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Editor's Note William Dorner



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We've seen many changes over the past year.

Despite the upheaval, faculty have made the most of the unique circumstances necessitated by last year's abrupt switch to remote instruction. University operations and faculty projects have continued, even if their methods might have shifted with the attendant need for physical distancing and Zoom meetings.

Read the articles in this issue to get an idea of how your colleagues have adapted to the conditions, as well as to see what new changes to expect on campus in terms of technology support.

During this time, the Faculty Center is offering reduced on-campus hours on Tuesdays and Wednesdays in addition to virtual office hours on Thursdays via Zoom. If you need support, someone from our office is available for a phone call or teleconference. Send us an e-mail at fctl@ucf.edu.

Stay safe and healthy, and we hope to see everyone on campus again soon!

Online Lab Teaching Strategies from a Community of Inquiry (CoI) Perspective Cesar O. Rivera Cruzado and Cynthia Mejia



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UCF Rosen College of Hospitality Management.

Dr. Cynthia Mejia is an Associate Professor and the Interim Chair of the Department of Foodservice & Lodging Management at UCF Rosen College of Hospitality Management.



Since Spring 2020, experiential and laboratory courses previously taught in the face-to-face modality were subjected to a rapid transformation to the online modality. At UCF Rosen College of Hospitality Management, lab instructors grappled with adapting the various components of our hands-on face-to-face culinary labs to a new asynchronous modality, while at the same time providing a quality learning experience to our students and ensuring high academic standards. As physical and temporal separation can generate feelings of isolation among distance learners (Waterhouse et al., 2020), we were also aware that students' satisfaction and attitudes towards online education in our discipline and in general could be adversely impacted (Oregon et al., 2018). Thus, based on the Community of Inquiry (CoI) framework (Garrison et al., 2010), we developed educational activities and components in the lab designed to make the learning experience more personal and engaging.

The Community of Inquiry (CoI) represents an educational process, creating a deep and meaningful collaborative-constructivist learning experience through the development of three interdependent elements known as the *Teaching*, *Cognitive*, and *Social Presences* (Garrison et al., 1999). *Teaching Presence* refers to the design, facilitation, and direction of cognitive and social processes for the purpose of realizing meaningful and worthwhile learning outcomes (Anderson et al., 2001). *Cognitive Presence* refers to the extent to which learners are able to construct and confirm meaning through sustained reflection and discourse (Garrison et al., 1999; Garrison et al., 2010). *Social Presence* refers to the interaction between peers in a trusted learning environment who communicate and project through their individual personalities (Garrison et al., 2010). The most challenging form of engagement in an online learning environment is that of peer to peer (i.e., *Social Presence*), underscored in a recent study examining hospitality undergraduates' impressions of an online lab (Orlowski et al., 2021). Using CoI as a theoretical foundation, we ensured the *Teaching*, *Cognitive*, and *Social Presences* were robust in order to overcome students' feelings of isolation while bolstering the *Social Presence*, and therefore we developed two strategies for content delivery in the culinary labs during the Spring and Fall 2020 semesters: (1) Recorded Micro Lectures and (2) Virtual Labs. These strategies will be described in more detail in the following sections.

Recorded Micro Lectures

Recorded micro lectures are videos of approximately 3 to 7 minutes in duration where the instructor teaches the most critical points of a lesson. Micro lectures are flexible, and by default, they incorporate the *Teaching* and *Cognitive Presences*. Recorded micro lectures promote active learning through student engagement interacting with recorded material freely and without time and space restrictions, permitting the student learn at his or her own pace. Recorded micro lectures used in combination with reflective assessment activities, such as short embedded quizzes, and/or reflection assignments at the end of each lesson, promote constructive and interactive learning opportunities. These learning strategies consequently guide the student to use higher order thinking skills, such as critical thinking and problem solving, evoking the *Cognitive Presence* within the CoI framework (Garrison et al., 1999; Garrison et al., 2010). Recorded micro lectures as an asynchronous tool allows students to receive information from the instructor directly, creating a connection between the two, ensuring the *Teaching Presence* within the CoI framework, which is crucial to achieving the expected learning outcomes (Garrison & Akyol, 2013).

Synchronous Virtual Labs

Building on the notion of how CoI underscores the *Cognitive* and *Teaching Presences* in the recorded micro lectures, virtual

labs go one step further to include all forms of the presences (i.e., *Cognitive*, *Teaching*, and *Social*), which makes this teaching strategy optimum if developed intentionally. Prior research has revealed that interactive dynamic visualizations, such as videos and interactive recorded demonstrations, support students in regulating their own learning based on individual cognitive capabilities and needs, leading to greater learning efficiency (Sauli et al., 2018). The synchronous virtual culinary labs created at UCF Rosen College were purposefully designed to include direct, constant, and simultaneous interaction between the student and the instructor, through questions, polls, chats, and other Zoom-enabled activities, which fortified the *Teaching* and *Cognitive Presences*.

Synchronous virtual labs also help instructors to build real-time and open communication with students, developing group cohesion, which is a key component toward achieving the *Social Presence* within the CoI framework. Prior research in online learning has demonstrated that the *Social Presence* is critical for enhanced and sustained peer to peer collaboration, that serves to establish relationships among students and promotes a sense of belonging, highly important for learning, comprehension, and student retention. (Garrison & Akyol, 2012). More recent research has indicated that both the *Teaching* and *Social Presences* correlate positively with online students' academic performance, motivation to learn, persistence to complete the course, satisfaction with online courses and instructors, and intention to enroll in future online courses. (Prince, Felder, & Brent, 2020). In our online culinary labs, the *Social Presence* was achieved through the use of a lab assistant who moderated students' real-time questions, and fielded comments and anecdotes during the virtual lab. For example, the lab assistant initiated and supported conversations between the students and the lab instructor using the chat tool, creating a collaborative learning environment through purposeful and impromptu discourse, emulating that which students encounter during an in-person lab. Our experience with the development and use of these teaching strategies during the subsequent Summer and Fall 2020 semesters seems to have generated student satisfaction with an intentional CoI-based focus on the *Social Presence* (e.g., student engagement), evidenced in both internal measurements (SPIs) and an empirical study (see Orlowski et al., 2021).

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a named approach called Game-Based Teaching and Learning (GBTL). Gee (2003) lauded video games as learning tools and developed principles that I found impactful in graduate school. Games have been used as texts to analyze, activities to augment content, ways to organize a class (gamification), connectors to experiences and people, or impetuses to students designing games themselves (Holmes & Gee, 2016). Strategy games like the *Civilization* series are incorporated in social studies classes (Gee, 2017), and role-playing games like *World of Warcraft* are used to teach everything from law to teamwork (Holmes & Gee, 2016).

Simulation games attempt to emulate an aspect of real life; these include construction and management games, life simulations, warfare games, medical simulations, and flight or driving simulations. These games are made for education and training or sold for entertainment. Simulation games have been employed in business classes for decades and assist with teaching and learning in many ways (Goi, 2019). Rogmans (2016) recommended their use in international business classes with steps such as aligning with course objectives, introducing complexity slowly, and including as part of student assessment. The popular series *SimCity* has proven valuable in teaching economics and public management through its role-playing and problem-solving features (Sierra, 2020). Simulation games can be effective because students both “think critically about the simulation” and gain “embedded knowledge through interacting with the environment” (An-netta, 2008, p. 233). Replacing just one traditional assignment with a game-based activity can motivate students and increase engagement.

Using Theme Park Simulation Games in the Classroom

Carissa Baker



Dr. Carissa Baker is Assistant Professor in the Tourism, Events & Attractions Department at UCF Rosen College of Hospitality Management. She teaches undergraduate and graduate courses related to theme parks, entertainment, and tourism. Her primary research focuses on creative, technological, and business aspects of the themed entertainment industry.

Games in the Classroom

Since computer games debuted, educators from elementary school to university have incorporated them into the curriculum. The first game I experienced at school was *Where in the World is Carmen Sandiego?*, something I played in my 3rd grade classroom more than a decade before I even owned a computer. The practice has led to academic research and

Theme Park Simulation Games

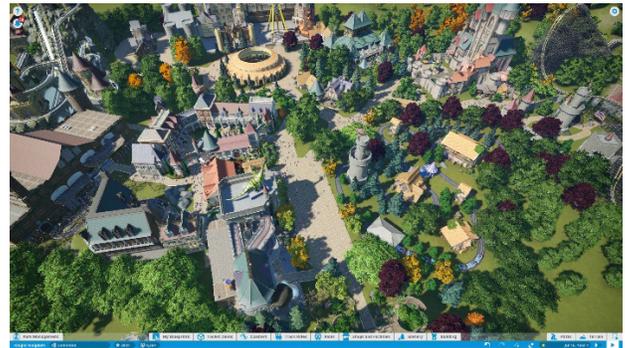
Theme park design and management simulations have a long history, with multiple notable games including *Theme Park* (released in 1994), the *RollerCoaster Tycoon* series, *Ultimate Ride*, *ThrillVille*, *Theme Park Studio*, *Parkitect*, *No Limits*, *Theme Park Simulator*, and *Planet Coaster*. A few of these games (for instance, *No Limits*) are primarily about designing roller coasters. Others are about constructing and then managing a theme park with activities like hiring a staff, maintaining a park, managing finances, and keeping guests satisfied. Over the years, real park operators have had tie-ins to these games. My first entries into the genre were the *RollerCoaster Tycoon* games, and the “RCT” games have been re-released multiple times (with *RollerCoaster Tycoon 3* now ported to contemporary consoles). Many fans of real theme parks enjoy the experience of creating a space using these games. The games themselves often have a loyal following, with players as creators that design new parks and rides and share them extensively to fan communities.

Teaching Management with Games

I first got the idea of using a theme park simulation game in class from one of my mentors at UCF, Dr. Duncan Dickson, retired Associate Professor. Beginning in 2005, he used the video game *RollerCoaster Tycoon 2* in his Managing the Guest Experience in the Theme Park and Attraction Industry courses. He assigned it to bring the “realities of managing a park into the classroom.” Dickson mentioned that the game “had all the elements of running a real theme park” including budgets, advertising, attendance goals, specific timelines, and creating targeted attractions for particular market segments. Students were required to run the game and meet key objectives: attracting a certain amount of guests by the fourth year, maintaining the park’s financial value, and having a high guest rating. He advised students to concentrate on guest flow, theming, guest service, and profitability, all traits of real theme parks. “Sandbox mode,” a free form mode with no financial or space constraints, was not allowed for the assignment, as the industry has limiting factors. Dr. Dickson’s implementation of the game speaks to the use of computer games for application of course principles, active learning, and experiential learning.

Teaching the Development Process with Games

In my Theme Park and Attraction Management course, I am using a theme park simulation game, *Planet Coaster*, in a different way. It is employed as a teaching tool for the demonstration of the theme park development lifecycle: planning and development, design principles, components of a theme park (core aspects like attractions and entertainment, ancillary features such as food and beverage, retail, or hotels), human resource management, marketing strategies, operations management, and achieving long-term success. Each week, one specific park (Knight Kingdom, with a Medieval motif and UCF theme) is built according to the material learned. Examples from the park are given to demonstrate positive and negative applications (e.g., an illustration of landscaping for aesthetic purposes or a depiction of an unsafe ride environment). The progression of the project means that the first week starts with a plot of empty land and the final week is a built-out and well-functioning park:



Case studies of actual parks are discussed during the class, but the Knight Kingdom scenario allows for a consistent look at one project throughout “years” of operation. As this is the prerequisite for later theme park management courses, it assists those with less subject familiarity to visualize the process.

None of these park models are exact replicas of the real-world environments; after all, a model is “necessarily a simplification of reality” but Rogmans (2016) found even this fact to be beneficial as then students focus on a “limited set of variables” (p. 21). He suggested considering the difference between the simulation and the real world in class. I relate the scenario to the complex realities of the dynamic industry. One of the students’ assignments is to explain what they would improve in the park and which aspects of our class park would not work in reality. Making these distinctions is an additional opportunity for learning.

Fun and Creativity in the Classroom

The most basic reasons to integrate theme park simulation games is that they are fun and allow for creativity, and these points may increase student desire to connect to class material. Dr. Dickson’s students frequently commented on the use of *RollerCoaster Tycoon 2* as a fun and interesting experience. Beyond fun, these games stimulate and even require creativity. My students have commented on *Planet Coaster*’s vibrant look and encouragement of experimentation. These games allow for dreaming up almost any kind of theme park in the sandbox mode and lead to operating under constraints that spark creative compromises in the prescribed scenarios. Theme park simulation games are ways to teach required content while simultaneously illustrating some of the inspiration, imagination, and joy present in a real theme park space.

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Updates to Classroom Technology from the Office of Instructional Resources



Don Merritt



Todd McMahon



Scott Pritchett



Ron Slaughter

The mission of the Office of Instructional Resources (OIR) is to further the academic, research, and administrative goals of the University of Central Florida (UCF) and its faculty through the design, application, and support of multimedia resources and services. We support the outcome of excellence for our faculty, staff, and students through advanced classroom designs and technology.

The pandemic has had an impact on UCF classrooms at all campuses as well as the organization of the Office of Instructional Resources (OIR). New software and equipment have been installed in most rooms to accommodate the Blend-Flex teaching practice in use during the restricted face-to-face classes. The reduction in use of many rooms has also allowed for some renovation projects to be completed without impacting ongoing classes. Let's cover some of the changes you'll find as you return to campus.

If you need assistance in any classroom, the fastest way to get support is to call the UCF IT Service Desk at 407-823-5117. When possible, we would encourage you to visit the

rooms you will teach in before the semester begins to ensure you are familiar with the setup, and to refamiliarize yourself with how the classrooms work. Any time you would like to let us know about a classroom issue, request some assistance, or would like to schedule some training time, you can also submit a ticket through the UCF IT system. There is a link on the OIR website at <https://oir.ucf.edu/support/>. To request training, under "What equipment or service" you are requesting select "Assistance", and then under the "What is the issue" question, select "Multimedia System Training". We will reach out to set up a time for your training after we receive the ticket.

You may remember seeing the announcement last fall that OIR is now part of UCF IT. We are still updating our website, so please be patient as we continue to make this transition. As part of this change the Faculty Multimedia Center (FMC), in Classroom Building 1 room 202, remained in the Division of Digital Learning and is now a part of the Center for Distributed Learning. The FMC is still going full steam ahead with renovations planned a year ago, though, so be sure to check them out when you return in the fall!

Additionally, computers in many of the General Assignment rooms ("Registrar's Rooms", to some) have been replaced with new machines that are capable of wireless content sharing. They also have touch screen monitors with built-in cameras and microphones to make using Zoom, Teams, Panopto, or Skype much easier to integrate into your teaching. If there are additional cameras or microphones installed in the room, you should be able to select which you want to use from the settings panel in your chosen software.

This 2019–2020 Tech Fee project impacted 154 rooms in 19 buildings on the main campus and brings a refined version of the computer experience created for UCF Downtown back to the main. Faculty will find the same computer model and software in all these rooms, configured the same way, so there is less confusion about what you will have access to as you move from building to building. We are working on securing additional funding to replace computers in as many more rooms as we can as soon as we can.

These computers also run Intel Unite. Unite is an app that runs on Windows, MacOS, iOS, and Android that will let you wirelessly connect your laptop, tablet, or phone to the computer in the classroom and share content from your device to the room projector system without a cable. Unite allows you to annotate what is on the screen and can even be used as an extended display on a laptop. We would be happy to set up a demo for you or your department. You can find more instructions on how to set up and use Unite at the UCF IT Knowledgebase article "How to Use Intel Unite": <https://ucf.service-now.com/kb>

view.do?sysparm_article=KB0013227. Wired connections are still available in these rooms, though, so you aren't forced to use Unite—but we'd love to get feedback on it if you do!

This year also marks the first year of a 5-year refresh plan for classrooms. This plan is funded by the Tech Fee and means that colleges will no longer have to submit tech fee proposals for the rooms covered by the plan. This is a comprehensive initiative that will address AV, wireless, and other technology in these rooms as well as some additional items like security or, in some extreme cases, furniture. We will also add microphones to all rooms, regardless of size, to ensure our students with hearing impairments can fully participate in class and faculty who need voice reinforcement have it wherever they go without the need to request additional equipment. We've shared the plan with the college schedulers and intend to have it, as well as our design goals for the project, on our website when it is redone.

A few other items to note:

Zoom and Panopto Helpful Hints in the Classroom:

- Most audio problems can be fixed by either the microphone icon in the Zoom app or the speaker icon on the right side of the Windows taskbar at the bottom of the screen.
- The video image can be changed or adjusted by the video camera icon in Zoom. If there is more than one webcam in the room, this is how you can change it.

For UCF Downtown:

- The Executive Development Center (EDC) has moved to UCF Downtown from Pine St.
- New audio and video editing rooms are available in the fall (DPAC 158 and 159).
- The new game room is expected to open in the fall (DPAC 108).
- You can request a USB DVD player, Webcam, table mic, lapel mic from the support team for your classroom. Stop by the Help Desk on the 2nd floor of DPAC or call 407-823-5117.

This past year has been a trying one, but there were also good things that have and will come of it. As you move back into the classroom we expect some of the things you did while remote will be things you want to continue to do on campus. Please reach out to us with any ideas and suggestions you have for incorporating your students' new expectations into your classrooms.

Exploring the Faculty Multimedia Center

Arianna Davis



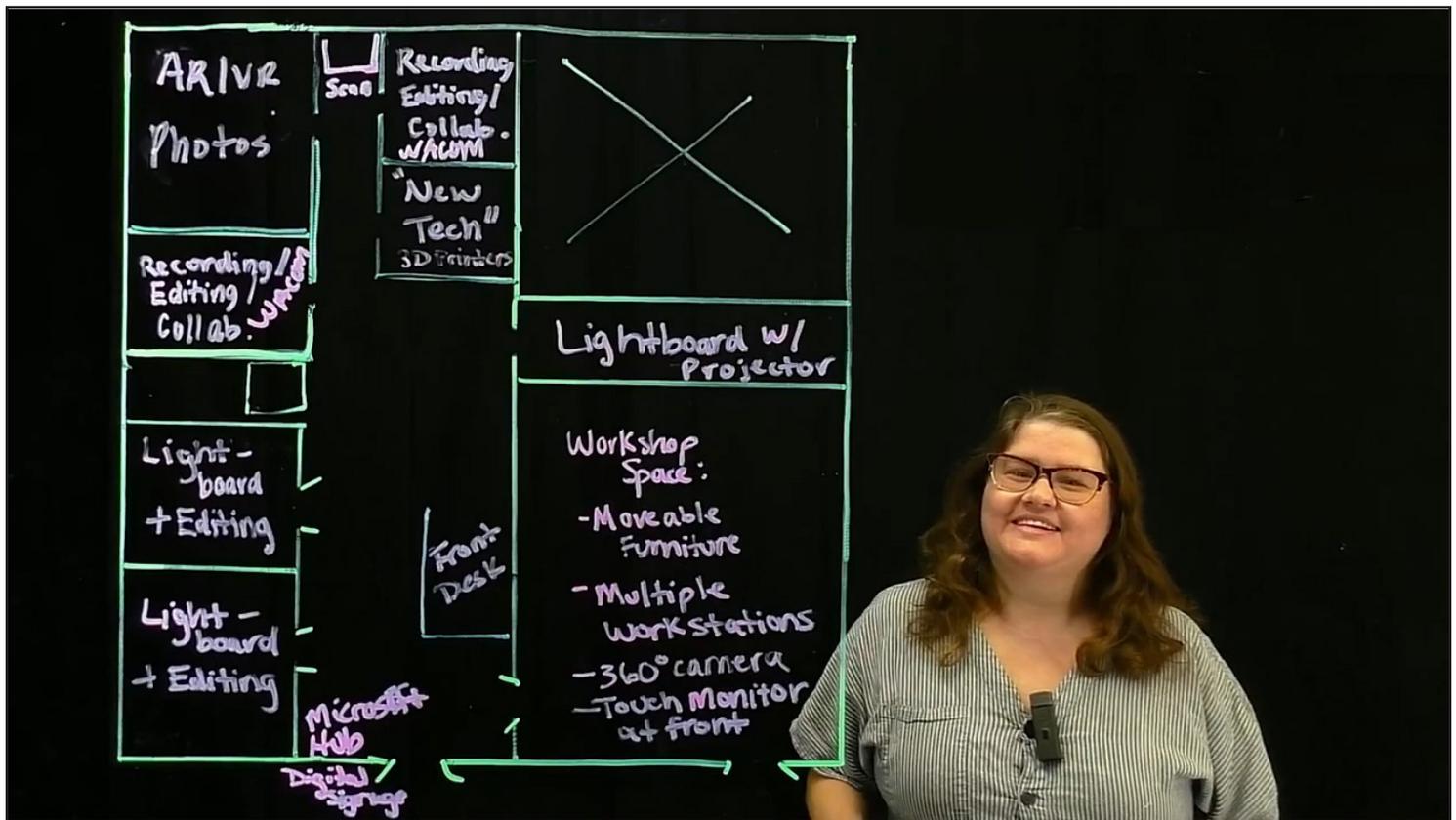
Arianna manages the Faculty Multimedia Center at UCF; a space designed to empower and train faculty on how to use innovative technology and media in their courses. She holds a Bachelor of Science in Communications-Electronic Media from the University of North Florida and is currently pursuing her M.S. in Digital Forensics at the University of Central Florida.

Do you want to play with 3D printers, virtual reality headsets, and 360-degree cameras? Do you want to jazz up your course with videos produced on our new lightboards? Do you want an active learning space to share your research and consult with other faculty? This will all be available at the Faculty Multimedia Center (FMC) this year.

Never heard of the FMC? The Faculty Multimedia Center has been on campus since the inception of Classroom Building 1 in the year 2000. "The FMC was created to help faculty transition their analog teaching materials into newer digital materials for the new integrated AV classrooms. The FMC had equipment for scanning documents, but also hosted workshops that taught faculty how to transition and create new materials," as Don Merritt, the Director of the Office of Instructional Resources, recalls.

In addition to this, the FMC also inherited equipment from the Digital Imaging Processing Laboratory, a partnership between Kodak and UCF that began in 1993. A lot of that technology remains in the FMC to this day, including the Kodak High-Speed Scanner, which is always valuable to scan letters and career documents for faculty around Promotion and Tenure. There is also the 3D printed foot that helps us keep the door open (and no, we don't know whose foot it is modeled after!).

With the help of many faculty voices, the FMC will be going through one of its biggest changes yet: an entire redesign of the space. The redesign will include two new private Lightboard recording spaces with graphic overlay capabilities, a new technology testing room equipped with 3D printers and scanners, a virtual reality exploration space, multiple collaboration spaces, a Microsoft Surface Hub, and an active learning workshop space. Some faculty's favorites will be sticking around like our Wacom tablets, a video editing station, a media digitization area, and the [original Lightboard](#).



Arianna Davis using the Lightboard to explain the new redesign layout

Todd McMahon, Assistant Director of the Office of Instructional Resources, who headed the mission to bring the Lightboard to the FMC and influenced the new redesign, states, “We wanted to add technology that can help support faculty in their teaching endeavors. We never just introduce technology for technology’s sake. If we provide them with a variety of options, they can pick/choose/play with everything and see what works for them.”

In the last year of remote teaching and learning, the FMC has seen its technology directly help and influence faculty with their at-home instruction. Many instructors rented Wacom tablets from the UCF Library to be able to write as they can on the Wacom in the FMC or on the Lightboard. Others even took on the task of [building their own Lightboards at home](#) when campus was inaccessible.

In addition to the upcoming physical changes, the Faculty Multimedia Center has also changed departments. You’ll now find the FMC under the leadership of the Center for Distributed Learning (CDL), a department that has [bolstered online learning at UCF for 25 years](#). However, the goals still remain: to continue to provide excellent support and encourage faculty to reach further and go big with their multimedia projects. CDL’s Executive Director, Dr. Kelvin Thompson, notes, “As the course design and digital production support services of

CDL have been integrated more into the mainstream of faculty work during the pandemic, the FMC is poised to bridge the gap between these CDL services and the FMC’s historic work of supporting classroom teaching with faculty-made media resources.”

Copyright, Fair Use & Online Teaching: Considerations for Synchronous and Asynchronous Teaching

Sarah A. Norris



Sarah A. Norris is the Scholarly Communication Librarian at the John C. Hitt Library. Her research interests include copyright and intellectual property rights, fair use, open access, and open educational resources.

Copyright plays an important role in teaching—whether it’s face-to-face or online. Yet, copyright law and fair use in the online teaching environment can be vastly more complex than teaching face-to-face. Understanding how to navi-

gate copyright, fair use, and other aspects of the law, such as the TEACH Act, can not only help ensure that you are using legally compliant materials but also provides an opportunity to support different pedagogical approaches when teaching online. While this has always been important, copyright and fair use are particularly timely during the COVID-19 pandemic and the massive shift to online teaching—especially for those who may be teaching in this mode for the first time. This article will explore the basics of copyright, fair use, and online teaching and provide some best practices to consider when using copyrighted content in your courses no matter what your experience level is in this modality.

The Legal Framework for Teaching Online

Though copyright law is at the fore of ensuring that we are legally and ethically using works created by others in our teaching practices, there are a variety of documents and tools that help inform us in these efforts. As UCF faculty, this legal framework includes copyright law, contract law (such as collective bargaining agreements), and institutional policies and recommendations. Though we are not exploring these in detail in this article, it is important to familiarize oneself with all of these to help understand how we can responsibly use copyrighted content when teaching online.

Copyright, Fair Use & the TEACH Act

As educators, we all have some familiarity with copyright—the form of protection for original works of authorship. Copyright law guides how we can use works that others have created. Yet, there are often circumstances in which obtaining permission to use someone else’s work may be unavailable due to time constraints, onerous, or costly. How can a faculty member ethically use materials others have created without having to obtain express permission? This is where fair use plays a critical and important role.

Fair use is a part of the legal doctrine that permits the use of copyrighted content without having to obtain permission, as long as the use falls under certain uses identified within copyright law. These include commentary, criticism, news reporting, research, scholarship, and teaching. While fair use provides flexible approaches to using copyrighted content in the classroom, it is important to note that it is not applicable in every educational situation. Fair use should be assessed on a case-by-case basis to determine whether the use is appropriate or not. The Four Fair Use Factors and resources, such as the *Top 10 Copyright & Fair Use Questions* document developed by UCF’s Office of General Counsel (2011) are excellent resources for assessing fair use for your specific teaching purposes. The Four Fair Use Factors, in particular, is based on several points of assessment utilized in legal cases to determine if fair use applies in a specific situation. Faculty can use these factors as a benchmark to determine whether

the intended use, including the amount used, and the potential impact on the copyright holder’s ability to benefit in the marketplace, falls under fair use. Though we will not explore this in detail in this article, UCF’s Office of Scholarly Communication and other academic institutions, like Stanford, provide excellent information on how to utilize the Four Fair Use Factors (Stanford, 2021).

If you are teaching online, it is likely that you have heard of the TEACH Act (Technology, Education and Copyright Harmonization Act, 2002). It was developed to aid educators in using copyrighted content for distance education. While this specific part of copyright law is available for faculty to use when teaching online, UCF’s Office of General Counsel has noted that “due to the extremely restrictive nature of the TEACH Act, the UCF General Counsel’s Office prefers to rely on the traditional fair use principles instead.” (2011). With this in mind, the best practices recommended in this article focus on general copyright law and fair use.

Best Practices in Copyright & Fair Use for Synchronous and Asynchronous Online Teaching

Though copyright and fair use are complex, as faculty, we can utilize the following best practices to help ensure that we are being responsible stewards of copyright in the classroom.

- **If a license applies, it must be complied with:** When utilizing library materials, such as eBooks or journal articles, be sure to adhere to any licensing considerations. In the case of library-licensed content, this typically means linking to the source in the library’s catalog instead of downloading a PDF or other file to upload to your online course.
- **Link to content:** As noted above, linking to content, such as a library eBook or a video you found online, helps not only ensure licensing compliance (if it applies) but also mitigates copyright challenges related to uploading content to Canvas.
- **Obtain permissions to use copyrighted materials:** When possible and reasonable, asking for copyright permission can be an excellent way to ensure that you are able to use copyrighted content in your online course without challenges. In some cases, the author of the work may be able to grant permissions. In other cases, the publisher and/or a service, such as the Copyright Clearance Center, may grant or facilitate permissions.
- **Employ fair use when appropriate and relevant:** Fair use is an option that we should always consider as educators. Tools such as the Four Fair Use Factors and the *Top 10 Copyright & Fair Use Questions* document are excellent resources for assessing fair use.
- **Explore opportunities to use materials that are in the public domain (i.e., freely available to use and free of copyright restrictions) and/or that are openly licensed**

(e.g., Creative Commons licenses): These types of works can be excellent options that provide pedagogical context while mitigating copyright challenges.

- **Connect with the Scholarly Communication Librarian for copyright assistance:** If you are unsure about copyright or fair use for materials in your online course, the Office of Scholarly Communication can assist with general information.

Conclusion

Though copyright may seem like a challenging topic, it is an important one to be familiar with. Whether you're teaching online for the first time this past year or are well-versed in this modality, copyright and fair use will always be important to consider. As you develop curriculum and teaching materials and consider online teaching pedagogy, copyright and fair use considerations can help ensure that you are not only legally compliant but also aid in modeling positive stewardship of copyright for our fellow faculty and our students.

Further Reading:

For more information about Open Access, please see the Office of Scholarly Communication website (<https://library.ucf.edu/about/departments/scholarly-communication/>), which includes detailed information about copyright, digital scholarship, funding policy requirements, and additional scholarly communication-related topics.

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The Florida Prison Education Project

Keri Watson



Keri Watson is the Executive Director of the Florida Prison Education Project (FPEP) and Associate Professor of Art History at UCF. Dr. Watson's research on art and activism has been supported by the National Endowment for the Arts, Institute of Museum and Library Services, Association of

American Colleges and Universities, and the Terra-Fulbright Foundation. Inspired by her experiences teaching for the Alabama Prison Arts + Education Project, she started FPEP to bring educational opportunities to incarcerated people in her home-state.

Designated a UCF Community Challenge Initiative in 2018, the Florida Prison Education Project (FPEP) supports UCF's Mission by expanding educational access to incarcerated and formerly incarcerated students. Over the past 3 years, with support from the Office of the Provost and the Laughing Gull Foundation, FPEP has donated over 10,000 books to Florida's prisons and offered 30 classes to 500 students at 6 prisons: the Central Florida Reception Center, Zephyrhills Correctional Institution, Lake Correctional Institution, Polk Correctional Institution, Avon Park Correctional Institution, and Hernando Correctional Institution. Faculty from the Departments of English, Physics, and Writing and Rhetoric and the Schools of Politics, Security, and International Affairs, Visual Arts and Design, and Performing Arts have participated in the program, providing instruction in courses ranging from ENC 1101 (English Composition) to THE 2000 (Theatre Survey) to PHY 2053 (College Physics).

FPEP also sponsors public programs to raise awareness of mass incarceration and systemic racism, including a campus screening of *College Behind Bars*, the James Weldon Johnson Lecture Series, the Florida Summit on Higher Education in Prison, and public talks by Tayari Jones, April Baker-Bell, Omari Jones, Baz Dreisinger, and Jhafis Quintero, among others. FPEP has sponsored 2 MFA theses, a BS capstone project, and 2 SURE presentations, and employed 5 undergraduate and 2 graduate student interns. Working to increase access and inclusion for formerly incarcerated students, FPEP launched a \$1,000 scholarship for current UCF students who were formerly incarcerated or system impacted in Spring 2021. FPEP also worked with the University Policies and Curriculum Committee to recommend to the Provost that UCF "ban the box" by striking criminal background questions from its applications.

In 2019, FPEP received a \$50,000 grant from the National Endowment for the Arts to host 2 years of arts programming.

In collaboration with the Florida Department of Corrections, FPEP provided a series of workshops on drawing, painting, photography, and poetry to incarcerated men in Central Florida. The workshops were taught by UCF faculty members Terry Thaxton and Laurie Uttich and formerly incarcerated professional artist and then UCF graduate student Jason Fronczek and featured visiting contemporary artists Chandra McCormick, Keith Calhoun, Omari Booker, and Baz Dreisinger. The project resulted in an exhibition in the UCF Art Gallery, *Illuminating the Darkness: Our Carceral Landscape*, which was on view August 27 - October 1, 2020, and the publication of a chapbook, *Don't Be Afraid To Stand By My Side: Voices From the Florida Prison Education Project*. To view the online version of the exhibition and watch the associated program-visit: <https://cah.ucf.edu/fpep/illuminatingdarkness/>. To request a copy of the exhibition catalog or chapbook email keri.watson@ucf.edu.

In response to the Covid-19 pandemic, FPEP pivoted to online learning and offered 9 classes via the Lantern Learning Management System on 7" tablets provided by the Florida Department of Corrections and JPay, a subsidiary of Securus Technologies headquartered in Miramar, Florida. FPEP also raised \$10,890 to provide 960 bars of soap and 70 gallons of hand sanitizer to 9 prisons and is working with the Florida Rights Restoration Coalition to advocate for vaccines for those in prison. Are you interested in learning more about the Florida Prison Education Project? Visit our website www.cah.ucf.edu/fpep/ or contact fpep@ucf.edu to learn how you can get involved.

Meet the Other Members of the FPEP Board:

Jason Fronczek is the Program Coordinator for FPEP and an interdisciplinary artist whose work investigates mass incarceration and mental illness. After spending 4.25 years in prison, Mr. Fronczek continued his education at Valencia College and the University of Central Florida through DirectConnect, where he earned his BFA (2016) and MFA (2020). He teaches art classes for FPEP and manages FPEP's Books Behind Bars donation program.

Sean Armstrong is the Executive Director of Continuing Education at UCF and oversees FPEP's Continuing Education certificate program, as well as working with FPEP to bring educational opportunities to people incarcerated in Central Florida. Dr. Armstrong previously worked with people in prison and returning citizens as part of Sumter County Correction's Pre-release/Transition Program.

Meghan Mitchell is the Research Coordinator for FPEP, overseeing research on higher education in prison, rehabilitation, and reentry. She has published on the challenges and experiences of those living and working within prisons as well as

the processes and supports necessary to fully integrate upon reentry. An assistant professor in the Department of Criminal Justice at UCF and a trained facilitator for the Inside-Out Prison Exchange Program, Dr. Mitchell creates an interactive environment where students learn and engage in dialogue across profound social differences.

Rohan Jowallah is the Coordinator of Online Education for FPEP. Dr. Jowallah has worked in education for over 20 years and has international experience, having taught in the Caribbean, England, and the USA. His teaching experience includes teaching online, face-to-face, and blended modes of course delivery, and he has taught at various levels: elementary school; middle school; high school and university. Dr. Jowallah brings experience and a passion for addressing issues of social justice, inclusion, and diversity to the FPEP team, where he works to ensure quality and consistency in FPEP's online course offerings.

Steffen Guenzel is the Advocacy Coordinator for FPEP. Dr. Guenzel is a faculty member in the Department of Writing and Rhetoric at UCF where he researches writing in digital environments, writing in the disciplines and professional writing/project management. As the FPEP Advocacy Coordinator, he collaborates with others to raise awareness and garner support for FPEP. A past Fulbright scholar, Dr. Guenzel has worked previously with graduate students at the University of Alabama who taught for the Alabama Prison Arts + Education Project.

Nicholas DeArmas is the Director of Partnerships for FPEP. He is a full-time member of the English Department at Valencia College where he researches writing that takes place online, focusing specifically on social media discourse, ethics, and rhetoric. His publications include a case study on #OrlandoStrong as a discourse space after the Pulse shooting, and a reflection on the cultural gentrification of a Parramore community. As Director of Partnerships, Dr. DeArmas facilitates collaboration between Florida State Colleges and FPEP.

Tanya Armstrong is the Regional Director for UCF Connect in the Division of Student Learning and Academic Success. Dr. Armstrong has over 20 years of experience at UCF and more than 30 years in higher education. Her experience with students transitioning to university encompasses all areas of the student experience from prospect to graduate. With experience in admissions, student services, and advising as well as developing key pathways with various education partners in Central Florida, Dr. Armstrong sees FPEP as an opportunity to grow and diversify the region's economy while keeping the accent on the individual.

Service-learning in a Virtual World: A New Normal for LEAD Scholars Academy

Stacey Malaret



Stacey Malaret has worked in the student development field since 1999. She is the current director for the LEAD Scholars Academy and has worked at UCF since 2001 with LEAD as Assistant Director, Associate Director, and now Director since 2010. She also teaches for CCIE for the Higher Education and Student Personnel program and Strategies for Success each semester. Her research interests include leadership development, gender studies, anti-hazing initiatives and high impact practices.

In March 2020 the whole world changed, classes went online, faculty members became familiar with Zoom, and service-learning was not exempt. A lot of questions pinged my inbox, including statements like, “How will I finish my service-learning, the elementary school I was working at is remote now? HELP!” During my 19-year tenure at UCF I have worked with service-learning in my role with LEAD Scholars Academy. LEAD Scholars Academy documents more than 20,000 service hours annually through our LDR courses. About 1,000 students take a LDR class each year, and all sections require service-learning to complete the course successfully.

We in LEAD Scholars Academy had to think fast to help students become successful in their classes. I did not want to simply exempt the service-learning requirement since that is a cornerstone to our curriculum and a foundation in the Academy. Luckily, in 2019 a graduate intern was tasked with creating a database of all the service agencies that LEAD Scholars worked with, and they categorized them by service type, including virtual service opportunities. We took that list and dived deeper into opportunities that students could complete that would meet the mission of service-learning, could be documented for service hours, and were also engaging for the students.

Some students worked with an organization called Zooniverse.org. Anyone can sign up and create an account to start classifying items with the agency. On this website they spend time counting and classifying penguins in photos to aid research of their migration and habitats. They also can do this for finding exoplanets, counting and classifying animals on the Serengeti, etc. Students typically do about 50 classifications an hour for harder classifications and 100 or so classifications for easier projects. I was able to verify their hours by seeing screenshots of their projects and their classification count.

Another great site that students worked with is Smithsonian.org, where students can transcribe old journals, letters, etc. from pictures to typed searchable documents in their database. For example, one can filter for women’s history documents and transcribe documents related to this specific interest. One of my students transcribed letters from a female artist who travelled to France in the early 1900s to start her career. She wrote letters home to her parents in the States about how she was treated, what life was like for a female artist, etc., and my student read her handwritten notes and transcribed the words in a document. Smithsonian can track students’ hours of when they finish transcripts for verification purposes.

Some students created live Zoom lessons for Girl Scouts on various topics so that troops could continue with badge approvals during the pandemic. Other LEAD Scholars mentored high-school students so that they were more ready for college. Alexia Aldinger, a LDR 3215 student in Spring 2020, stated, “Finding virtual service opportunities forced me to think outside the box and recognize there are plenty of ways to serve others through virtual platforms. Technology allowed students opportunities to serve and interact with organizations around the community, as well as across the country!”

Student leaders in the LEAD Students Association also wanted to help their fellow students engage while helping the community. Leaders hosted Zoom calls and tasked participants to write letters to our troops overseas. Other events focused on writing letters to children in the hospital or for our front line heroes. These events were a win-win for LEAD Scholars. Students were able to serve alongside their fellow classmates and “see” each other online while producing a deliverable that helped our community.

Instructors were able to assess service-learning through discussion boards, final papers, and assignments related to service-learning. Even though students missed the face-to-face interaction that service typically provided, the new service agencies were well received.

Even though in-person service was the norm prior to COVID-19, these virtual service opportunities have created new options for students and have expanded their definition of service and citizenship. I think that these new options will help the younger generation, who are already so tech savvy, to become more civic-minded and involved in service as they are now able to serve 24/7 with just a Wi-Fi connection.

Engaging Students Online Using Nearpod

Christina Cavage



Christina Cavage is the Curriculum and Assessment Manager at UCF Global. She has been teaching and developing materials in ESL for over three decades. She received her Master's in TESOL from West Virginia University, and completed a one-year fellowship at Princeton University, where she researched blended learning and English language learners. She has trained numerous teachers all over the world in using digital technologies to enhance and extend learning. She has authored over a dozen ELT textbooks, including *University Success*. Christina is a regular presenter at TESOL, National Education Computing Conference, and the League for Innovation.

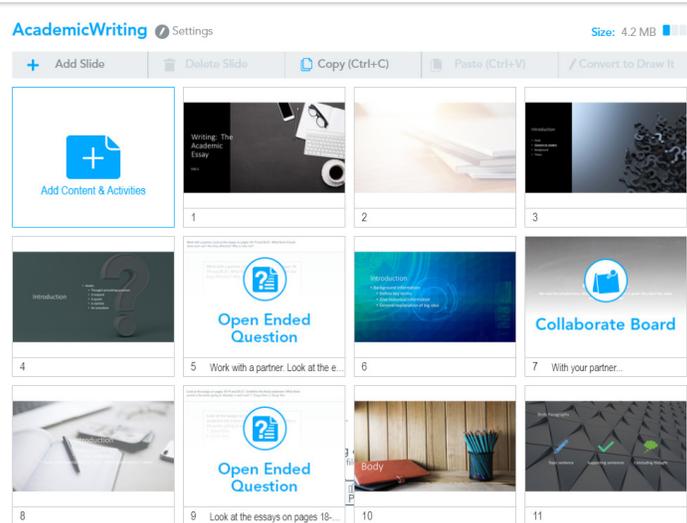
As educators, we are bridge builders. We often build bridges between the known and the unknown, between goals and reality. We also build bridges between students—establishing a community of learners. If you are like me, you probably gave very little thought to that pre-COVID. But, how about in our COVID world? How can we build those bridges when there are walls, borders and oceans between us? As I was thinking about how I can best still build bridges in this new reality, I kept coming back to the idea of engagement. Whether teaching F2F, BlendFlex, hybrid, or online, I can't help but reflect on how I can be that bridge builder. How can I connect my students to others when it's challenging for us to connect? Or, when my old ways of engaging learners do not translate in this new medium? It's important to define engagement in this new environment. What is it? Why is it so critical? And, how can I build it?

What is Engagement?

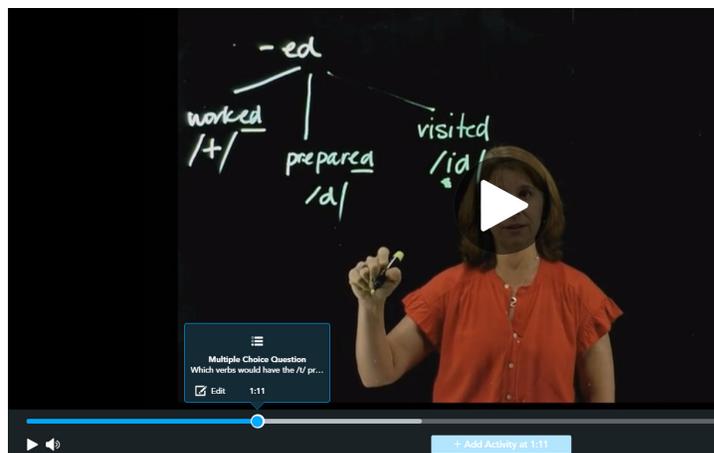
Engagement in learning is about “the degree of attention, curiosity, interest, optimism, and passion that students show when they are learning or being taught, which extends to the level of motivation they have to learn and progress in their education.” This engagement involves behavioral engagement—are our students participating? Are they working in groups effectively and efficiently? Then we have cognitive engagement—are they interacting with content and applying the new content? Are they developing autonomy? And, emotional or affective engagement—are they motivated? Do they see relevance in what is being studied? Are they comfortable in the learning environment? When thinking about these different types of engagement, I couldn't help but wonder if there were digital tools that could help me build those bridges and engage students wherever they may be sitting. Then, I remembered an old friend—*Nearpod*.

Engagement with Nearpod

If you haven't heard of Nearpod, it is described as an engagement app. You can launch a live lesson where students can engage with content, one another or the entire class. Or, you can launch a self-paced lesson. Lessons can include slides, collaborative tasks, videos with embedded formative assessment questions, virtual reality, simulations, gamifications and more. An added bonus is the reporting feature. I can get real time analytics on who is engaged and how each student is progressing.



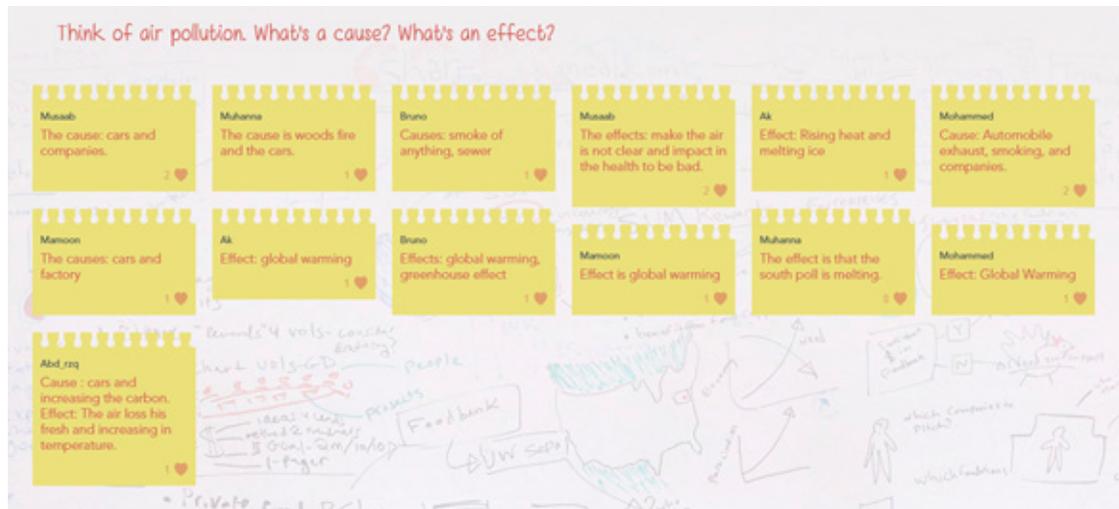
I started out slowly by loading my Powerpoint slides to Nearpod, and soon began adding engagement features embedded throughout the entire presentation. I like to think of this as my own version of microlearning—presenting bits of learning, and quick formative assessments and checkpoints to ensure all students, regardless of where they were taking the class from, where with me. You can see from this first image that #1, 2, 3, 4 are my ‘teaching slides’ and then at slide #5, students are presented with an open-ended question.



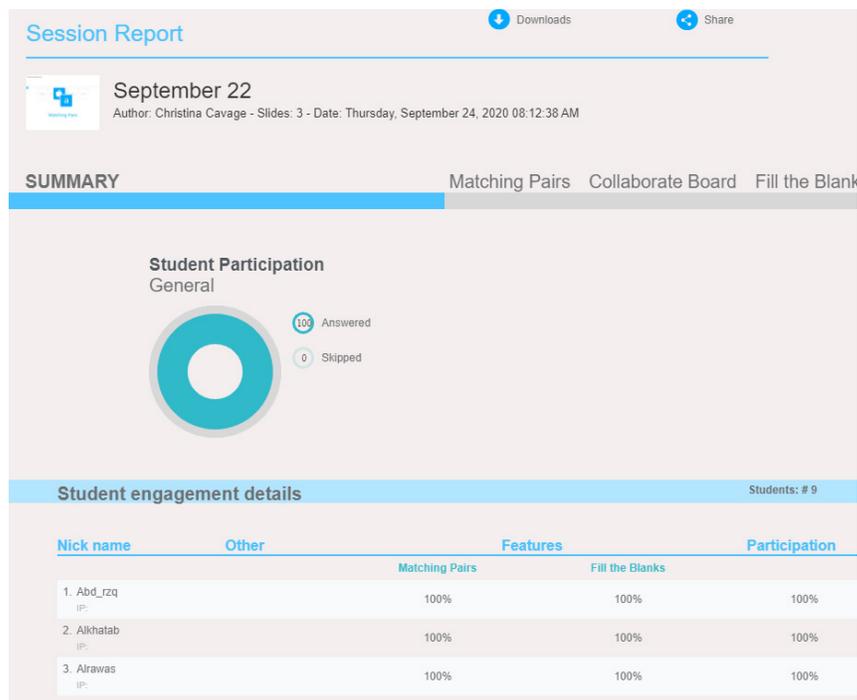
I am now creating videos with checkpoints and those formative assessments. As you can see here, this is a video done with the lightboard, and I have added questions within my

video at Nearpod. These questions can be multiple choice or open-ended. You also don't need to create your own videos. You can add engagement questions to any uploadable video or grab a video from YouTube.

Students need to engage with one another whether they are face-to-face or online. My classes during the Fall and now involved some students sitting in the classroom, and others sitting across an ocean, or two! In order for them to exchange ideas, I found myself relying on the collaborative board. Here is a simple example. You can see that students can even 'love' others' posts:



Lastly, while we know the more dynamic the class is, the more students are engaged. A great resource within Nearpod is the Session Report. Here is a quick screenshot of one:



You can see a brief overall summary of student participation, and you can also see a breakdown by student, and by activity.

In summary, moving learning online isn't easy. It takes thoughtful planning and careful execution. However, there are numerous tools out there that can help build that engagement. Well-planned digital and hybrid lessons can even be more engaging to students today with the right tools.

Resources

Student Engagement Definition. (2016, February 18). Retrieved January 05, 2021, from <https://www.edglossary.org/student-engagement>

Online Together: Faculty Virtual Writing Club

Aimee deNoyelles, Claire Knox, Chloe Edmonson, Alicia Hawthorne, Ann Miller, Julia O'Connor, Sarah Singer, Ladda Thiamwong, and J. Marla Toyne



Academic writing takes an extraordinary amount of time and concentrated effort. Participation in a writing group is one strategy to support writing. Benefits of writing groups include accountability to writing goals, protection of writing time, opportunities for collaboration, and increased productivity. At UCF, the Faculty Center for Teaching and Learning began offering Faculty Writing Club in 2011. Weekly sessions were held in-person at the FCTL office, with computers and coffee provided. Participants would share what they were going to work on, and then there would be relative silence for the next two hours.

While writing and publishing were challenging in years prior, the obstacles caused by the COVID-19 crisis have made these tasks nearly impossible for many people. The existing pressures to publish and perform in academia have only been compounded by the extended global health crisis, which has stifled opportunities for collegial community. Many faculty members have pushed writing and research aside for months to accommodate a range of new complications: online instruction, working from home while managing a household, caring for elderly parents, virtual schooling, not to mention disruptions by needy pets. In a world where research productivity is still expected, how can we manage?

In May 2020, Ann Miller proposed a virtual version of the Faculty Writing Club and recruited Claire Knox and Aimee deNoyelles for ideas. Microsoft Teams was selected to create a virtual space for the club. Since then, on Fridays from 10:00–12:00, members log into the team space and post a greeting in text and explain what they are going to be working on. Other members can reply to them using text or emojis.

Aimee deNoyelles asked regularly attending members for their reflections on the virtual experience. The benefits that attendees identified are similar to those attributed to the in-person club. But the virtual club afforded unexpected benefits. First, there are more attendees; the virtual club sees around 10 people on average, compared to the in-person club which had no more than 5 and usually had less. Now, faculty can join the club from any location. Sarah Singer explains, “What’s great is that I can work in community with fellow scholars while in my bathrobe—even before I’ve had my morning tea.” There are several new parents who are able to join parts of the session while their babies nap—something that could not have been done in an in-person setting. And at least one participant who simply writes better at home than in the office was delighted to be accountable to colleagues while sitting on her back porch.

Carving out time is essential. “The biggest advantage of the writing club for me is that it provides validity to block off writing time in my schedule,” Alicia Hawthorne says. J. Marla Toyne agrees; “Even though I established writing times during the week, they can be easily commandeered by other meetings and course grading.” With something on the schedule, it means we can turn off our email and put our phones down, and tell loved ones in the house that we are busy. Although virtual with no webcams on, a sense of accountability remains. “I decided to join the virtual writing group to continue my writing momentum and keep up the feeling that I’m not alone in the writing journey,” Ladda Thiamwong explains.

When forming the virtual club, we were mainly thinking about research productivity. We could not have predicted how long the social and professional isolation would be, or the toll it would take. Despite having no cameras or voice (which was actually welcomed from the often “Zoom-fatigued” members!), the club has managed to promote feelings of camaraderie and community that we’ve been sorely missing in the last year. Julia O’Connor recalls, “As the pandemic continued and work from home became second nature, I noticed that the group held another purpose for me: connection with other UCF faculty members and inspiration to continue with my writing knowing that a community of scholars was also in their homes writing.” J. Marla Toyne agreed, noting, “Online together, there are so many new names and voices joining the group and I would love to meet these colleagues in person as we nominally share our writing group activities.”

Although we don’t have the back-and-forth chit-chat of being in the same room, Ann Miller explains, “The encouraging comments, thumbs up emojis, and generally supportive atmosphere make me look forward to that two-hour block on my calendar every week.” Chloë Rae Edmonson describes the club as “a community of scholars who also encounter challenges with productivity and balance; more importantly, the group speaks openly about these struggles in our virtual space. In many ways, our group embodies some of the tenets of feminist pedagogy (even though it’s not a women’s group or an explicitly feminist one). For example, the Faculty Virtual Writing Group is about sharing space, collaboration, listening, support, and the acknowledgment of each other as holistic beings with hearts, minds, and souls (rather than just productivity machines). Our collective space feels humanizing, which is why I keep returning every Friday!”

And it’s been productive. Sarah Singer explains, “I owe it to my Virtual Faculty Writing Group colleagues to actually write during our time together.... Seeing their posts about their progress inspires me, and I appreciate the chance to learn more about their work.... With their support, I always get some new words on the page!” Ann Miller reflects, “Looking back, I re-

alize despite the pandemic, I’ve had a surprisingly productive year in terms of publication, and I attribute that in good measure to my involvement with the faculty writing group.”

If you’re interested in joining the club, please contact aimce@ucf.edu.



“I’m in Love with the Shape of You”

Gisele Canova, Patricia Farless, Francisco Fernández-Rubiera, Martha Hubertz

Dr. Martha Hubertz is Lecturer in the Psychology department. She works closely with the Faculty Center for Teaching and Learning (FCTL), Pegasus Innovation Lab (iLab), CDL, and the Office of Experiential Learning. Dr. Hubertz is the 2020 recipient of the Chuck Dziuban Award for Excellence in Online Teaching and the Rick Schell Award for Writing Across the Curriculum (2019).

Dr. Fernández-Rubiera is Associate Professor in the Department of Modern Languages, responsible for the Linguistics specializations (in both the Spanish BA and MA programs) and director of the Spanish Translation and Interpretation Undergraduate Certificate. Avid for innovation and the incorporation of technology into his courses, he has attended various FCTL-sponsored workshops, and has been the recipient of a TIP (2019-2020) and one Excellence in Undergraduate Teaching Award (2021).



Patricia Farless is Senior Instructor in the Department of History. She teaches courses in American History, American Women’s Legal History, American Legal History, the 18th & 19th Centuries Atlantic World, and courses on Professionalization in History.

Gisele Canova is Instructor and Internship Coordinator at the Rosen College of Hospitality Management. Gisele is a skilled professional with over 20 years of experience within the Tourism and Hospitality industry. In her role at the Rosen College, she coordinates service-learning designated courses and industry relations. She also instructs Human Resources courses.

From skeptical to open-minded, our Teaching Square approached the First Cohort of the Faculty Center for Teaching and Learning’s Knighted Faculty Program with different goals and expectations when it launched in Summer 2020. However, we shared a common denominator: to gain fresh perspectives as we sought to enhance our courses (regardless of capacity, modality, level, and content).

Stemming from the observations of each other’s courses, shared ideas, and gathered feedback, we created a “mini-community” in which we exchanged teaching philosophies, techniques, and even outside interests. In our case, we found common interest in coffee, TV shows, politics, higher degree aspirations, and insights into resources and connections at UCF and other areas that have an impact in our work. In short, we supported each other and developed friendships.

Ongoing reflection and peer feedback serve as the basis of the Teaching Square concept and extend across disciplines, modalities, and course designations, contributing to our own growth as learners and instructors. For example, because of this endeavor, we have learned to connect with our students in our online courses by using regularly scheduled Q&A sessions that were recorded and made available for those who could not attend. We shared how to handle large-capacity courses and how the techniques applied in these classes could be transferred to smaller ones. We also learned how to successfully “survive” handling internships during the ongoing COVID-19 Apocalypse. Our Teaching Square has pushed us

to think outside “our own boxes” and comfort zones. It has nudged us to reshape our courses as we reflected on the work of our peers and our own professional blind spots. Including these shared tips and strategies has proven student-centered as evidenced by high praises our students sent us after incorporating these new designs and techniques. More importantly, they became a go-to tool in our toolbox as we shepherded students through their own learning process in unprecedented times. This cannot be stated enough. We have supported each other as we helped our students succeed in their classes during a time when many thought this seemingly normal goal and accomplishment would prove unlikely just a year ago. We did it and they did it. Our Teaching Square was critical in this process. Indeed, from how information and content are generated and presented in Canvas, to the structure of our courses, to even how the inclusion of a gif or a meme improved student interest, what has become clear—what started as a required assignment for the Knighted Faculty Program became an open dialogue of infectious (sorry to use that word) collaboration that we will build on beyond what our Knighted Faculty Program requires.

To this point, the personal growth product of our collaboration also transferred to our professional development. We have learned how technology can help us incorporate videos, polls, surveys, and other digital tools into our courses, e.g., using Panopto, Camtasia, etc. to enhance student learning. In creating our current and future courses, we have an eye to all we have learned from each other. This shared knowledge and

collaboration has already resulted in 3 Quality Review and 2 High-Quality Review (with 3 QR and 2 HQR pending) designations by the Center for Distributed Learning. For some of us this was the first time we have received this designation, and the process was sparked in our first Teaching Square meeting! In retrospective, we recommend that our peers apply to this program and watch the intellectual synergy begin. It will not only help you improve as an instructor but may also open the door of friendship like the one our Teaching Square enjoys thanks to this opportunity.

Interdisciplinarity and Role-Play Pedagogy

Sharon Woodill



Sharon Woodill is an interdisciplinary scholar with a Ph.D. in Interdisciplinary Studies (philosophy and religious studies), an M.A. in Gender and Women's Studies, and a B.A. in Music (jazz piano). Her research focuses on interdisciplinary methodologies, feminist science studies, and religion, gender, and sexualities. She teaches in the Interdisciplinary Studies Program in the College of Undergraduate Studies.

The rapidly increasing complexity of our contemporary world is demanding an army of people who can work across multiple domains of knowledge from both a small detailed a big-picture perspective. Hence the rapidly increasing demand for interdisciplinary knowledge practitioners.

Interdisciplinarity is an approach to knowledge that requires a high degree of competency to interface with information from multiple domains. As such, work in this field necessitates the development of a cognitive toolkit to these ends. This toolkit consists of such things as empathy, open-mindedness, tolerance of ambiguity, and intellectual dexterity.

As an instructor in IDS, my goal for students encountering interdisciplinary studies for the first time is cultivate this cognitive toolkit through a series of exercises and assignments dispersed throughout the semester. Empathy and open mindedness are particularly important and difficult tools to cultivate. The first goal is to try to move students out of a dualistic good/bad or right/wrong framework and into a critical pluralist position. One way I attempt to do this is through a series of collaborative improvisational exercises where they are assigned a portion of the text, divided into teams, and given thirty minutes to prepare a skit that conveys the key concepts from the text. This is often a competition between groups, and so students must set aside differences and be open to each

other's ideas, strengths, and weaknesses. The atmosphere of openness is a first step to considering new ideas.

Another exercise is to take a news article of an event that may at first glance appear very straightforward: a crime was committed, and the consequences were...? I again break students into groups and assign each group a character from the article. I will even assign implied characters such as the alleged criminal's parent, for example. Each group must develop a detailed profile of the character assigned, and then I will 'interview' each character and ask the students to role play. This assignment allows me to sketch out a host of variables, both obvious and not, related to the incident, thus constructing an intricate map of causes and effects that might contribute to the decision making of each character. The objective is to build the capacity for empathy and to draw students out of the dualistic framework of right/wrong and into a more critical pluralist position.

Another assignment I do pairs students who are on opposite sides of an issue. The students each articulate their own point of view, and then they must articulate each other's point of view. Accuracy is determined by the person whose view is being articulated. Students start out debating the issue, but as soon as any conflict starts to arise, I stop the debate and ask students to begin listing the things they have in common, offering bonus points to the pair that can come up with the longest list in 1 minute. This is a fun exercise because the pairs switch almost instantly and begin seeking commonalities from both liking chocolate to both being from the same town. The disparate points of view quickly become lost in the common ground. This exercise teaches students a concrete path out of conflict and into a relationship-building frame of mind. As a team, both parties have access now to new information that can possible be harnessed to address the complexity of real-world problems.

While these cognitive tools are essential for doing good interdisciplinary work, I also argue that they are essential for doing good in the world. In a world of increasing complexity, there is also increasing polarization, and so those who can learn to see outside the binaries will be more likely to have the capacity to traverse different intellectual and social domains, thus increasing the possibility of brokering common ground. I always say that the heart of interdisciplinarity is the art of human connection that dissolves the boundaries between us and them.

Assisting Students Integrate Their Learning

Gregg Buckingham and Stephanie Krick



Dr. Buckingham worked for NASA for twenty-eight years before retiring as Deputy Director, Education and External Relations Directorate. Gregg has a Master's degree in Political Science (Certificate in Public Administration) from the University of Florida and a Doctorate in Education from the University of Central Florida. He and his wife Cathy have been married for thirty-eight years and they have two sons, Ben and Sam. All four of them have at least one degree from UCF!



Dr. Krick currently serves as the director of undergraduate programs in the School of Public Administration. She is also the faculty advisor to the Nonprofit Knights Student Association. In service to the profession, Dr. Krick served on the national board for the Nonprofit Leadership Alliance and currently serves on the editorial board for the Journal of Nonprofit Education and Leadership (JNEL) and the undergraduate committee for the Network of Schools of Public Policy, Affairs, and Administration (NASPAA).

In the spring of 2019, we both attended a workshop hosted by the Transfer and Transition Services Office. The goals of the workshop included faculty learning about the transfer student population, their needs, and the context of being a transfer student. For one of the workshop deliverables, we conducted a survey asking students about their transfer experience in the School of Public Administration (SPA) and gained valuable information about transfer student needs. In addition, a representative from UCF's First-Generation Program spoke at one of our faculty meetings about first generation students' experiences. We walked away thinking that we needed to give more attention to both these groups of students, and by extension all our students, beyond the regular orientation we provide.

With the support and contribution of many faculty and staff, the undergraduate programs in SPA developed a professional development program with a series of workshops for students. The goal of this program was to provide our students with an added opportunity to reflect on their learning, their skills, and their success, both now and post-graduation. This took on added significance when SPA moved to UCF Downtown.

In developing the series, we also worked with staff from UCF's Career Services Center who provides excellent resources to students. Our workshops do not try to duplicate the services Career Services provides; rather, we provide discipline-specific knowledge that is important in building a student's portfolio. We involve the Career Services folks to talk about their resources and extend students' knowledge.

Our first workshop is entitled "How to Succeed in the School of Public Administration." It is open to any student, but we hold it at the beginning of fall and spring semesters especially targeting students new to our programs. The agenda for this workshop includes the following topics: important contacts such as the director, academic advisors, program liaisons, student and professional groups, UCF Career Services, and social media contacts for the school. We also invite a current student to share their experiences and offer advice. We conclude with

a short lecture on transfer students and first-generation student success.

The second workshop held in fall semester is "Finding Your Style: Public Speaking and Teamwork workshop." This workshop is aimed at helping students develop two soft skills related to the competencies: public speaking and how to work in a team. Prior to COVID, this workshop was held in person and students were provided a "360 review" of their skills. Prior to the workshop students completed a survey of their public speaking and teamwork skills. During the workshop, a lecture and discussion was held on public speaking. For this, we invited back successful alumni to discuss the topic. Second, the "why" of teams and hints about working on a team were provided. Next small groups were assigned a public service-related problem to work on. Many faculty and staff were in the room, and each was assigned to observe a couple of students in the team situation. The small groups also presented their work, and, again, the faculty and staff observed their students. The participants then completed a post-survey, receive a survey and comments from their teammates, and a report of observations from faculty and staff. Students were provided a packet of information related to their performance for reflection. During COVID this was held via Zoom without the 360 components.

The third workshop, "Telling Your Story: Preparing for Graduation," is held in the spring. This workshop is aimed at helping students reflect on their academic, extracurricular, and co-curricular activities and prepare a coherent story about themselves that is aligned with the professional competencies of their degree. The important parts of the workshop are reflection about the student's life and linking their skills and knowledge with professional competencies. Several exercises are used to frame the reflection—building a timeline of their life; identifying major events in their life and finding themes running through those events; and envisioning themselves sitting in a rocking chair in old age explaining to their grandchildren what they did in life. Finally, they try to link their obser-

vations to professional competencies and develop a story to tell about themselves. This year an elevator speech tag line will be included.

The School developed a non-credit Webcourses course for all undergraduate students. This site provides a wealth of information about the School's happenings, student groups, webinars, and more. This gives everyone a common link to check in and communicate with each other.

Finally, to help incentivize participation, the Undergraduate program developed a Public Service Student Award—a cord that could be earned to wear at graduation. Students collect points for their participation and engagement and can apply for the cord as they graduate. It is a proud reminder of their School engagement while at UCF.

These activities are meant to complement academic students' work and align with UCF's What's Next initiative, which aims to help students “**plan** for their futures post-graduation... **connect** their classroom knowledge and skills to real-world contexts and... to **reflect** on their experiences... to develop the ability to successfully advocate for themselves in their lives beyond the university”. Many of the School's faculty and staff contribute to make these events a success.



Submissions

The *Faculty Focus* is a publication for all instructors at the University of Central Florida. This includes full-time and part-time faculty and teaching assistants at all UCF campuses. Its purpose is to provide an exchange of ideas on teaching and learning for the university's community of teachers and scholars. It is envisioned that this publication will inspire more dialogue among faculty whether in hallway discussions, departmental meetings, or in written articles. This represents an opportunity for faculty members to reach their peers throughout the growing UCF community. The *Faculty Focus* invites you to contribute your ideas on teaching and learning in a short essay. See the guidelines for submission online at <<https://fctl.ucf.edu/teaching-resources/faculty-focus/>>. Please send your submissions to fctl@ucf.edu.

The ideas and opinions expressed in the articles featured in the *Faculty Focus* belong to the authors and do not necessarily reflect those of the Faculty Center or of UCF.



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