thinking at exactly that point in their careers where they should be pushing the envelope the other way.

The connection between my intended learning outcomes and my pedagogical design is something I constantly assess through student performance and feedback, and of course, through student



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evaluations. Like all Faculty, I collect evaluations at the end of the course, but unlike others, I harvest anonymous feedback right from the very first class. For each of my courses I build a web questionnaire form that invites students to speak their minds anonymously. It starts in week 1.

The screenshot shows a web browser window with the address bar displaying [www.yorku.ca/paolucci/3535/anonymous.html](http://www.yorku.ca/paolucci/3535/anonymous.html). The page has a light blue background and a green header bar. The main content area is white and contains the following text:

**ANONYMOUS FEEDBACK**

If you need a personal response to a question, do not use this form!! Send email to [paolucci@yorku.ca](mailto:paolucci@yorku.ca).  
 I need your feedback now, not after it's too late and the course is over. This form is anonymous; I don't harvest any variables, so go ahead and speak your mind. If your feedback is negative, try to express it in such a way that allows me to respond (i.e.: saying "this is stupid" is not helpful).

Type your comments here:

Below the text is a large, empty rectangular text input area. At the bottom of the form are two buttons: "Submit Feedback" and "Reset Form".

Figure 1: Example of anonymous feedback form

I continuously make adjustments. For example, somebody wrote that the lecture pace was too fast and they couldn't keep up. I don't speak that quickly, and I must be mindful of the pace for everyone. Nevertheless, I responded by making a short video to help students take better notes. You can see that video here: <http://media.yorku.ca:8080/faculty/paolucci/noteTaking.mp4>.

Thoughtful literary criticism is at the core of a liberal arts education; it begins with a trained critical curiosity when engaging a text. It discriminates between bias and balance and can scrutinize every source, especially Internet content. The inquiry begins by confidently entering the text as a lone critic, exploring meticulously and scrupulously and allowing enough time to let ideas percolate, especially before the instructor has discussed anything in class. Active learning precedes deep learning and includes "time to play" with the text. After preliminary opinions are formed, the process must eventually turn outward, through and beyond the text, outward toward a larger community of relevant critical discourse (instructors, classmates, and the larger community of critical discourse). It is not my job to tell my students what to say or think but to help them better what they are trying to articulate.

Skepticism, empathy, versatility, adaptability, confidence in one's own ability, rigour, patience, authenticity, and integrity are all qualities that can be developed and strengthened through literary studies. Collectively, such qualities make better citizens as well, so everybody wins.

I am responsible for providing opportunities for these students to challenge themselves, think innovatively, and do so in their own voices. I try to provide an environment where intellectual risk-taking is rewarded and imperfection and failure are understood as a natural—and unavoidable—part of real

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progress. Good judgment always follows risk-taking, but rarely precedes it. My assignments are sequenced so that risk-taking and grade weighting increasingly grow over time.

Careful scrutiny of textual evidence is a requirement of every assignment I design. It's an excellent way to manage plagiarism since this kind of rigour acknowledges that merely saying the right kinds of things about a text without any substantial supporting textual evidence is unacceptable; after all, finding the right kinds of conventional truths to mimic is only as far away as a Google search. Demonstrating exactly where a text says or implies that requires a more intimate knowledge of the text itself that can only come from having read it. Learning to make a carefully considered argument with supporting evidence is also an essential life skill, especially in an era when sloppy reasoning has reached the highest levels of media and politics in American and Canadian politics.

The pressure to think for oneself is anxiety-producing and can sometimes tempt students to plagiarize or to be otherwise academically dishonest. So many contributing factors feed into--and try to account for--this trend. For example, "... regard for it [academic honesty] as a relative concept and one that is superseded by, for example, the belief that right and wrong is a matter of personal opinion, that ideas do not belong to anyone and that information is accessible and free."<sup>3</sup> A more sinister theory explaining why students plagiarize/cheat is the Dark Triad theory<sup>4</sup>, which suggests that plagiarism is deliberate and methodical and the result of the conflation of three unhealthy personality traits, narcissism, Machiavellianism, and sub-clinical psychopathy.

Developing pedagogies that support positive learning outcomes and resist unscrupulous behaviours is impeded by the unavoidable fallout of living in a fast-paced world of short bursts of disposable communication (read once and delete). The superficiality of this lifestyle must be resisted in a university setting. Moreover, scrambling to understand a text by relying on second-hand Internet summaries and then relying on the instructor to articulate "what a text means" is the worst kind of surface learning that, contrary to every principle of a liberal arts education, fosters passivity and erodes self-confidence. And yet, through no fault of their own, it is the mindset of many students who enter the university world. How do you start developing confidence and your own voice when you've never had to do that before?

## 3. The Challenge of Innovative Pedagogies

### 3.1 EN1001: The First Year Experience

EN1001AF (my section) is the largest course the English Department at York has ever offered. It's been taught continuously since 2009, and I am the only one in the department who has ever taught a course this large. Its academic, intellectual, logistics and administrative challenges are enormous, and consequently, it deserves a little more attention than would normally be given to a course in a teaching dossier. I hope the reader understands this.

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<sup>3</sup> "Academic honesty: Perceptions of millennial university students and the role of moderating variables." Dr. André van Zyl, Prof. Adele Thomas.

<sup>4</sup> See the American Psychological Association's summary of the research: "Identifying and Profiling Scholastic Cheaters: Their Personality, Cognitive Ability, and Motivation," Kevin M. Williams, PhD, Craig Nathanson, PhD, and Delroy L. Paulhus, PhD, University of British Columbia; *Journal of Experimental Psychology: Applied*, Vol. 16, No. 3.

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EN1001 is called "An Introduction to Literary Study," replacing previous, more conventional first-year courses, which were survey courses of major authors, genres, and literary theory. This required half-course has an enrollment of 360 students with 12 tutorials. It is a pre-requisite for 1002 (called "Intertextualities") where more comparative analysis is done, and the readings are longer and more challenging. Lectures and tutorials in 1001 each meet for 90 minutes a week. The details of this course can be seen at <http://www.yorku.ca/paolucci/1001>.

My main objective is to help students build the confidence to encounter a literary text they've not seen before and to show they have some basic literary comprehension of its genre, topic and theme, and about how it uses literary devices (imagery, symbolism, metaphor, etc. ) and stylistics (use of language, syntax, vocabulary). (See appendix for a full list of learning outcomes.) I want them to start thinking for themselves first and then seek guidance from their teachers and the Internet. The challenge has proved far more difficult, especially in the last 3-5 years, than I ever could have imagined.

The course moves through prose nonfiction, fiction (short stories only), drama, and finally, poetry and exposes students (according to the mandate) to some early modern texts, as well as to a few different theoretical approaches to literature and contemporary critical debates about canonicity.

Assignments increase in sophistication and weight as we move through the term: In-class #1 (short exercise on interpreting 2000 words of prose) (10%); Essay #1 Comparative Analysis of two (very) short stories worth 15%; Research Skills Assignment (20%) along with Research Paper (25%); test/exam (20%), plus some smaller, tutorial-driven assignments.

In the first two assignments, students write on literary texts *deliberately* not discussed in class. Furthermore, no Internet or secondary sources are permitted. They are on their own. However, my teaching team and I give them all the tools they need to do the analysis; I demonstrate these in lectures, and they have a chance to practice "hands-on" in the tutorial. We practice on samples other than the ones they have been assigned.

For example, using the OED to check words alerts students to meanings they might not know existed and, in so doing, might suggest new and possible interpretations. The OED is explained in both lecture and tutorial and then demonstrated and practiced in the tutorial. They are shown how to determine topic, theme and argument, as well as syntactical characteristics. Digital tools like "Tag Crowd" (<http://tagcrowd.com/>) does a great job of suggesting topic and theme, and "Readability Score" (<https://readability-score.com/text/>) analyzes the style, syntax and language of the piece. It's simply a matter of copying and pasting the excerpt into the tool. I'm always surprised that after watching me do it in the lecture, the bottom 1/3 of the class are still puzzled about how to start working on their assigned excerpt.

Here's all we are asking students to do. Attend classes. Complete the required readings (usually no more than 3000 words per week) before class. Observe what the lecturer does. Go to the tutorial and practice what you saw in the lecture by doing it yourself under your tutorial leader's supervision. The "practice" piece is not the piece they write on. Read the checklist of things to do (provided). Watch the video that Paolucci created to further demonstrate the process.

For In-class#1, each tutorial is assigned a unique passage of approximately 2000 words of prose. You can see the excerpts at <http://www.yorku.ca/paolucci/1001/proseOptions.html>. They are asked one

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question but don't know what it is. The tutorial leader decides, but all of the parameters in both questions have been modelled in the lecture and practiced in the tutorial. Assigning a different passage to each tutorial ensures there can be no cheating because the excerpts to be analyzed are unique. Having a choice of one of two questions allows tutorial leaders to offer makeup or alternative testing for students who miss the exercise on the scheduled day.

**[1. Theme-Tropes]**

Identify the theme(s) of the passage and then write an essay that discusses the structure and movement of the passage. Include consideration of any recurring tropes and uses of figurative language (metaphor, simile, tropes conceit, wit, symbol, image, etc.), and suggest how these features might be related to the theme(s).

**[2. Theme-Style]**

Identify the theme(s) of the passage and then write an essay that discusses the structure and movement of the passage. Include consideration of the passage's language and style (right/left-branching, hypotaxis-parataxis, etc.) and suggest how these features might be related to the theme(s).

In-class#1 does not betray independent study, and we assure students of this in the three weeks leading up to the in-class exercise. They simply need to prepare the passage using the tools we have provided them, and they can bring their notes and any preparatory material (and analytic work they have done at home) with them on the day of the exercise. No access to the Internet during the activity, so no cell phones, laptops, tablets or other devices.

Historically, the results of In-class#1 are very poor. In the fall of 2016, the course-wide average was 58%, with a Standard Deviation of 9.

There are four groups of students in this course. For the fall of 2016, we started with 360 people. 81 people dropped, 38 people failed (> 50%), 144 earned D or C range marks (50% to 69%), and 97 earned B or A (70% - 89%). There were no A+s. The chart below shows N and % values for these final grade distributions.

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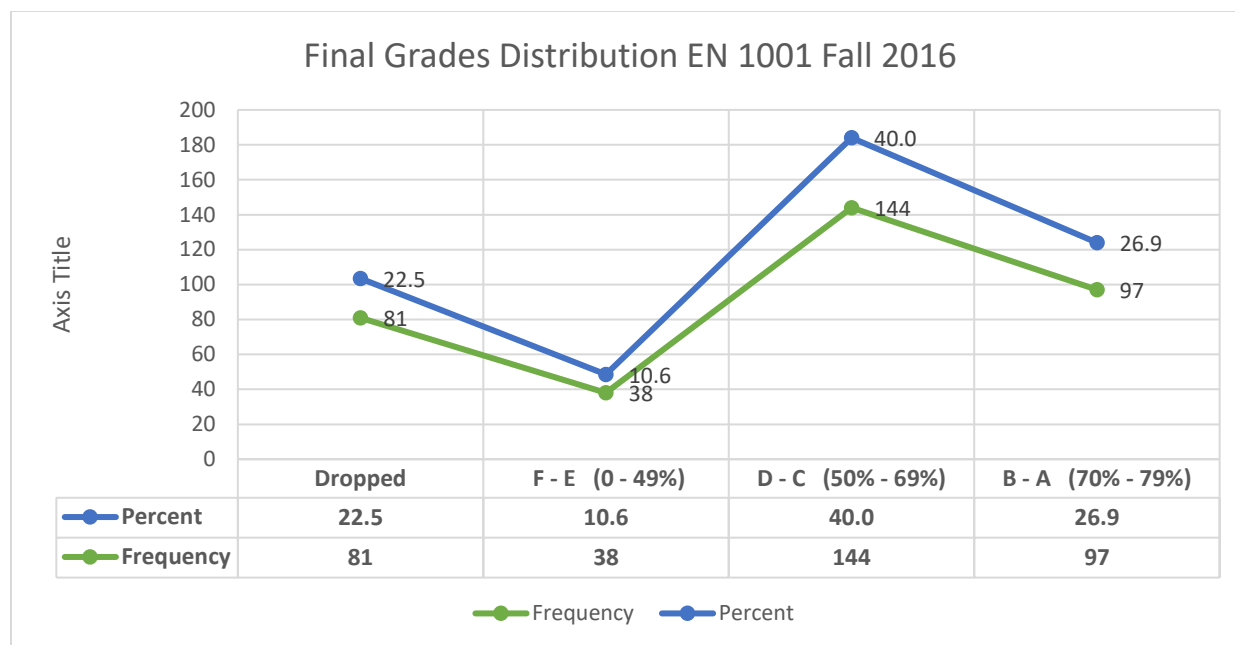


Figure 2: Four kinds of students in EN1001 Fall 2016

Those who earn marks in the C-range are usually in the top 25% (26.9) and the upper middle range of C+ (65%-70%).

The bottom half of the class struggle with this assignment. Typically, they leave all (or most) of the work until the last minute, sometimes because of negligence, but sometimes too because they are so traumatized by the challenge that they either procrastinate or remain paralyzed. There are occasional 0%, 10%, 20%, and 30% grades, but most failures are marginal (35%-49%). The bottom two categories utterly crash and burn psychologically when they encounter this assignment.

I am aware that the nature of the assignment puts pressure on students; the qualitative feedback makes that abundantly clear (see below), but underneath the complaints, you can see strong traces of dependency, anxiety, lack of confidence, blaming others, and resentment at things being unfair. But all they are being asked to do is mimic a methodology.

Here's a sample of some comments.

*They except [expect?] too much from the students. It seems as though they expect students to write as if they are 3rd year experienced writers, which is not the case.*

*What I would like to see in the future is a further explanation of some of the assignments because we would not go over or explain them in class, instead we had to read them and understand them at home.*

*To improve the course I feel as if there should be more encouragement. Getting bad marks is hard especially for first year students and it hurts their confidence [sic]. I think some assignments should be put in place to boost up our moral. [morale??]*

*Provide easier to meet deadlines and make assignment sheets clearer and easier to understand.*

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*Eliminate in-class testing; conveying complicated thoughts within a stringent time limit is not feasible with this subject matter.*

*Class as a general whole was always very confused about assignments, not enough clarification. When asking a question, was not given a real answer that would assist in confusion and worry.*

*It would be more helpful if all the assignments were made available at the beginning of the semester, instead of assigning them 2 weeks before they were due. [They were! But the fact that everything was there was a negative for another student: "The website he [Paolucci] created was very confusing and not well organized."] [Note: everything is available.]*

*Uncomfortable with the idea of thinking for themselves (and creating their own rubrics) they seek templates that can be populated with ideas: "Clearer expectations should be provided for our assignments. Maybe provide a grading a rubric of some sort."*

The top quarter of the class (26.9%) experience the same stress as the others, but they somehow manage to battle through the adversity (if you can even call this little exercise adversity). These are the ones who are also most often in contact with their instructors. Those who drop the course do so (I'm told anecdotally) either because the content is not what they expected. *"Focus on reading actual novels. Its and english course for crying out loud for majors, if we didn't want to spend time reading a novel we wouldn't of signed up for it"* or because they have procrastinated too long and/or avoided too many classes and find themselves irretrievably behind.

Poor intellectual ability and weak critical thinking are not the cause of the underachievement and disillusionment. The problem is psychological. This is generation of students arriving at university from a culture where they rely on their teachers to tell them what a text means, and they fill in any gaps by seeking refuge in Google. They prefer kind of passive, shallow learning where they plug things in to a pre-existing rubric. Take away the teacher, the cell phone, and the Internet access, and they can't trust themselves to hazard any guess at what a sentence might mean, even though they actually DO understand.

When they encounter challenges or adversity, they show neither patience nor perseverance. Sadly, this is a generation who has no experience with failure, and no sense of its value (and inevitability) in life. Their confidence is easily shaken and they are unnecessarily self-deprecating.

To make matters worse, these same well-intentioned, intelligent students labour under the misconceived expectation that they only need to read (skim) a text once and they'll understand it all. Not surprisingly, they're often disappointed in themselves. They don't read closely. The idea that reading comprehension takes multiple passes and that sometimes you have to stop and spend 10 or 15 minutes on a single paragraph does not occur to them; so when they don't "get it" right away, they despair or blame themselves, or the course, or their instructors.

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Any pedagogy for this new generation has to engage Simon Sinek's four problem areas with Millennials and GenZ: the self-entitlement they've inherited from failed parenting, the neuro-chemical addiction to technology, the environment, and the lack of patience.<sup>5</sup>

For some students, anxiety and diffidence are intensified by the pressure of working for 10% of their final grade, which they say, is too heavily weighted; they say they are used to weightings of 2% and 3%. Of course, these minuscule weightings are simply not practical in a thirteen-week half course. Somewhere between 1/3 and 1/2 of them (the bottom half) come in ill-prepared with no notes at all or a page or two at most. They've done little or no preparatory work. In the fall of 2016, one student wrote on a text that wasn't even on the course reading list.

Given that my teaching philosophy is "not ... to tell my students what to say, or what to think, but rather, to help them say better, what they are trying to articulate," you can see where the tensions begin.

Demographic studies show that for some time now we have been dealing with two new generations of students: the so-called Millennials or GenY folk, born between sometime in the early 1980s and 1994. For the past two years, however, we have encountered a new and distinct generation of students—Generation Z or GenZ people. Any discussion of pedagogies in the contemporary ignores these factors at their peril.

The deep-rooted problem of cellphone and mobile device distractors in class is now epidemic. When I discovered that every touch of these devices and every "like" or "hi" on these devices releases dopamine, I realized that my pedagogy now has to change so that these devices become prominent in every lecture. As Simon Sinek says, dopamine is the same neurochemical addiction that triggers (and enforces) alcoholism and gambling. It's not that these students are weak-willed: they are neuro-chemically addicted to their devices and social media, and as a consequence, they are never focused entirely in the moment. Understanding "*dual consciousness*" goes a long way to explain why so many students miss key instructions and seem unable to find connections between ideas. Sinek reminds us that "Dopamine causes you to want, desire, seek out, and search" pleasure. That dopamine loop keeps taking students away from the things they are supposed to concentrate on.<sup>6</sup>

Sinek also talks about how many Millennials and GenZ's dopamine addictions cause them to turn increasingly to their phones for help instead of talking to a real human being. When under emotional stress, dopamine addicts, like alcoholics, seek refuge first in their addictions. Ironically, this means when students experience stress over an assignment like my In-class#1, instead of reaching out to their instructors, they turn to their devices for a hit of dopamine. And if they do decide to reach out to their professors, more often than not, they do it through a mediating technology like email rather than face-to-face. Unless my tutorials require (compel) students to visit their tutorial leaders face-to-face in their offices, very few students take advantage of this opportunity. In a class of 30, you can usually count on one hand the number of students who take advantage of office hours.

The matter of ubiquitous plagiarism is discussed more generally above in my Teaching, but it is a significant problem in 1001. Although arguably useful, TurnItIn alone will not suffice. In the last two

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<sup>5</sup> Simon Sinek. "Millennials in the Workplace." <http://www.youtube.com/watch?v=5MC2X-LRbkE>.

<sup>6</sup> Sinek again, but also see Susan Weinschenk. <http://www.psychologytoday.com/blog/brain-wise/201209/why-were-all-addicted-texts-twitter-and-google> "Why We're All Addicted to Texts, Twitter and Google."



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years since GenZs have come into my classrooms, the number of flagrant cases of plagiarism has increased from one every few years to 6 in one semester. The fact that students seem oblivious to the moral/ethical concerns around these issues calls for new course design features to combat this widespread phenomenon.

Here are some new pedagogical innovations I will be implanted in the next iteration of 1001AF (Fall 2017).

I'm going to try to modify In-class#1 so that they will now practice on the same piece on which they will be tested. No extrapolation of skills from the working example to the real test (this will change for Essay #1, where we will shift to a more independent approach). Students will be asked to bring a special workbook to the tutorial and to make notes on the activities discussed. The work they will do at home will also be archived in that workbook, and students will enter the dates of the notes they made in class. TAs will initial attendance dates in the workbook. On the day of the in-class exercise, students will submit their workbooks along with the answers to the question they generated in class. The new procedures will also reward those who have done the work and attended class, thereby allowing them to focus more on the task and the learning experience. From this initial point forward, we will then start to wean them off their dependencies and ask them to write the short story comparative analysis without leaning on instructor discussions or resorting to Google/Web inquiries.

The second innovation will be a very specialized plagiarism/academic dishonesty agreement. The current educational component of preventative action against plagiarism and academic dishonesty in EN1001 is quite robust. Students are educated about it in writing<sup>7</sup> and verbally in lectures for two consecutive weeks. It is also covered in tutorials in more detail. Students are also required to familiarize themselves with York's Senate Policies on the matter<sup>8</sup> and York's document on why it's important to document sources<sup>9</sup>, and finally, they are required to successfully complete York's Academic Integrity Quiz.<sup>10</sup> Finally, they are sent to TurnItIn's document on the plagiarism spectrum.<sup>11</sup>

It was a stunning surprise to me that in every exploratory plagiarism meeting we held in the fall of 2016, each student claimed in one way or another that they did not know what constituted plagiarism or that they had forgotten. One student said they thought that if they agreed with the opinions of their chosen source, there was no need to document it. Another said they didn't realize they had to use quotation marks. Another one said they didn't understand because I spoke too fast in the lecture, and when asked why they didn't read it, replied the English was too advanced for ESL, and when asked why they didn't participate in tutorials activities about it, replied that they missed those tutorials. Despite having completed the Academic Integrity Quiz and being exposed to discussions of the topic in lectures and tutorials. These examples are either instance of the dark triad (see my teaching philosophy) or part of

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<sup>7</sup> Read this carefully! **Plagiarism** is defined as the explicit or apparent presentation of someone else's ideas or work as your own. Plagiarism is a very serious offence and will be dealt with vigorously. All quotations and paraphrases must be documented (cited) by referring to a particular text and its page and/or line numbers. So Consult with your tutorial leader if you are .....uncertain about anything or if you have any questions.

<sup>8</sup> <http://secretariat-policies.info.yorku.ca/policies/academic-honesty-senate-policy-on/>

<sup>9</sup> [http://www.yorku.ca/tutorial/academic\\_integrity/plagsources.html](http://www.yorku.ca/tutorial/academic_integrity/plagsources.html)

<sup>10</sup> [http://www.yorku.ca/tutorial/academic\\_integrity/testinstructions.html](http://www.yorku.ca/tutorial/academic_integrity/testinstructions.html)

<sup>11</sup> <http://www.yorku.ca/paolucci/1001/TaggingTenTypesOfUnoriginalWork.pdf>

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the general moral psychosis about academic dishonesty that has been a hallmark of Millennials and GenZs.

Of course, it doesn't matter what the explanation is; the behaviour must be curbed. So while keeping all of the existing mechanisms in place, I will be adding a detailed, two-page agreement that each student must sign. The agreement will consist of some dozen examples or so of what constitutes plagiarism, and students will have to initial each one and also sign the bottom of the contract. Only then will their papers be marked. The idea of a checklist is not new: York already has one<sup>12</sup>, and I will use some of theirs, but mine will be much more specific. Here are some examples:

1. *In cases where I have used the exact words of a source, I have indicated that by using quotation marks (both opening and closing), and I have cited the source inline by using the author's surname and the page number (authorSurname #).*
2. *All ideas used from other sources include citations, regardless of whether I have used general ideas or specific words.*
3. *The reference entries in my bibliography/works cited/reference list correspond with every idea/quote I have used.*
4. *I have checked my work against my notes to be sure I have correctly referenced all direct quotes or borrowed ideas.*
5. *I have not substituted my words for the words of others as a way to paraphrase or as a way to conceal the work of others.*
6. *The work I submit is entirely my own. I have not purchased or used any other resource to produce this work, nor has any else written all or even a part of my essay submissions.*

Initialling each clause and signing the bottom will close any loopholes for cases of the dark triad and will serve as a reminder that the university takes these matters seriously.

The third modification to my pedagogy this year will be the fully integrated and regular use of Kahoot<sup>13</sup> in my lectures.<sup>14</sup> Trying to hold the attention of 360 students for 90 minutes is no small task, and the sheer size of the class exacerbates the challenge and creates the illusion for many students that they are anonymous. Given what we also know about the release of dopamine when we use cell phones and mobile devices to connect, I am now fully expecting my students to be on their phones while I am talking; this is a 180-degree turn from my previous expectation that they would NOT be on their phones. I don't think I can fight it anymore. At strategic points in the lecture, I will pull up a variety of quiz questions that they will have a few seconds to answer. The interaction can also be turned into a game with points accumulation and declared champions for the most number of correct answers and fastest answers.

Kahoot is far superior to clickers and costs nothing. I can use the tool to confirm they understand what was just said (comprehension), or I can ask them to affirm what I just said (attentiveness, memory and

<sup>12</sup> [http://www.yorku.ca/tutorial/academic\\_integrity/acadintechcklist.html](http://www.yorku.ca/tutorial/academic_integrity/acadintechcklist.html)

<sup>13</sup> <https://create.kahoot.it/#login?next=>

<sup>14</sup> Kahoot is an instant feedback tool. You create an account, login and design one or more questions. I prefer the 4-option multiple choice questions. When you pull the up the Kahoot for that day a Kahoot number appears and students use their phones or mobile devices to go to <https://kahoot.it/#/> and enter the game pin number.

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recall), or I can ask them about the implications of what I just said (cognitive processing). Instead of asking them to keep their attention on my lecture, I will intrude into the spaces where they are most attentive.

I'm already using Twitter in EN1001, but it's only to push out occasional announcements to students, and it's optional. I've also embedded my en1001 tweets right into the announcements page.

The screenshot shows the York University Announcements page. At the top is the York University logo and the word "Announcements". Below this is a navigation bar with links: Home, Announcements, Assignments, Course Goodies, and Weekly Schedule. The main content area contains several announcements, each preceded by a red icon of a book and a magnifying glass. The announcements include: a warning about plagiarism, a reminder to familiarize oneself with York's policies, a link to manage academic records, a document on MLA 8 format, and a reminder to check the announcements page. At the bottom, there is a section titled "Tweets by @en1001" which displays three tweets from the account English 1001 (@en1001). The tweets are: "Good luck to all on Monday's test! Marks available around Dec 15 (more or less). Login to your York student account to see results.", "EN1001 course evals now available at courseevaluations.yorku.ca. Fill it out today!", and "See student response to 'why study lit' on 'Goodies' page of course website".

Figure 3: Tweets embedded into the Announcements page of the course website

This year I will make it mandatory for students to follow the course on Twitter. Twitter is Kahoot extended over time. During the week, I will send out reminders about where students should be in the readings, issues to think about, and tips for what to do to prepare for the next upcoming lecture. I don't want student consciousness/awareness about 1001 to appear only on the days when they have class: I want them to think of matters in the class during the week. So once again, if I cannot persuade them to keep returning to the world of 1001 during the week, I will be bringing the world of 1001 into the very devices to which they are so neuro-chemically addicted and, from there, into their minds.

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## 3.2 EN4722: The Fourth Year Experience Online

The full name for EN4722 is "Editing Shakespeare Electronically and in Print," and it is currently in its 9<sup>th</sup> consecutive year of being offered as strictly an online course. Before that, it was offered twice in face-to-face mode. Enrollment is 22. The content emerges from my research in the field, which is housed at <http://www.shakespearexml.ca>. The first term surveys the major print editions from Shakespeare's time to the present. The second term is based on a project where students work alone or in small groups to build an electronic edition of some 300 lines of Shakespearean text.

This course is media-rich and requires a camera and microphone, a computer no more than two years old and high-bandwidth connectivity with a download speed of 3.34 Mbps and an upload speed of .47 Mbps. Learning outcomes are itemized in the Appendix.

The 3 hours of lecture each week have been "chunkified" into shorter, pre-recorded segments of approximately 15-20 minutes each so students are not obligated to sit through everything, and so they are exempted from having to search for the point they left off if they don't make it through the whole video. Lectures are numbered by the week and then sequentially, so L1-3 is Lecture 1, part 3 of the lectures from week 1. Lectures with asterisks beside them are more important than those without. Lesser important ones are in a smaller font. I added these prioritization flags when students complained that they could not tell what was primary and what was secondary.

<p><b>Legend:</b>  <b>"L" series:</b> regular lectures. <b>"S" series:</b> Skype-recorded seminar discussions. <b>"P series:</b> Skype-recorded project presentations.  <b>"D series":</b> demonstrations of applied topics.</p> <p>WiFi/data connections are <i>s-l-o-w-e-r</i> than LAN connections. It doesn't matter to me if you have slow bandwidth when you watch the videos, but you <b>MUST</b> have high bandwidth for our recorded videoconferenced calls. If your connection is too slow, you will be required to improve it before you proceed with the call.</p>				
DATE	TOPICS	REQUIRED	RECOMMENDED	VIDEOS
<b>Sept 13</b>	Course overview & admin details	In Shillingsburg: Ch. 1 ("Manuscript, book and text ...") and Ch. 10 ("Ignorance in Literary Studies") and in Small & Walsh, <a href="#">Ch. 1</a>	A <a href="#">Literary History of Hamlet</a> by <a href="#">E.K. Chambers</a> .	* <b>L1-1:</b> General Introduction.
<b>Week 1</b>	How transmission becomes transformation.	Paolucci's tri-spreadsheet <a href="#">Hamlets</a> compared	Read Michael Mooney's <a href="#">Text and Performance: Romeo and Juliet</a> , <a href="#">Quartos 1 and 2</a> Colby Quarterly, Volume 26, no.2, June 1990, p.122-32.	* <b>L1-3:</b> Transmission, transformation, uniqueness of Shakespeare. <a href="#">Ooops</a>
	For better, for worse: the relationship between editing and criticism.	<a href="#">The Wooster Group Projects</a> website compares <i>Hamlet</i> in F1, Q1 and Q2 all the way through; it's based on <a href="#">TLN</a>	<a href="#">Sample of a variorum edition</a>	* <b>L1-4:</b> Editing & Criticism
	Problems unique to the editing of Shakespearean texts.	Paolucci's tri-spreadsheet <a href="#">Romeo and Juliet</a>	<a href="#">How to read variants</a> and <a href="#">How to read critical</a>	* <b>L1-5:</b> Shillingsburg
				* <b>L1-6:</b> Small & Walsh
				* <b>L1-7:</b> How variorum editions work
				<b>L1-9:</b> <i>Hamlet</i> variations
				<b>L1-10:</b> Some <i>R</i> & <i>J</i> variations

Figure 4: Sample of lectures in 4722

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My lectures have been recorded with video and audio and labelled like this:

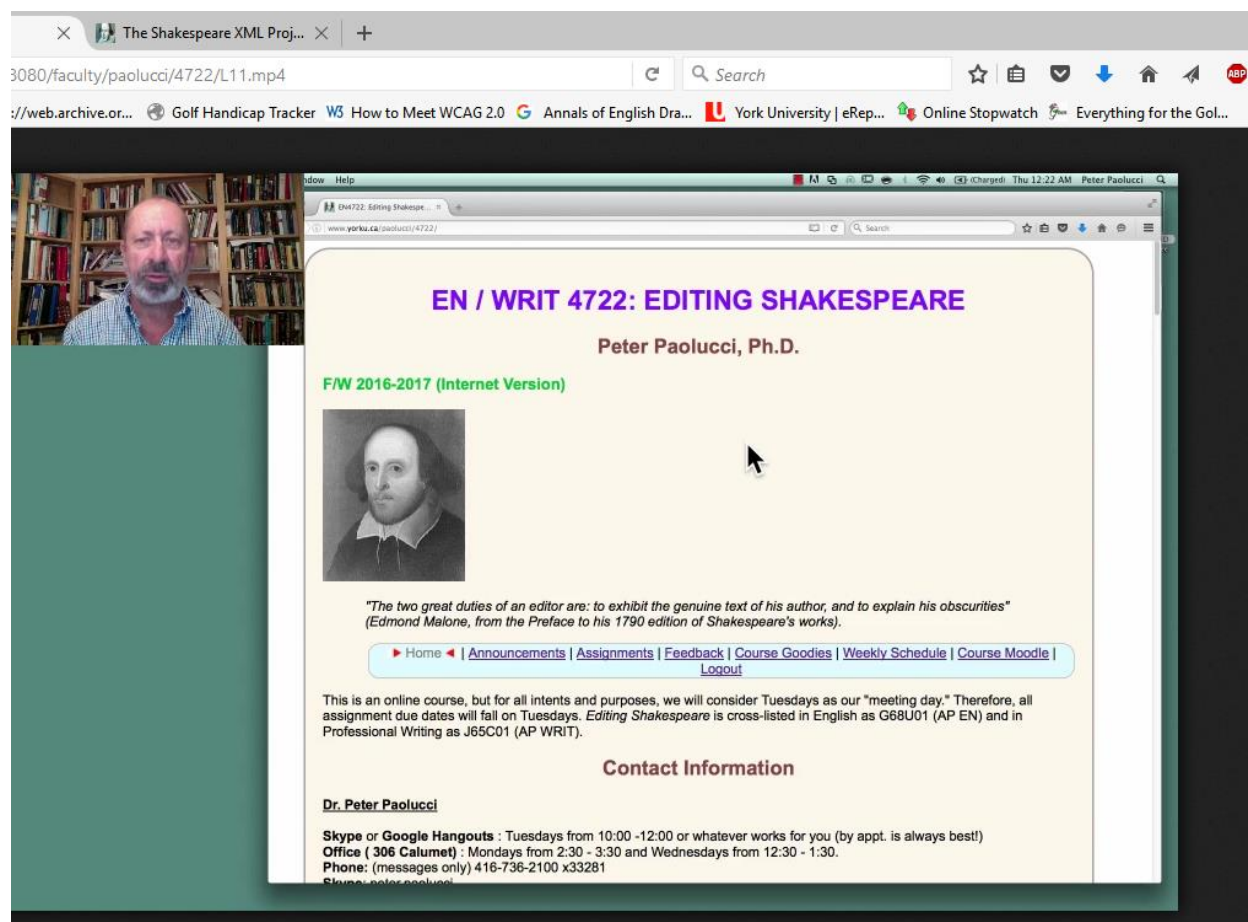


Figure 5: Typical lecture in 4722

The course uses two different technologies in tandem, and so it lives in two different places at once. The course website (<http://www.yorku.ca/paolucci/4722>) is where my lectures are housed, and all the assignments and primary and secondary readings; all the material being pushed out to the students is there. Moodle is used for student interactivity and forums--the place where students post their assignments, give each other feedback on their work, and talk to each other.

Online courses are always a struggle, even for strong students, because they do not share a physical space with their classmates, and then they fall behind in the readings and then fall into what I call the "Netflix binging trap" where they designate say, a weekend to try to catch up. It's cramming, really.

Another problem with online courses is academic integrity: in courses that are text or audio-based only, it's impossible to tell whether the person signed in as the student and doing the work is actually the student. There are other problems too. The quality and quantity of online discussion, is at best, good, and, at worst, somewhere between mediocre and awful. As students move into their senior years, they become more competitive with each other, even labouring under false assumptions in some cases that there are only a limited number of A's to go around. Finally, they've rarely, if ever, had the luxury in any course of doing multiple revisions of the same paper over the whole term. Thinking about revisions in this new way points students to more rigorous approaches to thinking and writing.

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My pedagogy for the first term considers all these concerns and helps students produce the very best work they can.

Here are their instructions:

*A variety of topics are covered each week, and you will be assigned one of them. Tuesdays are presentation days.*

*You write a short research paper (approx. 2000 words) on your assigned topic and then upload it to Moodle. It's really an essay that you share publicly with your classmates. The essay should not be a draft but should be what you consider a final copy. After uploading the short paper to Moodle, you will be involved in a 15-minute recorded conversation with your instructor via Skype/Zoom about the paper. Your instructor will give you verbal feedback in that conversation and will also email you further criticisms to contemplate.*

*That first written iteration and the ensuing oral discussion are not graded. The rest of the class has until 11:59 pm to read your paper, watch the recorded video interview between yourself and the instructor, and then post their considered responses on Moodle.*

*You will have until 11:59 pm on the following Tuesday (one week after your essay upload the recorded conversation) to incorporate those changes and then upload the new and improved version to the appropriately named forum in Moodle. That rewrite is 10%.*

*That same short research paper is then developed/expanded into the "long research paper" of about 3000 words (20%), due at the end of the first term. The expansion can increase your original topic's scope, breadth, or depth. Submit the long research paper through Moodle. Everyone can see your paper (and use it later in the course), but obviously, no one sees your grade. Note: the research paper will likely emerge organically from the short research paper (seminar) but will be reworked and expanded. Alternatively, if you really dislike your short research paper/seminar, you can write your long research paper on an entirely fresh topic.*

*The remaining 10% in the first term is your participation mark based on how helpful you are to your classmates in their short research papers. (See below for more details on how this is calculated and what criteria are used.) The first term total breakdown is 10% + 10% + 20% = 40%.*

The point of this writing and rewriting process is not only that it improves the paper; it teaches respectful collaboration in a collegial environment. Since I can actually see the student in the Skype/Zoom call, I can be assured I am interacting with the person who did the work. The interview also functions as an oral examination, although I don't use it that way. The fact that these early revision cycles are not marked removes the stress of being recorded and from speaking to their instructor for 15 minutes in a one-on-one about their work.



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Figure 6: One-on-one Skype/Zoom interview to discuss an early draft

To minimize competitiveness and ensure that the quality of the posts is high, the participation mark is based on how helpful students are to their classmates. Feedback has to be consistent, specific and written out. I encourage classmates to actually rewrite each other's work. When final drafts of essays are submitted as .docx files, I save them all in the same folder on my computer. When calculating the participation mark, I take into account all that student's Moodle postings, but also, a simple surname search of all the essay submissions in my saved folder shows me how many classmates quoted/cited their work. The more often someone is cited, the more use their classmates found their work.

Here is how peer support (participation) is defined.

#### *What Defines Participation and Peer Support?*

*Our little online world is modelled on collegial peer review, a supportive process emphasizing the power of synergy and collaboration, and rejects individual competitiveness as a model of professional conduct. So the more helpful you are to others, the more you help yourself. Your goal is to help your colleagues say and do better what they are striving to say and do.*

*The written criticism you offer your colleagues should be substantial, useful, constructive, specific, and detailed. Take into account both the written seminar and the recorded Skype/Zoom conversations about the seminar or project. Most importantly, your criticisms and suggestions should be demonstrably connected to course readings, course lectures, and other discussions and*



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*presentations by other students. Don't merely refer to ideas or critics; take the time and care to make the argument specifically and in some detail for them.*

*For those of you revising your papers and projects, remember that you are obliged to engage the criticisms offered by your peers (you don't necessarily have to agree with them), and you are obliged to document their comments as though from a published source. To do any less is plagiarism. Give credit where credit is due. The bibliographic credits you earn in other people's work show they are quoting/engaging you and that also improves your participation mark.*

Although these criteria do not push every posting to high quality, the top third of the class manages excellent high A-range marks in this area. Every year there are always one or two students who prefer, by choice, to make no postings to Moodle or to assist their colleagues. Not surprisingly, a few students in turn, assist them when it's their turn to post. This is a new phenomenon: these students are happy to earn a 60% or C.

EN4722 is also a designated experiential learning course, and it really comes into play in the second term. Students are at work all term on a project, which is to work with a small passage (some 300 lines from a Shakespearean play) and to build that edition online. The project has to show an awareness of the features that earlier editors built into their editions. The edition is accompanied by a "meta-document," demonstrating to their classmates and me that they connect features in their design to theorists studied in the first term and to the electronic standards generated by the TEI and the MLA. So, literary and scholarly scholarship has to be there first and foremost.

That said, students either mark up their edition for display using HTML/CSS/jQuery/Javascript, or they can design an edition using a database architecture and then code it in XML/XSL. Although they learn to code manually, they can enhance that expertise by using other editors like Dreamweaver. For the web projects, the code must meet WAI standards (AA conformity or better), and current responsive design and accessibility standards complicate design in accordance with WCAG 2.0. The WAI accessibility standards must meet AODA standards (the current required standards for Ontario). Finally, the edition must meet the best practices of interface design using Jakob Nielsen's "10 Heuristics for User Interface Design."

By the time the project is done, students can build their own websites, code information so that programmers can incorporate it into a full database, and design all their documents, including MS Word and PowerPoints, so they also conform to all these requirements. For a full list of outcomes—Experiential and otherwise, see Appendix.

In the project work of the second term, students consult with me very frequently, sometimes twice a week. In many cases, the purpose of those meetings is to remove obstacles and writer's block and to give them a trajectory through the material. As well as ensuring the scholarship is there in the edition, my job is also to help them with the design and technical coding; this is not a course in web design, although it engages every aspect of web design. I don't want that to get in the way of their design conceptions. They imagine what they want to do and help them code it. Never again in their academic career will students have the opportunity to work in a one-on-one with their instructor so often. People can work individually or in small groups, and because I have the premium Skype/Zoom, I can conference in as many as either people with full video.

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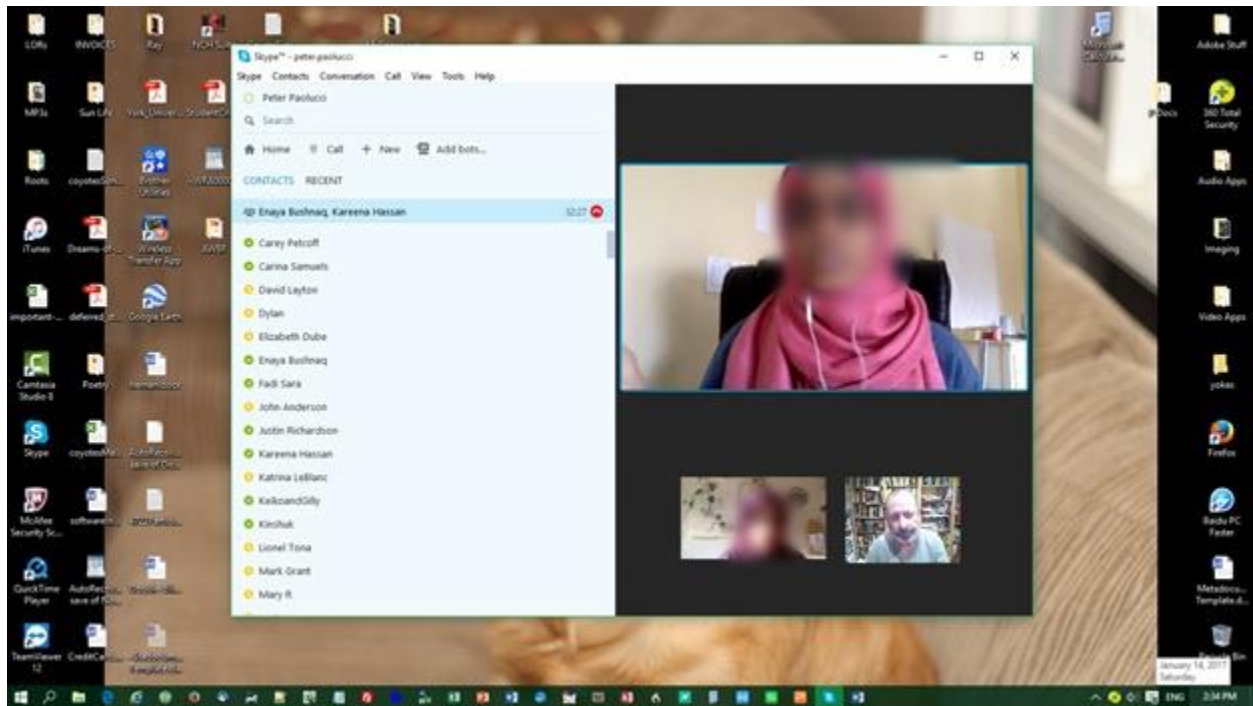


Figure 7: Group consultation for the second term project on Skype/Zoom

Finally, a word about Easter eggs. Easter eggs are hidden messages that programmers leave in the code and sometimes in the games they invent. These messages are so named after the proverbial Easter egg hunt. In four of my first-term videos and the final farewell video of the course, I embedded a string of characters right at the end of the video as a little test to see who watched it right to the end.

This course has had 22 students enrolled each year for nine years, making a total of 198 students. Of all those students in all those years, only four have ever found the Easter eggs. Not surprisingly, they were all either A+ or A/A+ cusp students.

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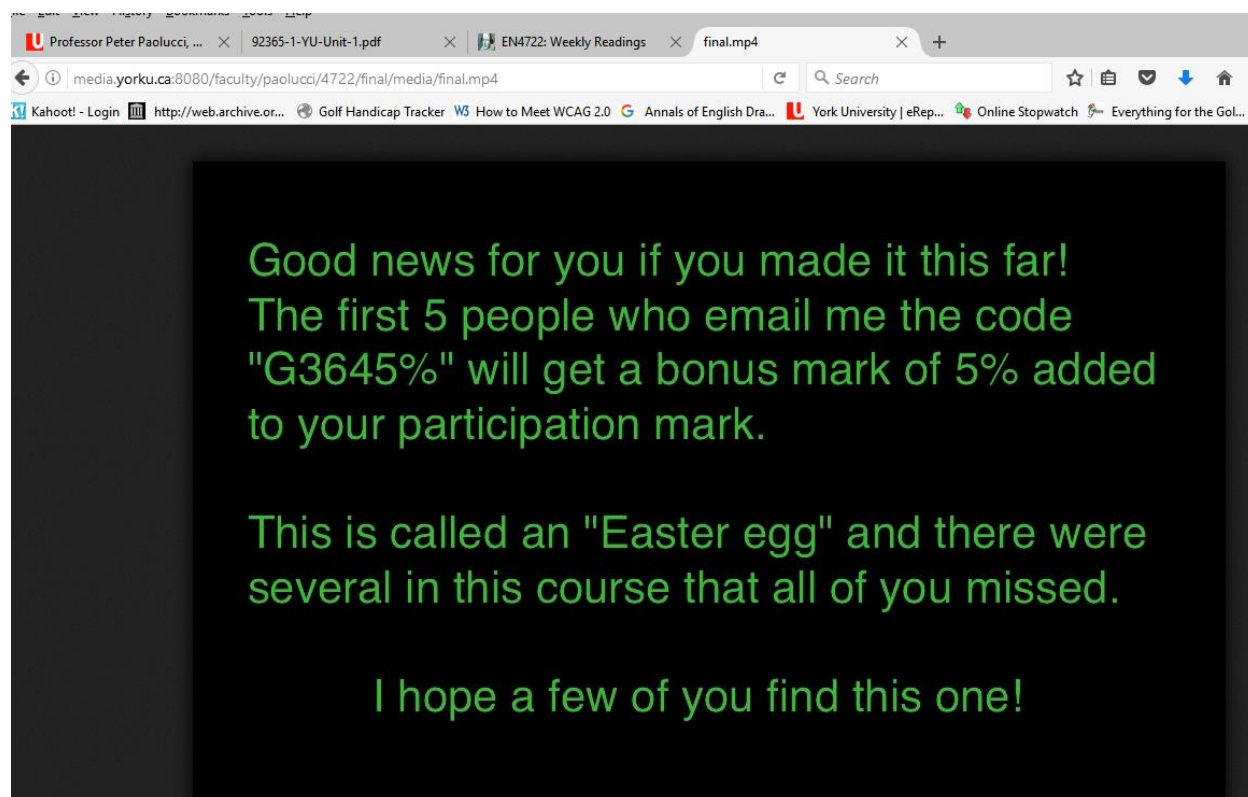


Figure 8: An easter egg from the last lecture of 4722.

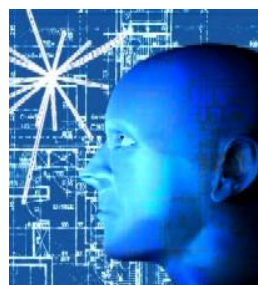
## 4. Research and Scholarly Activity

### 4.1 Articles & Books & Resources

2009 (Sept): Corcos, E., & Paolucci, P. ["ScreenPLAY: An Interactive Video Learning Resource for At-risk Teens"](#) in N. Lambropoulos & M. Romero (Eds.). *Educational Social Software for Context-Aware Learning: Collaborative Methods and Human Interaction*, Hershey, PA: IGI Global. Refereed.

2003 (Nov): "Should Online Course Design Meet Accessibility Standards?" in *Educational Technology & Society* 7(1): 6-11. Refereed.

2000-2003: *Digital Architecture: Imaginative Pedagogy for Educators*. This project was part of Canarie No. 59, a \$2.3 million grant awarded to a consortium of 10 collaborating partners to develop health care and medical services in high bandwidth (dark fibre) environments. My piece as author and editor-in-chief at Learn Canada was to develop an online course on the pedagogy of videoconferencing (\$320,950) to support the development and delivery of this content and, by extension, to support all Faculty in all post-secondary institutions to develop their own content.



The consortium members of CANARIE No. 59: Dr. Christian Blanchette (U of Ottawa), Dr. Don McDonnell (U. of Ottawa), Dr. Peter Paolucci, Learn Canada / York University, Mario Therrien (Glendon College, York U.), Dr. Louise Marchand

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(Université de Montréal), Serge Blais, Centre National de Formation en Santé, Dr. Gordon Wallace (Faculty of Medicine, U. of Ottawa), Dr. André Maisonneuve, Chattaqua Inc., Dr. Claudette Tardif (U. of Alberta), Dr. Fréchette (Collège universitaire Saint-Boniface), Eli Abdul-Masi, IBM Canada. This resource has eleven difference modules. See Appendix for more details.

## 4.2 Reviews

For seventeen years, I have served as an Executive Peer Reviewer for *The Journal of Educational Technology & Society*, which has a 5-Year impact factor of 1,376 according to Thomson Scientific 2014 Journal Citations Report.

I am a regular peer reviewer for *the International Journal of Online Pedagogy and Course Design* (IJOPCD), ISSN: 2155-6873 | EISSN: 2155-6881 | DOI: 10.4018/IJOPCD. *IJOPCD* is a double-blind, peer-reviewed, open-access journal.

Finally, I am a regular, Executive Peer Reviewer for *Convergence-ScholarOne Manuscripts*. In 2014 its Impact Factor was 0.750 2014, and its Ranking was 42/76 in Communication. Source: 2014 Journal Citation Reports® (Thomson Reuters, 2015).

## 4.3 Conferences & Consultancies

2004 (June 17). "WHY diVeRSiTY IS IMPOSSIBLE with our current learning technologies" for the STLHE (*Society of Teaching and Learning in Higher Education*). Hosted by the University of Ottawa.

2002 (May 15): Invited speaker. "The Failure of Educators to Humanize Learning: Plagiarism, Discrimination and Accessibility as Cultural Problems in Online Learning." First Annual Forum on Teaching and Learning, Carleton / University of Ottawa. Refereed.

2000: "Asynchronous communication (First Class) consultant for the first Cedaw (Committee on the Elimination of Discrimination against Women) Impact Study Final Report," released during the twenty-third session of the CEDAW Committee, New York, June 2000, by Marilou McPhedran, Susan Bazilli, Moana Erickson, Andrew Byrnes, With an Introduction by, Andrew Byrnes and Jane Connors. Published By The Centre For Feminist Research, York University And The International Women's Rights Project. (Acknowledgement on p. 8.)

2000 (Oct 3-4): "Synchronous and Asynchronous Learning in Synergy." Canadian National E-Learning Workshop (Canarie). The Metropolitan Hotel Toronto, Ontario. With Dr. Christian Blanchette, University of Ottawa. Refereed.

1996 & 1997 (Feb): Co-organized the first and second ever campus-wide *Teaching and Learning With Technology* weeks at York University with Professor John Dwyer and the next year with Professor James Brown. 1995 and 1996 (Feb): Co-Chair of York University's *Active Learning Through Technology* week.

# 5. Faculty Development

## 5.1 Leadership Roles

Director/Directeur Centre des technologies de l'enseignement (Educational Technologies Centre, Glendon College). 2000 (May) – 2002 (April).

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Coordinator for Teaching and Technology at York's CST (Centre for the Support of Teaching), where I designed and offered a variety of workshops and liaised with Faculty and various technical support departments. I also helped with planning and grant proposal writing. 1995-1998.

President and founder of Learn Canada (<http://www.learncanada.org>). Comprised of humanist academics with high levels of technological expertise, Learn Canada synergizes the expertise of scholars and educators with web designers, database programmers, instructional designers, information architects, and other specialists; we seek the advancement of sound pedagogies for the delivery of online content. Since 2000.

## 5.2 Designing Pedagogical Resources

2001 (Jan) - 2003 (March): Director, editor-in-chief, manager, co-designer, co-author, and instructor of Digital Architecture: Imaginative Pedagogy for Educators currently housed at [http://137.122.150.70/en\\_index.asp](http://137.122.150.70/en_index.asp). The material was also translated into French.

2000 (Jan-Apr): Co-designer, co-author, and instructor of "IDNM Instructional Design for New Media," an internationally-recognized online course that assists university and community college faculty in transforming traditional course materials into online learnware. Developed by Learn Ontario, where I was a director and offered at Ryerson Polytechnic University and Centennial College. Learn Ontario was dismantled in March 2000.

1998 (July 8): "The Teacher as Presenter." For the CST (Centre for Support of Teaching), with Prof. John Dwyer. Three consecutive sessions: "Large Lectures and Conference Presentations," "The Pedagogy of Videoconferencing," and "Videotaping your Presentation."

1998 (July 6): "Transferring Your Teaching Skills: Teachers Make the Best Business Consultants." With Prof John Dwyer, for the CST.

1998 (February 5): "What's Next? Leading Edge Technologies for Teaching." For the Centre for the Support of Teaching.

1997 (December 4) and 1998 (February 26): "Using the Library and the Internet in Research Assignments." For the CST.

1997 (September 25 and October 9): "Computer Conferencing with First Class (Advanced)." For the CST

2008 (March 11): "Pussyfooting Around: Technological Tinkering in the Classroom." ("After changes upon changes, we are more or less the same" – Paul Simon)

This session begins with an overview of some of the key technologies available and explains how they are being either under-used or misused. The result is that our teaching and learning experiences have been mal-transformed or not changed at all. The more difficult question is why this is so. The superficiality of technological tinkering in the classroom emerges from the damaging ideological underpinnings that drive and restrict the political economy of post-secondary education and consequently forcibly restrain the full transformative powers of technology.

## 5.3 Mentoring

Successfully sponsored, nominated and oversaw the successful application of other teaching award winners, including Prof. Dalton Kehoe (Social Sciences) for the University-Wide Teaching Award SCOTL

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(1997), Janet Melo-Thaiss for the University-Wide Teaching Award (2013) and the Division of Humanities Teaching Award (2013).

Also, significant contributions to the successful nomination of Prof. Darren Gobert for the University-Wide Teaching Award (2016).

## 6. Supporting Student Success: Developing Tools & Resources

### 6.1 Smashing the C+ Barrier

From 1993 – 1996 I was the Critical Skills Coordinator at Founders College. The purpose of this portfolio was to develop interdisciplinary, student-focused workshops that would help students succeed. I designed and delivered "Smashing the C+ Barrier," a study-skills improvement workshop series for 3rd and 4th-year students whose study habits had never altered since high school. These students found that their old skills worked until the end of the second year, but that standards and expectations changed when they entered the third year, and suddenly their marks dropped into the C range. This half-day workshop changed students' thoughts about attendance, note taking, pre-class preparation and studying for exams. It offered explained the connections between

### 6.2 The Exam Game

The Exam Game is a group-based, collaborative study activity that asks students to itemize key course concepts, great and small, into a list and then brings them together in small groups to respond to randomized combinations of terms, concepts and other elements. Trevor Holmes, Senior Instructional Developer, Curriculum and Programming, describes it in detail and says, "over the years, I've workshoped it at numerous universities and several conferences, and it seems infinitely adaptable." <http://cte-blog.uwaterloo.ca/?p=480>. (See Appendix for further details.)

### 6.3 Critical Skills Manual for Kinesiology Majors

Wrote the first revision of the Critical Skills Manual for First Year Kinesiology Students under the guidance of Prof Carol Wilson. 1994

### 6.4 Fundamentals of Learning

I regularly participated in the summers for Brian Poser's bridging course, "Returning to Study," for students returning after being on probation. My work in this area is now extended into the *Fundamentals of Learning* course (FND 0100), taught from 2003-2007 and then again from 2012-present. The Fundamentals of Learning helps third and fourth-year students on academic debarment warning to recover their student careers and succeed in their studies. See more details at <http://laps.yorku.ca/student-resources/academic-resources-and-faqs/fundamentals-of-learning/>.

### 6.5 Transition Year Program

The TYP (<http://transitionyear.info.yorku.ca/>) "provides an opportunity to transition to university for those who have previously experienced social and financial barriers to accessing the formal education system." "Courses and workshops bridge the gap between a student's prior experience and level of education and the formal educational credentials to qualify for admission to a university degree program." I taught in this program for the 2010-2011 academic year and found the experience very

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rewarding. Many of these students have led lives where the barriers to a good education have been very difficult and largely undeserved. This wonderful program gives them a chance.

## 6.6 Academic Advisor (Stong College)

Originally administered twenty-two college (degree-credit) courses, including hiring, disciplinary hearings, curriculum development and oversight, faculty recruitment, and teaching evaluation and assessment until 1998. Created and maintained professional development programs for instructors and counselled and advised undergraduate students on improving academic performance, study strategies, career paths, and personal problems.

## 7. Outside York Teaching Consulting

### 7.1 Voice for Deaf Kids

2010-2015: Videoconferencing pedagogy coach for [VOICE for Deaf Kids](#): helping certified speech pathologists train and certify new speech pathologists as they earned their credentials in the field, working with deaf children who recently received a cochlear implant.

### 7.2 Schulich School of Medicine & Dentistry at University of Western Ontario

Consultant/instructor/advisor/coach, designer, instructor, and developer of The Videoconference Instructor: Just-in-Time VC Pedagogy, an online resource resulting from the cooperative effort of the Schulich School of Medicine & Dentistry at The University of Western Ontario and Learn Canada. Funded supplied by the Royal College of Physicians and Surgeons of Canada. 2007-2008.

Ongoing videoconferencing expert and consultant/instructor/advisor/coach for the Schulich School of Medicine and Dentistry (Faculty Development Office), University of Western Ontario. 2007-2009.

Sessional videoconferencing consultant/instructor/advisor/coach for Schulich School of Medicine and Dentistry, University of Western Ontario. 2003 (November 26).

### 7.3 Osgoode's Master's degree in Internet Law

Videoconferencing consultant/instructor/advisor/coach for Videoconferencing consultant/instructor/advisor/coach at Osgoode's Master's degree in Internet Law (Osgoode Professional Development). 2001-2002.

## 8. Service

Sept 2015-Current: Member, teaching committee

Sept 2012 – June 2014: Chair, teaching committee

## 9. Evidence of Effectiveness

### 9.1 Lisa Charleyboy

Lisa Charleyboy is a feminist and First Nations activist. She is also a personality on CBC Radio and the Editor-In-Chief of *Urban Native Magazine*.

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I have to do a lot of writing (almost) daily. I have taken a bit of summer vacation on the blog front, but I have been busy writing in other avenues.

In my first year in Professional Writing at York University, I took one of my most useful classes with Professor Peter Paolucci. He gave me the following advice about writing, which I still employ and makes me sane weekly.

When I feel overwhelmed by writing, I take out my timer, put it on for 15 minutes, and focus on my writing; when the bell goes off, I can choose whether or not I feel like continuing. For my "break," I choose a cleaning activity that I really need to be done. I mean, just how distracted can I get by cleaning my tub? So after 10-15 minutes of said activity, I returned, renewed and rejuvenated to my writing at hand.

You know what? It really works. I not only accomplish my writing at hand (whether it be a freelance gig, or an essay) but also get my place clean in the meantime. So if you are a writer, a student, or a blogger, give it a try next time you are groaning at your laptop.

Tonight I had to stay in and attend to an outstanding Science & Technology 1500-word assignment (yuck), but I plugged away and was a glass deep in my Shiraz by 10 PM because of my focus (oh yeah and my kitchen was clean and my armoire organized). Yayerr!

<http://www.lisacharleyboy.com/writing-tip/>

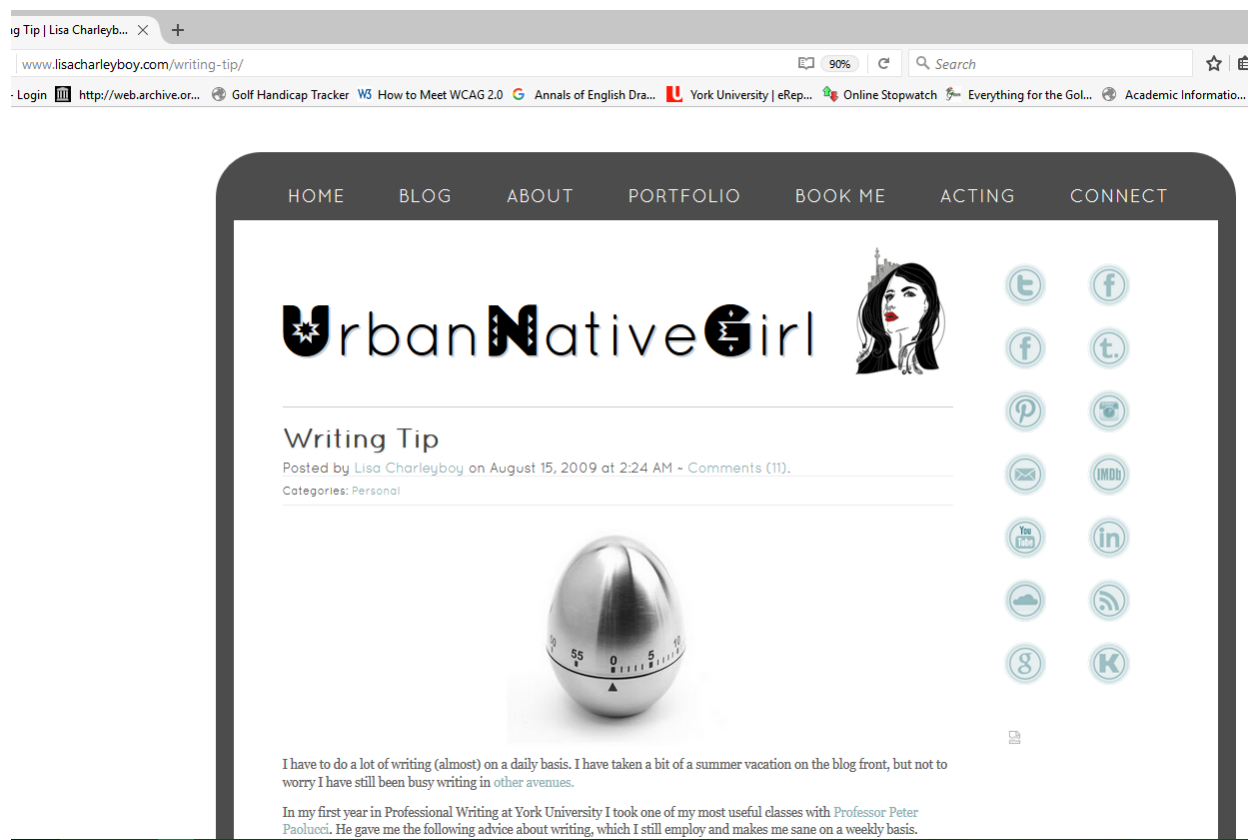


Figure 9: From Lisa Charleyboy's blog

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## 9.2 Andrew Biancolin

Date: Fri, 13 May 2016 14:41:20 -0400  
 Message-ID: <CAPTgqqvjFvGUT9Mewo6dU32hvsGPosaUU5DFnAkd\_y+zJ84P1g@mail.gmail.com>  
 Subject: English in Science  
 From: Andrew Biancolin <abiancol@my.yorku.ca>  
 To: Peter Paolucci paolucci@yorku.ca

Hello Dr. Paolucci,

I'm not sure if you remember me, but I was in your tutorial for EN 1001 this fall and you also wrote me two reference letters for my master's application to U of T Biology. I am currently in the process of applying to medical school, which requires me to write the MCAT.

It turns out that the most important section, or the section that med schools look at the most on your application is the critical analysis and reasoning skills (CARS) score. This section is essentially the "English" section of the MCAT or the reading comprehension section, where you have to interpret passages that you are given. There is apparently a strong correlation between reading comprehension and being a good doctor, according to the Association of American Medical Colleges. I wanted to thank you for teaching me how to interpret the passages and literary works that we read, as it has helped me a great deal.

I just thought it was interesting that the section of the med school entrance exam that is weighted the most, is the English section. And in fact, I am enrolled in a course to prepare for the MCAT and my CARS professor has a PhD in experimental poetry.

I wanted to let you know this, that way you can tell first year English students that there are positions for them in fields far beyond just English.

Andrew Biancolin

On Friday, May 13, 2016, Peter Paolucci <paolucci@yorku.ca> wrote:  
 To: Andrew Biancolin <abiancol@my.yorku.ca>  
 Subject: Re: English in Science  
 Reply-to: paolucci@yorku.ca  
 MIME-Version: 1.0  
 Content-type: text/html; charset=ISO-8859-1  
 Content-transfer-encoding: 8BIT  
 Date: Fri, 13 May 2016 23:17:44 -0400

Hi Andrew,  
 Wow! these are very uplifting and encouraging words. May I have your permission to share this with students?

4 September, 2022

## 9.3 Arash Vakili

Return-Path: [avakili@yorku.ca](mailto:avakili@yorku.ca)

Received: from speedy.ccs.yorku.ca (speedy.ccs.yorku.ca [130.63.73.22])  
by zoe.uit.yorku.ca (8.14.4/8.14.4/Debian-2ubuntu2) with ESMTP id s9LMMRf7006035  
for <paolucci@yorku.ca>; Tue, 21 Oct 2014 18:22:27 -0400

Received: from yorku.ca (afterlook3-1.uit.yorku.ca [130.63.73.43])  
by speedy.ccs.yorku.ca (8.14.3/8.14.3/Debian-9.1ubuntu1) with ESMTP id s9LMMQJv001801  
for <paolucci@yorku.ca>; Tue, 21 Oct 2014 18:22:26 -0400

MIME-Version: 1.0

X-Mailer: AfterLogic WebMail PHP

X-Originating-IP: 199.212.67.26

X-Priority: 3 (Normal)

Message-ID: [a821a16.4e233f9f6e36ffb454230ed6b89b0e07@mymail.yorku.ca](mailto:a821a16.4e233f9f6e36ffb454230ed6b89b0e07@mymail.yorku.ca)

From: [avakili@yorku.ca](mailto:avakili@yorku.ca)

To: [paolucci@yorku.ca](mailto:paolucci@yorku.ca)

Date: Tue, 21 Oct 2014 22:22:24 +0000

Dear Peter,

3535 Shakespeare and 4722 Editing Shakespeare produced for me a deeply rooted transformative experience that I believe will be an inspirational resource in my life for years to come.

The Editing Shakespeare course was an especially rewarding experience for me as a send off from undergraduate life. It was instrumental, among other things, in challenging my limitations as an English student and familiarizing me with practical and technical tools that will aid me as a competitor in the future job force. The final Editorial project in the course was an absolute adventure of such dramatic ups and downs which not only leant broad and profound epistemic enrichment, but also demanded a disciplined and tempered disposition to channel and persevere the turbulence of emotions involved in exploring new territories and pushing boundaries. In the end, it was ultimately, without a doubt, the most rewarding project that I have yet had the pleasure—and dread—to undertake in all of my academic life.

## 10. Awards and Recognition

### 10.1 Narcity's Top 10 Professors at York

2016 (September) "10 Of The Best Professors At York University" by Narcity<sup>15</sup>

### 10.2 Dean's Award for Outstanding Teaching

2009 (May): *The Dean's Award for Outstanding Teaching in the Faculty of Arts*, now known as the Faculty of Liberal Arts and Professional Studies.

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<sup>15</sup> <<http://www.narcity.com/toronto/10-of-the-best-professors-at-york-university/#>>

4 September, 2022

### 10.3 Maclean's Guide

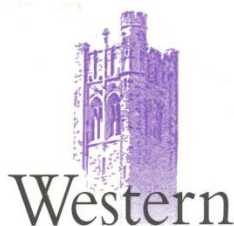
2002 (March): One of York's most popular professors in Maclean's Guide to Canadian Universities.

### 10.4 University Wide Teaching Award

1995 (June 17): *York University Wide Teaching Award (SCOTL)* for Excellence in Teaching.

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## 10.5 Letter from Schulich School of Medicine & Dentistry



October 20, 2008

Professor John Blazina  
Chair, Teaching Committee  
Department of English  
York University  
4700 Keele Street  
Toronto, Ontario  
M3J 1P3

**Re: Dr. Peter Paolucci**

Dear Prof. Blazina:

Both of us were involved with the faculty development workshops taught by Dr. Paolucci for the Schulich School of Medicine & Dentistry and are pleased to write a supportive letter jointly.

Peter has visited Schulich on several occasions and has given two faculty development workshops in the use of video-conferencing (VC) for teaching to our clinical and basic science faculty, the first in February 2007 and the second in May 2008. We solicited Peter's help when the Schulich Medical School at The University of Western Ontario, in collaboration with the University of Windsor, decided to open a satellite campus that would accommodate 24 Schulich medical students in Windsor starting in September 2008.

This was the School's first experience with synchronous distance education and we were faced with a short timeline to prepare both faculty and staff for its successful implementation. Peter helped us immensely. He came a day in advance for each of his workshops to ensure that hardware and room geography were optimal for his presentations. Peter's sessions were exemplary – he practiced what he preached! He addressed the technical aspects of VC as well as pedagogy and tips for teachers in preparing for and carrying out their VC lectures.

The faculty members in his workshops gave him outstanding evaluations and referred to his well organized and cheerful style. His illustrations and course handouts were practical, clear, and well written. We were very impressed with his organizational skills, his ability to meet tight deadlines, and his problem solving. His communication and people skills, attention to detail, and concern with quality were all exceptional. He was quickly able to establish a collaborative relationship with faculty members, technical staff, and administrators. More than anything, it was his focus on good teaching design that helped us focus why and how VC could be used optimally.

Peter's workshops were also vital to the School's administrative leadership in ensuring that a dedicated trainer was hired to teach faculty how to teach with VC. He has been personally generous with his time and advice and has made himself available by phone and email for other technical issues that have arisen as we've moved along. His contribution to our transition to a VC environment has been significant, and we have been grateful for his help and guidance.

**Schulich School of Medicine & Dentistry • The University of Western Ontario**  
Medical Sciences Building • London, Ontario • N6A 5C1 • Canada  
PH: 519-661-3459 • F: 519-661-3797 • [www.schulich.uwo.ca](http://www.schulich.uwo.ca)

Peter Paolucci, Ph.D.

4 September, 2022

Our contact with Dr. Paolucci was also productive in another area. Our joint collaboration resulted in an application to the Royal College of Physicians and Surgeons of Canada for a Faculty Development Grant. An application entitled "Just-in-time pedagogy for videoconferencing and webcasting: an online module or faculty development" was approved in 2007 and funded with a grant of \$5000. The online module was completed in the summer of 2008 and is currently being transferred from the York University server to Schulich's. The committee can see it at: <http://www.yorku.ca/paolucci/schulich/index.html>

Dr. Paolucci is a dedicated teacher and has been invaluable to faculty development at the Schulich School. We are delighted that he is being considered for a teaching award. We endorse this effort and enthusiastically support it!

Sincerely,



Peter Flanagan, PhD

Associate Professor of Medicine and Biochemistry

Director, Faculty eLearning

Schulich School of Medicine & Dentistry



Catherine Blake, MA

Faculty Development Manager

Schulich School of Medicine & Dentistry

Peter Paolucci, Ph.D.



4 September, 2022

## 10.6 Letter from Prof. Christian Blanchette, U of Ottawa



Université d'Ottawa  
Faculté des études supérieures  
et postdoctorales

University of Ottawa  
Faculty of Graduate and  
Postdoctoral Studies

☎ 613-562-5742  
📠 613-562-5730  
115 Séraphin-Marion  
Ottawa ON K1N 6N5 Canada  
[www.uOttawa.ca](http://www.uOttawa.ca)

November 16, 2008

Prof. John Blazina  
Special Assistant Professor,  
Department of English  
York University  
4700 Keele St.  
Toronto, Ontario  
M3J 1P3

**Object: Support for Dr. Peter Paolucci**

I have known Dr. Paolucci for close to 20 years. First as a specialist of university teaching while he worked at the Centre for the Support of Teaching at York University. I attended some of the sessions he led on learning technologies and university teaching. His understanding of the challenges inherent to teaching already impressed me then. I later collaborated with Professor Paolucci on various initiatives related to the use of learning technologies.

In 1999, Peter took the direction of Learn Ontario (later called Learn Canada). We then collaborated in the creation of an online course on the development of online university courses, *Digital Architecture*. All those years were punctuated by numerous discussions, exchanges and common explorations of new pedagogies and new technologies.

One key constant in Professor Paolucci's outlook on teaching is a profound devotion to students. He is among those who see their role of educators as focusing on student's learning and experience. He has integrated self-reflection as a *modus operandi*, which has characterized his practice from early on in his university career. This critical look on his own teaching has enabled him to constantly improve his classroom performance but also his student's learning.

As a faculty member, Dr Paolucci is more than a reclusive researcher. He is an educator engaged in a dialogue with colleagues on teaching, learning and scholarly teaching. He has shown from the past 20 years that he is one of the best at our craft. He has demonstrated in numerous ways that one can systematically contribute in making York a better university, this year after year.

I, enthusiastically, recommend Dr. Peter Paolucci to your attention for this recognition of his teaching. Your choice might well reward a man who has shown all of his career that being a university professor is more than a personal endeavour in learning, it also means being an example to students that warmth, good listening skills, humility and reflection are marks of the best human beings one can be.

Peter Paolucci certainly exemplifies all of these qualities.

Sincerely,

Dr. Christian Blanchette  
Associate Dean, Interdisciplinary Studies and International Affairs  
Faculty of Graduate and Postdoctoral Studies  
And  
Professor of Education

Peter Paolucci, Ph.D.



4 September, 2022

## 10.7 Transition Year Program

In the 2010-2011 academic year, I was invited to teach in the Transition Year Program in its early years. Here's what Professor Brenda Spotton Visano wrote:



### Transition Year Program

131 McLAUGHLIN COLLEGE  
4700 KEELE ST.  
TORONTO, ON  
CANADA M3J 1P3  
T 416 736 5782  
F 416 736 5382

[www.yorku.ca/transitionyear](http://www.yorku.ca/transitionyear)

April 27, 2011

Peter Paolucci  
Course Director  
AP/WRIT 1200 3.0 W11

Dear Peter,

On behalf of all of us in TYP@York 2010-2011, I would like to extend my sincerest thanks for all you have done for the students in the Transition Year Program this past semester.

As you know, the Transition Year Program (TYP) at York University is a full-time, two-term (September – April) special access program for youth (19+) and adults who are passionate about attending university. TYP@York provides an opportunity to transition to undergraduate degree study for those who have previously experienced social and financial barriers to accessing the formal education system.

The primary objective of the program is to prepare students for the demands of an academic degree. This requires not only helping them to improve their basic academic skills – reading comprehension, academic writing, and the like – but also to help orient them to the university culture and its array of unwritten rules and customs. The majority of students is ready to move into an academic degree and will do so in the near future. Their average academic skills are now on par with the best of our first year university students. This success is in no small way due to the time and effort you have devoted to coaching, guiding, and mentoring them. You have consistently gone above and beyond in terms of offering your time and assistance when they needed it.

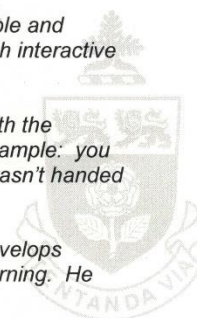
A few of the leaders in the class took it upon themselves to research the indicators of good teaching and comment on your ability to enable their learning on behalf of the class. It is a pleasure to read their comments. I include their comments here so that you may know what a positive and inspiring impact you have had on your students.

*Ryan Edwards - Peter as a teacher was great simply put. He just showed you what to expect when you step into the realm of university and that was a real eye opener for me.*

*Melanie Montour - Peter you're a brilliant man, very knowledgeable and excellent observation skills. I like how you engaged the class with interactive instruction and group work. Thank you.*

*Jetta Green - I appreciate how straight up and blunt you were with the material you presented and also to get your point across. For example: you let us know that it is no one else's fault but our own when work wasn't handed in.*

*Amadou Diallo - Peter Paolucci is an excellent professor who develops methodologies and/or use of technology to enhance students learning. He*



Peter Paolucci, Ph.D.



**Transition Year Program**

131 McLAUGHLIN COLLEGE  
4700 KEELE ST.  
TORONTO, ON  
CANADA M3J 1P3  
T 416 736 5782  
F 416 736 5382  
[www.yorku.ca/transitionyear](http://www.yorku.ca/transitionyear)

*also, inspires students learning. He as well, goes beyond and above to help students to achieve their learning process.*

*Sharon Mitchell - Thank you for your ways of teaching. Your class helped me to understand so much about the world around me. Your class was overwhelming to me in at first but the way you brought in new methodologies and use of technology to enhance students learning was brilliant. Your way of teaching makes me want to learn more about everything that is in this world. You are truly amazing.*

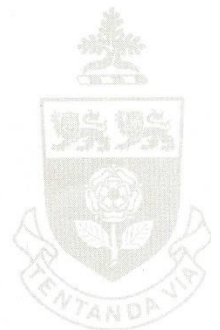
On a personal note, I especially appreciated the extra distance you went to touch base routinely with Lauren and me on the situations of some of the more vulnerable students. By consulting with each other, I know the instructional team was better able to offer the supports or accommodations required to enable the best chance of the students' success.

Thank you for all your support and exceptional contributions to TYP@York. It has been a true pleasure to work with such a dedicated professional.

Sincerely,

A handwritten signature in black ink, appearing to read 'B. Spotton'.

Brenda Spotton Visano, PhD  
University Professor  
Director, Transition Year Program



4 September, 2022

## 11. Teaching Evaluations<sup>16</sup>

### 11.1 From 4722 (Editing Shakespeare)

#### 11.1.1 Quantitative Feedback

The following values are standard deviations for each parameter: 0.32 (Paolucci), 0.20 (Department) and 0.21 (faculty).

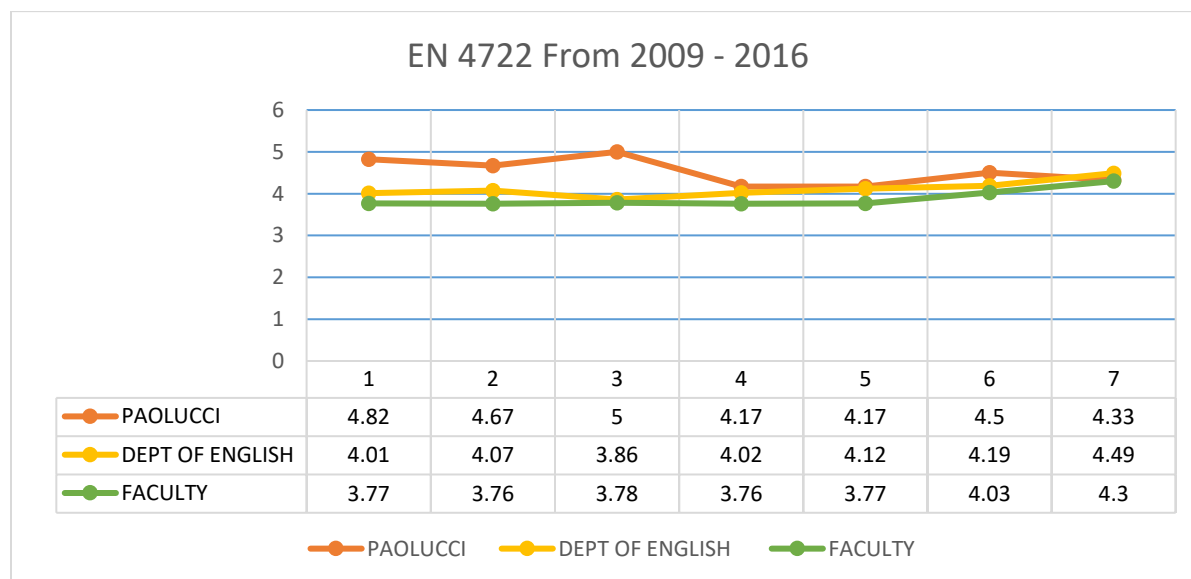


Figure 10: "4) Overall, how would you rate this lecturer?"

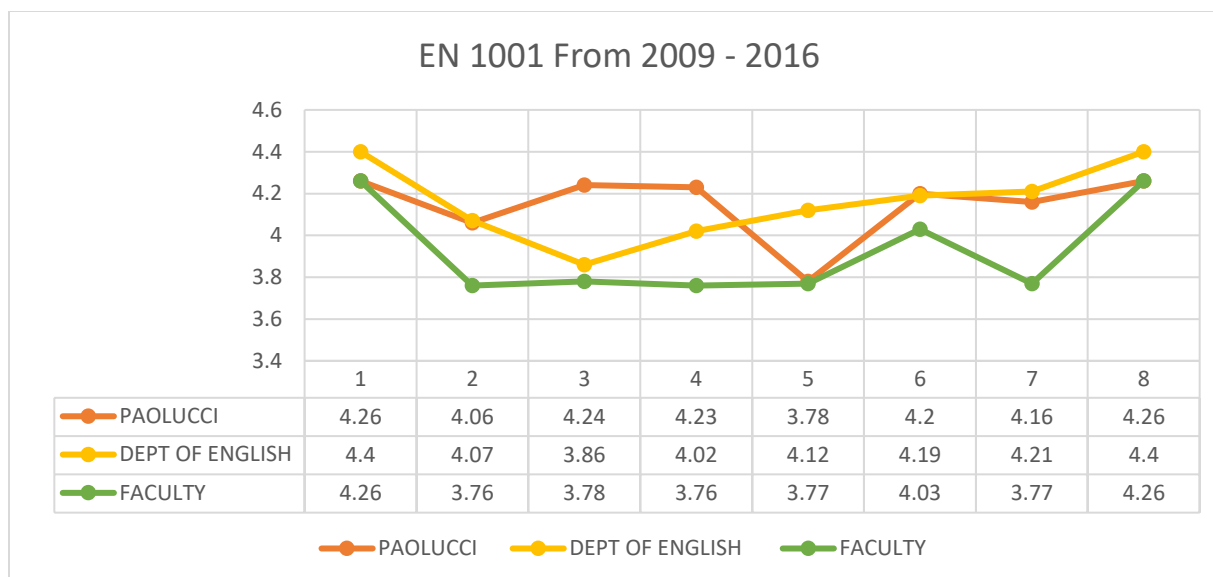
### 11.2 From 1001 (Introduction to Literary Study)

#### 11.2.1 EN1001 Quantitative Feedback

The following values are standard deviations for each parameter: 0.16 (Paolucci), 0.18 (Department) and 0.23 (faculty).

<sup>16</sup> The accuracy of these statistics may or may not be a reliable indication of the student experience in my courses. In some cases, the number of respondents may not be enough to get a statistically significant sample. Consequently, I don't put much credence in evaluations where the number of respondents is small, regardless of whether those results are in my favour or not. However, by tracing the *trends* of the data over as many years as possible (9 is the maximum), a clearer and more reliable picture emerges.

4 September, 2022



## 12. The High Cost of Pioneering Technology

It was not until I read Malcolm Gladwell's *Outliers* that I began to understand my own history of immersion in teaching and technology in the university context. Primitive site-to-site videoconferencing between the York and Glendon campuses during the late 1980's was characterized by frequently freezing screens (erratic bandwidth) and technicians crawling in between our feet, re-wiring things while we continued to lecture as if nothing was distracting us. There was no training available and PCs did not come with TCP/IP software to connect to the Internet. That was a Catch 22 because you could get TCP/IP from the Internet, but you couldn't connect to the Internet without already having the very software you needed to get connected. You had to find the software on a 5¼" floppy disk.

There were very few courses in this new technology and certainly, there was no release time for Faculty to go off and explore things. Anyone who was interested, tried to teach themselves while seeking out anyone else who might know something to help them. Many of us who pioneered videoconferencing, newsgroups, gopher, email and eventually the WWW in our teaching, were outside the university's academic establishment. There was neither reason nor incentive for Faculty to spend inordinate amounts of time on technology at the expense of their teaching, research and publishing. Ours was a very collaborative and collegial culture. Help and advice were offered before anyone even had to ask.

Gladwell's book re-defines the notion of success by pointing to its causes as the combination of historical determinism, what he calls "demographic luck" (129), an alertness to opportunity and the decision to take advantage of it, and the dedication of 10,000+ hours time-on-task (equivalent to full time, 40 hour work weeks for 5 consecutive years). This reality was the life of early adaptors. Ian Taylor's testimonial letter below confirms just how much volunteer time was spent taking advantage of a perceived opportunity that we neither fully understood or even barely recognized. In the end, I did it, like many of my pioneering contemporaries, because the technological possibilities captured my imagination. Gladwell is right to call these opportunities "hidden" (56). My first computer had two 5¼ floppy disks and hardly any computing power. It cost \$3000 in 1988. Internet connectivity, if you could

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get it running, was 1200 baud. I spent the first month on that computer typing in everything I could from the c:> prompt but to no avail. Somebody had to tell me that I needed to install some programs on it to make it work. Who in their right mind would persist in doing this?

It was really only in 2007, some 17 years after the WWW was invented (I was working on the Internet in 1988--two years before the WWW was even invented) that the MLA came to the ground-breaking recognition that the scholarship of people like myself working with technology in the digital humanities was not being assessed fairly. The MLA's seminal task force report of 2007<sup>17</sup> among other things, stated,

"Even more troubling is the state of evaluation for digital scholarship, now an extensively used resource for scholars across the humanities: 40.8% of departments in doctorate--granting institutions report no experience evaluating refereed articles in electronic format, and 65.7% report no experience evaluating monographs in electronic format" (11).

In a 2009 report, Cheverie et al confirmed the MLA's findings on T&P in the digital humanities and noted that there was an "entrenched professional prejudice against digital scholarship and its role in the hiring, tenure, and promotion process ... (11).<sup>18</sup>

That 2006/2007 MLA task force made the recommendation that "4. Departments and institutions should recognize the legitimacy of scholarship produced in new media, whether by individuals or in collaboration, and create procedures for evaluating these forms of scholarship" (11).

Furthermore, the MLA has noted that "... [s]cholarship in New Media Digital ... is becoming pervasive in the humanities and must be recognized as a legitimate scholarly endeavor to which appropriate standards, practices, and modes of evaluation are already being applied. The rapid expansion of digital technology has been fundamentally transforming the production and distribution of humanities scholarship, generating not only new forms of publication and dissemination—ranging from Websites and e--journals to print--on--demand books—but also significant new modes of scholarship, including digital archives and humanities databases" (41)

By the time the MLA and the academy had come around to legitimizing work in digital media, I had already been doing it for almost 15 years, and doing it in collaboration with other post-secondary institutions as well as the private sector. And all of it still, without any formal recognition.

In the mid-to-late 1990's the aim was to integrate technological expertise with the faculty member's own content (subject matter). That time investment proved too large a disincentive and second generation early adaptors soon gave up on technology and reverted back to their own academic disciplines exclusively.

The universities' solution came right from the standard playbook of industrialism; use division of labour to de-skill the work. By the early 2000's instructional designers worked hand-in-hand with Faculty and "translated" faculty ideas into the appropriate technology with an appropriate configurations. Faculty

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<sup>17</sup> Report of the MLA Task Force on Evaluating Scholarship for Tenure and Promotion. Domna C. Stanton, Michael Bérubé, Leonard Cassuto, Morris Eaves, John Guillory, Donald E. Hall and Sean Latham *Profession* (2007), pp. 9-71. Published by: [Modern Language Association](http://www.mla.org/). Stable URL: <http://www.jstor.org/stable/25595848>.

<sup>18</sup> Joan F. Cheverie, Jennifer Boettcher, and John Buschman. "Digital Scholarship in the University Tenure and Promotion Process: A Report on the Sixth Scholarly Communication Symposium at Georgetown University Library." *Journal of Scholarly Publishing*. Vol. 40, No. 3, 2009. DOI: 10.3138/jsp.40.3.219.

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provided content, ID's provided technical knowledge and skill. Such a partnership was doomed to fail in some senses because this workplace solution overlooked the organic relationship between academic content and appropriate technological platforms. Matters were further complicated because universities could not afford to support all of the various and diverse technologies out there, so add to this mix now, a standardization (homogeneity) of technological platforms. One size fits all.

The final stage in this long devolution is the whole-hearted adoption of so-called "smart technologies" like Moodle or WebCT that are supposed to demand little or no technological skill from the faculty member. Just launch the platform and start using it.


There are many problems here. For starters, smart technologies only allow for the most rudimentary functionalities without training. Any sophisticated platform use requires training followed by hands-on practice and a tremendous amount of costly back-end technical support. And faculty members and students are now totally dependent on the ever-stretched resources of tech support. If any goes wogrn with the software, faculty have no idea how to help their students. It's not their "department," and problems must be handed over to a ticket system where problems are solved as quickly as possible but with too much lag. And all the stakeholders—Faculty, students, tech support—become frustrated.

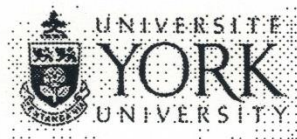
Perhaps the biggest drawback of all is that the easy-to-use, one-size-fits-all platforms don't do anything to provide incentives for the majority of faculty members to do advanced and customized enhancements. There are still far too many courses on Moodle where reams and reams of plain text are uploaded for students to read, and faculty-student communication still works through email or messaging inside the platform. And they all look the same. Media-rich recordings take too much time and work (audio only is better, but still inhibitive) and live face-to-face interviews never happen.

The objective of my work in EN4722 has been to move beyond the limitations of text-only or text-with-audio homogeneity and to make the online environment approximate real-life experience as closely as possible. I hold little hope that universities will find enough funding to pay faculty or give them sufficient release time to master many technological platforms to make informed decisions about which are most appropriate for their pedagogical outcomes—and that are discipline appropriate.



4 September, 2022

**To:** Selection Committee, University-wide Teaching  
Award, Faculty of Arts  
**Re:** SCOTL Award  
**From:** Ian Taylor, AVP (CCIS)   
**Date:** February 5, 1995



Regarding the nomination of Mr. Peter Paolucci for the Teacher of the Year Award, I am pleased to submit the following, supportive information.

Although I have known Mr. Paolucci for less than one year, I have formed such a high opinion of his teaching skills and his general attitude towards teaching that I have sought him out to teach, on a contracted basis, the forthcoming series of Internet Training seminars that Computer Training offers to the general public. These are fee-based seminars that are critical to the financial success of Computer Training and require an instructor that has excellent teaching skills, a mastery of the subject matter, and a classroom demeanor and helpful attitude that will result in positive appraisals that will foster repeat business for us. Mr. Paolucci clearly possesses these.

I first met with Mr. Paolucci several months ago when it came to my attention that he was assisting Stong College with the development of their student computing lab and offering to Stong students assistance with writing skills. He had been doing this without financial compensation, acting merely to improve the environment for students and to develop improved technologically-based methods for provision of assistance to them. He was clearly highly motivated to conduct this altruistic activity. I am aware that he has continued with this forward-thinking activity, helping Stong College to further develop their student computer lab facilities and to plan for enhanced facilities to further improve the learning environment for students.

In the Fall of 1994 I had the pleasure of attending one of Mr. Paolucci's Internet Seminars that he developed on his own and presented to the Fellows of Stong College. It was at this seminar that I saw hard evidence of his superb teaching/presentation skills and strong desire to help and encourage his faculty colleagues to understand this new technology that could enhance the teaching process. I knew then that he had the superior level of teaching skills and motivation to tackle the task of conducting my Internet Seminars at Computer Training.

Mr. Paolucci's positive attitude and motivation were underscored by his subsequent decision to refuse any financial compensation for two, full days of in-class assistance that he later provided me when I conducted one of the Internet Seminars. Further, he was quick to offer suggestions for improvements to the seminars, to plan for future sessions that would be aimed at York faculty, and to utilize his own time to learn the multi-media-based presentation tools that are used by Computer Training.

Peter Paolucci, Ph.D.



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November 16, 2008

Prof. John Blazina  
Special Assistant Professor,  
Department of English  
York University  
4700 Keele St.  
Toronto, Ontario  
M3J 1P3

**Object: Support for Dr. Peter Paolucci**

I have known Dr. Paolucci for close to 20 years. First as a specialist of university teaching while he worked at the Centre for the Support of Teaching at York University. I attended some of the sessions he led on learning technologies and university teaching. His understanding of the challenges inherent to teaching already impressed me then. I later collaborated with Professor Paolucci on various initiatives related to the use of learning technologies.

In 1999, Peter took the direction of Learn Ontario (later called Learn Canada). We then collaborated in the creation of an online course on the development of online university courses, *Digital Architecture*. All those years were punctuated by numerous discussions, exchanges and common explorations of new pedagogies and new technologies.

One key constant in Professor Paolucci's outlook on teaching is a profound devotion to students. He is among those who see their role of educators as focusing on student's learning and experience. He has integrated self-reflection as a *modus operandi*, which has characterized his practice from early on in his university career. This critical look on his own teaching has enabled him to constantly improve his classroom performance but also his student's learning.

As a faculty member, Dr Paolucci is more than a reclusive researcher. He is an educator engaged in a dialogue with colleagues on teaching, learning and scholarly teaching. He has shown from the past 20 years that he is one of the best at our craft. He has demonstrated in numerous ways that one can systematically contribute in making York a better university, this year after year.

I, enthusiastically, recommend Dr. Peter Paolucci to your attention for this recognition of his teaching. Your choice might well reward a man who has shown all of his career that being a university professor is more than a personal endeavour in learning, it also means being an example to students that warmth, good listening skills, humility and reflection are marks of the best human beings one can be.

Peter Paolucci certainly exemplifies all of these qualities.

Sincerely,

A handwritten signature in black ink, appearing to read "C. Blanchette".

Dr. Christian Blanchette  
Associate Dean, Interdisciplinary Studies and International Affairs  
Faculty of Graduate and Postdoctoral Studies  
And  
Professor of Education

Peter Paolucci, Ph.D.

Division of Social Science

UNIVERSITÉ  
**YORK**  
UNIVERSITY

FACULTY OF ARTS

4700 KEELE STREET • NORTH YORK • ONTARIO • CANADA • M3J 1P3

530 Scott Library  
York University

6 February 1995

Dear Ms Cooper-Clark,

You recently called me and asked me to provide a letter of reference for Peter Paolucci to support his nomination for the part-time SCOTL Teaching Award. I am *pleased* to provide your committee with this letter. I can't think of another part-timer who deserves this recognition more than Peter. I say this not just because he's an excellent teacher—which he certainly is—but also because he has experimented with new teaching methods, for example, video conferencing at Atkinson, and computer conferencing at the Computer-Assisted Writing Centre. These latter efforts alone should be rewarded.

As Director of the Computer-Assisted Writing Centre, I have had the opportunity of observing his teaching when he has brought his students to the Writing Centre. I have also been involved with him on Professional Development Projects (the most recent was the Distance Education Forum held January 1995 by Atkinson College). In short, I know Peter and I know first-hand about his considerable talents.

Peter has shown his enthusiasm for the pedagogical benefits that can flow from computers: he actively supports the efforts of his students using computers to write and rewrite, and this year, he has been part of the first small group of faculty (full-time and part-time) using the FirstClass conferencing system to enhance their classes' academic activities. Importantly, Peter has, to my mind, the right approach to technology: he doesn't expect miracles, and he's always prepared to try other approaches and methods when the technology isn't meeting his teaching goals.


While my observations of his teaching have not been extensive, I have certainly observed the warm but professional relationship he establishes with his students. He is extremely approachable, and supportive. These qualities make him the kind of teacher that our students need.

Peter Paolucci, Ph.D.

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I know your committee will quickly reach consensus on Peter's excellence in teaching. I'm glad that I could add my voice to those supporting his nomination. While you'll have other highly respected part-timers' files to assess, I'm confident that Peter Paolucci's file reveals the most, to use a cliché, "well-rounded" part-time teacher at York.

Yours sincerely,

A handwritten signature in cursive script that reads "Mary-Louise Craven".

Mary-Louise Craven, Ph.D.,  
Director, Computer-Assisted Writing Centre,  
Assistant Professor, DLLL and Social Science Division.

Peter Paolucci, Ph.D.



4 September, 2022



TEACHING SUPPORT SERVICES

Trevor Holmes  
Educational Development Coordinator  
Acting Manager, Instructional Development  
Teaching Support Services  
University of Guelph  
519 824 4120 x52963  
tholmes@uoguelph.ca

January 10<sup>th</sup>, 2003

To Whom It May Concern:

I am pleased to be writing in support of Dr. Peter Paolucci's application for a Special Renewable Contract at York University. I taught with Peter in 1994-95 and have since worked with him in various capacities on more than one occasion. In Dr. Paolucci York has a gifted and scholarly teacher, a tireless mentor, and field-shaping expert in technology-enabled pedagogies.

My first encounter with Paolucci was in the context of a large, required Shakespeare course at the 3000-level. He took on the role of TA developer, and his approach and materials have been used many times over in my own work with faculty and TAs. He took a disparate crew of 13 other tutorial leaders and helped us to grade fairly and consistently using common criteria and feedback forms; he taught us an exam review game that helped students to integrate the whole course (a game that I have since used often and taught to others at three universities); and he helped us to see that teaching was most definitely a skill that could be refined rather than a hit-and-miss affair. To this day his learner-centred approach that manages simultaneously to empower other teachers is a model for my career in faculty and TA development, not to mention my own teaching.

As a mentor, Dr. Paolucci promoted my awareness of the range of tools and techniques available to me in the classroom. He encouraged me to try new things and offered me opportunities to hone my own skills in workshops, and even in one of his own courses. My SCOTL Award and subsequent 3M Fellowship nominations would have been impossible without his support.

Since my days at York, I have interacted with Peter on numerous occasions in the faculty development world. I invited him to address Trent professors about teaching with technology when I was coordinating the Interactive Learning Centre there; it is a testament to Peter's selfless and principled commitment to teaching that he stayed on that day to attend a brownbag lunch we were having on plagiarism and academic integrity.

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www.tss.uoguelph.ca

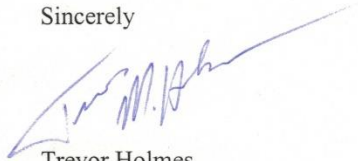
Peter Paolucci, Ph.D.

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We found him to be an engaging and honest speaker who relies on experience to ground claims about technology and teaching. Having also taken several modules of his course on Digital Architecture, I recently invited him to Guelph to offer a workshop on effective videoconferencing pedagogy in a broadband environment.

In sum, Dr. Paolucci is a stellar colleague, a creative intellectual, and a highly effective instructor. Please contact me if there is anything else I can do to promote this scholarly teacher whose leadership in education reaches beyond his own institution's walls.

Sincerely



Trevor Holmes  
University of Guelph

# APPENDIX

4 September, 2022

## More on EN1001: Introduction to Literary Study

1. The primary objective of 1001 is to provide students with some tools for approaching literary texts and to build their confidence so they can approach texts they've never encountered before and say something literary and moderately interesting about them. To this end, the texts they write assignments on are different from the ones covered in class (except the drama piece).
2. An improved ability to do close textual readings, supported with direct evidence (quotes) and indirect evidence (quotes accompanied by transparent paraphrases which explain critical inferences). Corollary: an awareness that there are different kinds of evidence.
3. An improved ability to distinguish a topic from a thesis in their own writing and to differentiate between a subject and a theme in a literary text (the Norton is helpful on this).
4. A rudimentary knowledge of the sensitivities of--and the production of--historically different literary forms, including early modern, Romantic, Victorian and modern eras in 4 genres: prose, nonfiction, fiction (short story), drama, and poetry. Some Canadian/PoCo where possible.
5. A good working knowledge of how to use the OED and why it's an important tool for literary analysis.
6. A good knowledge of how to use other dictionaries (DNB, for example) and glossaries of literary terms.
7. Improved skill in formulating the kinds of questions that can be brought to a text for exegesis and analysis. Some of these questions apply to all genres, such as what is/are the theme(s)? Other questions are genre specific such as setting for drama and fiction, meter or poetry, etc.
8. At least one technique/methodology for comparative analysis that goes beyond lower-order discussions that consider one literary text first and then move to the second text. Sequential discussions use the texts themselves as the organizing principles of an essay or the chronology of events in the literary text to form the organizing principles of the essay itself.
9. A rudimentary understanding of the history of canonicity and the general organization courses of our own departmental courses. I also try to generate some awareness that our curriculum here at York is different from the curricula of English departments at other universities.
10. A basic ability to use digital analytics tools such as readability testing (<https://readability-score.com/>) and tag cloud analysis (<http://tagcrowd.com>) to describe language and literary texts empirically.
11. The ability to distinguish between popular and peer-reviewed sources and to distinguish books from journal articles
12. Increased knowledge of some of the core competencies in research skills expected of English majors. I have chosen a subset of skills (<http://www.yorku.ca/paolucci/1001/library/researchCompetencies.doc>), taken from the master list of Core Competencies in Research Skills Expected of English Majors (<http://www.ala.org/acrl/standards/researchcompetenciesles>).



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13. The research assignment itself is rudimentary. At two different points in their essay, students must contextualize specific points of their argument with comparable points in peer-reviewed criticism. This contextualization only needs to appear as a short quotation (a single word or a phrase or two) from a peer-reviewed critical source that either supports their case, undermines their case, or offers an alternative or peripheral view. The requirement is partially about the mechanics of how to do this, but students also need to think about their voice in dialogue with other voices. 1001s do not need to contextualize a whole argument but small chunks instead.

14. Some sensitivity to variance in the audience. Your reader is a hostile Ph.D. with experience in the field. No need, therefore, to summarize the plot. However, there is an increased need to bring forth lots of (different kinds) evidence to support a point, and also the need to prioritize evidence. The corollary is that only the strongest evidence needs to be embodied in the essay's text. Secondary and peripheral evidence be used as supplemental support in footnotes.

15. A basic sensitivity to voice--in literature as well as in their own writing. The ability to discern and articulate what the text is saying, what the text is implying, what the author might have intended (although authorial intention as a critical methodology is discouraged), and what the EN1001 student as a critic is saying. The corollary to this principle is that students will be competent in introducing quotations, paraphrases, and interpretive responses to direct and indirect evidence. I use Graff and Birkenstein, *They Say / I Say* to reinforce this.

16. Rudimentary knowledge of visual rhetoric part as defined here at Purdue University (<http://owl.english.purdue.edu/owl/resource/691/01/>) as well as in other places. Visual rhetoric will include some cinematic terms (zoom, crosscut, two-shot, scene, etc.) as well as the ability to decode the visual logic of the covers of various editions of the same text

17. A basic understanding of library records, including fields and values, and a basic sense of how library records map to database structures such as Dublin Core, DOI and other ways of organizing information

18. An ability to format in-line citations, works cited and works consulted in the MLA 2009 7th edition. The go-to reference is <https://owl.english.purdue.edu/owl/resource/747/01/>. Corollary to this is a brief introduction to Zotero as a bibliographic tool.

19. A basic ability to read the same text from any two of the critical approaches – deconstruction, narrative theory, structuralism, etc. etc. The corollary is an awareness that there are many different approaches to a text.

## More on EN4722: Editing Shakespeare

### 15 great reasons to take this course

1. An increased sense of the possible roles that an editor might assume.
2. A deepened sense of how editors clarify or obfuscate Shakespearean (and many other) texts.
3. A sharply increased awareness of the editorial biases inherent in received literary texts.
4. An improved scholarly and critical skills in textual exegesis.

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5. A deeper understanding of the literary sensibilities and aesthetics of the 18th, 19th, and 20th centuries.
6. Awareness of critical issues and theoretical debates in Shakespearean editing and editing in general.
7. A deepened comprehension of bibliographic practice and book publishing through editing.
8. An understanding of how various theoretical debates are implicitly embedded in the history of editing Shakespeare.
9. An increased appreciation of the complexity of Shakespeare's works.
10. An improved ability to identify, locate, theorize, and respond intelligently to various editorial variations in Shakespeare and, indeed, in any author's work.
11. An improved digital literacy (a vocabulary and a sense of practice) as it applies to the creation and editing of electronic literary texts.
12. Increased sophistication in critical analysis (using computer-generated, quantifiable data) to support interpretative claims.
13. Helps prepare students for graduate school by sensitizing them to issues and problems with textual authority.
14. Helps prepare students for graduate school by deepening the range of analytical tools available to them as they approach any text critically.
15. Helps prepare students for the work world in publishing (and elsewhere) by familiarizing them with digital editing and publishing.

## More on the Exam Game

### Explanations and Instructions Provide to Students

Your exams and exam tests (probes for) a variety of strengths and weaknesses; here are just a few. Have you mastered the vocabulary of the course? Every subject has its own jargon and specialized language used by experts in that field. Have you memorized these terms? And do you know what they mean? Did you do the required readings, and did you comprehend them? Did you go beyond the required readings and into the subtleties and nuances of the course material? Did you attend lectures and tutorials? And do you comprehend the ideas discussed in those classes? Are you sensitized to so-called "problem" areas in your subject matter? Are you aware of the field's critical disagreements, controversies, and paradoxes? Do you know the names of authors, concepts, terms, episodes, and other key information (in other words, can you memorize?) Can you think on your feet? Can you anticipate where questions are leading and what traps and pitfalls lie in wait, even before you start your answer? How well can you react to surprise (unanticipated) questions? How well can you react to problems not seen before because they have been transposed from their original shape? Can you synergize opposing and conflicting views? Can you connect material covered later in the course with the material covered earlier?

Can you talk about passages and ideas \*not\* specifically covered in class? In other words, have you found your way into the texts instead of passively relying strictly on what your instructor pointed out for you? Can you combine and make sense of clusters of ideas from one part of the course and connect them to other parts of the course? And most importantly, can you do all this while working under severe time constraints?

Here are some common mistakes students make

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1. People start studying near the end of the course.
2. Never rewrite your notes as the course progresses; keep what y have written, never change it, but keep reading it, over and over.
3. Read (and re-read) your notes in the order you received them.
4. Memorize what you already know and avoid getting "bogged down" in finer details.

### Why Group Study Fails so Often

Working in study groups organized by an industrialized division of labour invites calamity. For example, Mike alone is responsible for Hamlet, Sheila for Othello, and Mark for Lear, but come study time, Mike doesn't show up, and Sheila has only done half the work.

### Why the Exam Game Works

1. The exam game is based on group synergy, not on individual effort. If one person misses the session, you can still continue to study.
2. You work under time pressure.
3. You are forced to explore material in a randomized manner, preparing you psychologically and intellectually for the element of surprise.
4. What you don't know, someone else can help you understand.
5. Everyone uses common terms and repeats them often; this material is clearly the floor or baseline minimum you must know.
6. Because you make up your lists of material with your notebook and textbooks open, finer, more nuanced ideas and terms are also brought into play, thereby improving the sophistication of your answers.
7. If you don't know something, you note it and learn it later. Now you know what you don't know and what you *\*do\** know.

### Instructions and Rules

As preparation to play, complete these steps:

1. In preparation for the game, open up your notes and textbooks and list everything important and/or interesting: names of characters (major and minor), authors, literary terms, course-based ideas and concepts (gender, the divine right of kings).
2. Logon to the exam game and enter these terms
3. Pre-arrange a game time with your study group and designate a captain who will log in first to prepare the environment
4. When you are ready to play, the captain presses the play button, and three randomized terms appear. Your job is to find how these terms are connected by discussion.

### Digital Architecture

The 11 modules of this course are structured to meet a variety of different needs; the course is aimed at all educators and trainers and starts from the premise that knowledge, communication, innovation, motivation, and experimentation are common activities of all educators. A workshop can enhance each theoretical module, or the whole course can be enhanced by a practicum. The eleven modules are as follows: Module 1: From Correspondence to the Internet, Module 2: The Political Economy of Distance Education, Module 3: Under the Hood, Module 4: Digital Media and Digitization Processes, Module 5:

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Thinking of On-line Content as Asynchronous Human Communication, Module 6: Thinking of On-line Content as Synchronous Communication, Module 7: Thinking of On-line as a Community and a Culture, Module 8: Thinking of On-line Content as Research Activity, Module 9: Thinking of On-line Content as Data, Module 10: Discipline-specific issues, Module 11: Thinking of On-line Content as a Project. For more details, see <http://www.learnCanada.org/da.html>.

*Digital Architecture* was translated into French and was used internally by all of the partners for the internal development of their online content. *Digital Architecture* also served as the basis for workshops offered outside the consortium of stakeholders, for example, at Trent, McMaster, U. of Guelph, Carleton and elsewhere.

## Instructional Workshops (Expanded)

\* denotes developed for the Centre for the Support of Teaching

\*\* denotes developed for Centre des technologies de l'enseignement

(Glendon)

\*\*\*denotes developed for York's Computer Training Facility

2000 Security and Other Course Design Issues in Lotus Notes\*\*

1999 Using Perl and CGI in Course Design

1999 The Impact of Commercialization on Search Engines and  
Academic Research

1998 "Low End" Technology (Word Processors, PowerPoint)  
for Dissertation Writing\*

1998 Using JavaScript (I and II)

1998 Critical Thinking for the Internet\*

1998 (Jul) Introducing Windows 98\*

1998 A Taxonomy of Search Engines

1998 Advanced HTML Design for Faculty\*

1998 PowerPoint in Office 98 for Faculty\*

1998 (Jun) Advanced JavaScript for Faculty\*

1998 Information Architecture and Data Layering\*\*

1998-2000 MS Front Page for Web Design\*

1997-2000 Exploring JavaScript for the Electronic Classroom  
(Intermediate and Advanced)\* with Ian Lumb

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1997 Videotaping Your Teaching\* for CST and Osgoode Law

School (with Dr. John Dwyer)

1997 Computer Conferencing Theory and Practice, Using

Codec, Satellite and IP addressing technologies\*

1995-1997 Finding, Documenting, and Evaluating Information on the

Internet for Academics\*

1997 Multimedia Training and Teaching\*

1997 Using Java (Beginner Level)

1996 Videoconferencing on the Net: CuSeeMe\*

{1996, 1998 Publishing and Site Promotion on the Web

2000}

1996 Convergent Technologies\*

1996 Professional Development and Technology\*

1996 / 1997 Using Presentation Programs Effectively\*

{1995, 1998 Using Search Engines Effectively\*

2003}

Note: these resources accompanied workshops that I delivered. Items are listed here, rather than under Employment History: Faculty Teacher and Trainer.

1995 Using Listservs in the Classroom and on the Internet \*

1995 Using Power Point

1994-1997 Web Page Design for Faculty\*, Using HTML in Course

Design\*

1993 Videoconferencing for Productivity

1993 Computer-Mediated Learning

1992-1995 Internet World Tour for York's now defunct Computer

Training Centre under the direction of Mr. Ian Taylor

1993-4 Internet World Tour Training Manual\*\*\*

{1992

{1996

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{2000

{2001} Website Design by HT