



Designing with Mobile in Mind

Sue Bauer, Amy Sugar, and Kevin Yee

Today's Presenters



Sue Bauer
Instructional Designer/CDL



Amy Sugar
Instructional Designer/CDL



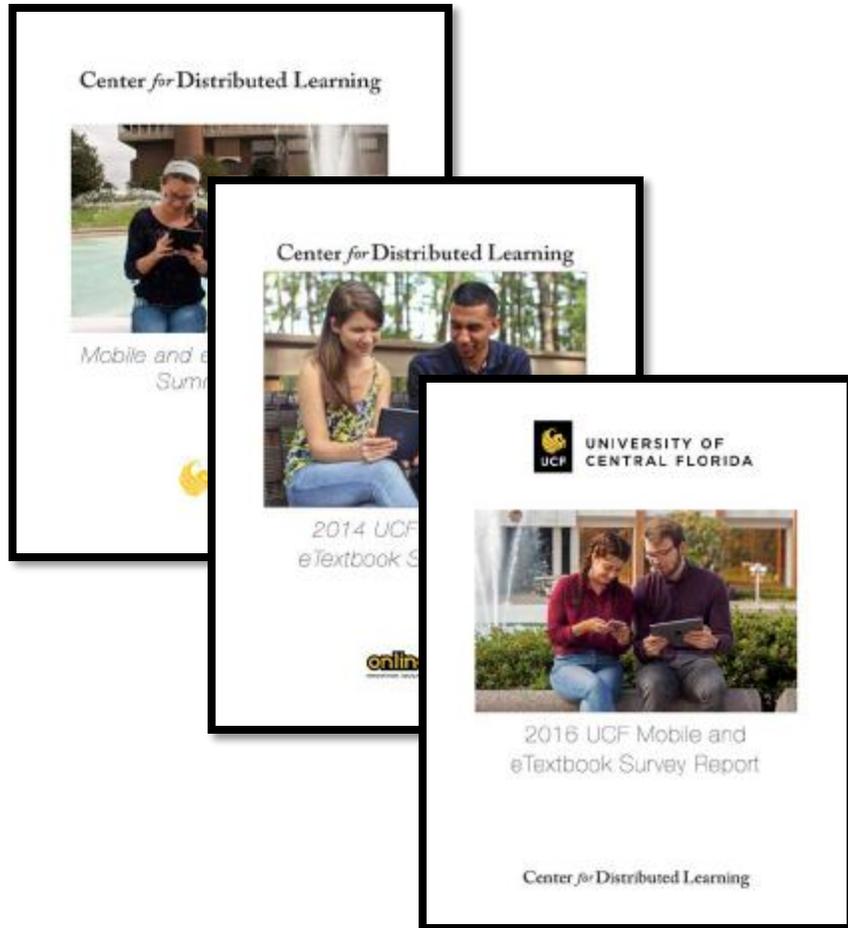
Kevin Yee
Director/FCTL



UCF Mobile

- UCF Mobile Surveys
- UCF Mobile Data
 - UCF Mobile Device Ownership
 - UCF Mobile Device Usage
 - Canvas App Usage
 - UCF Webcourses@UCF (Canvas) App Usage
 - Canvas Instructure Mobile App Usage
- What does it mean?

UCF Mobile Survey Reports



- [UCF Mobile Survey Reports](#) completed in 2012, 2014, 2016, and 2018
- UCF Mobile Survey completed in 2019 and 2021. A report has not been published.
- Administered surveys at UCF (Webcourses@UCF/Qualtrics) by the Center for Distributed Learning's Mobile Group

Mobile Stats - Ownership

Mobile @UCF: Smartphone Ownership

99.7%

Own a smart phone

N= 1145

2021 Mobile Survey

Mobile Stats - Ownership

Mobile @UCF: Smartphone Ownership

3 respondents

Reported they do not own a smart phone.

N= 1145

2021 Mobile Survey



Mobile Stats - Ownership

Mobile@UCF: Smartphone Device



84% iPhone



16% Android

N= 1145

2021 Mobile Survey

Mobile Stats - Ownership

Which mobile devices do you own?

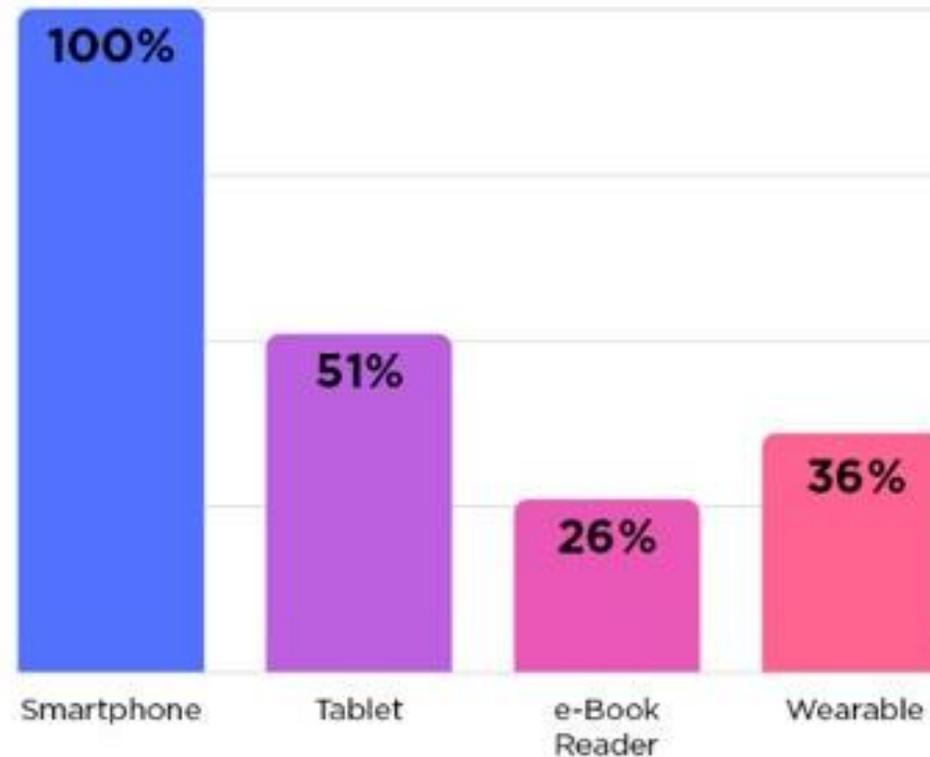


Figure 1: Device Ownership (N=4,135)

N=4,135

2018 Mobile Survey Report

Mobile Stats - Usage

Usage

- **99%** of UCF students use **desktop/laptop** for learning at least once a week
- **81%** of UCF students use **smartphones** for learning at least once a week

N= 1145

2021 Mobile Survey

September 2022 Snapshot App and Brower Usage

(September 12 – 18, 2022)

iOS: 93%

Android: 7%

Breakdown

- Apple (92.8%)
- Samsung (4.4%)
- Google (0.64%)
- Motorola (0.39%)
- Xiaomi (0.28%)
- OnePlus (0.28%)



Mobile Stats - Usage

Webcourses@UCF App (Canvas Mobile App)

Have you used the Webcourses@UCF Mobile App?

- 1016 Yes
- 69 No
- 17 Unsure
- 18 Not familiar with app

N=1120
Survey 2021



Mobile Stats – Usage: Frequency

Webcourses@UCF App (Canvas Mobile App)

Do you use the Canvas Mobile App?

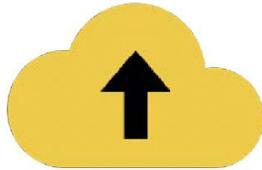


N=1688
Survey 2019



Mobile Stats – Usage: Pandemic Usage

Webcourses@UCF App (Canvas Mobile App) Analytics



~20% of all Webcourses@UCF traffic



~60k unique monthly users
Fall 2020



STUDENT

Mobile Stats - Usage

Rated as Important Webcourses@UCF App Features
(Canvas Mobile App)

- Grades
- Assignment Details
- Quiz Details
- Announcements
- To Do Items
- **Course Content (Pages/Modules)**
- Inbox



Canvas Mobile Stats - Usage

Instructure Canvas Mobile App

- **Who's using the Canvas app**
 - 43% of faculty
 - 87% of students
- **Teachers' favorite features**
 - Announcements
 - Inbox
 - Calendar
- **Students' favorite features**
 - Grades
 - Assignments
 - Announcements

[Canvas Team 2020: Mobile Learning. To the Power of Canvas.](#)

What does the data mean?



UCF students own mobile devices



UCF students use mobile device to access their courses through Webcourses@UCF



Tools and Content need to be accessible to UCF students (mobile)

What Could Go Wrong?



Materia

The screenshot shows the UCF webcourses@UCF interface. The top navigation bar includes 'Example Course > Pages > Home', '63 Student View', 'Immersive Reader', and 'webcourses@UCF'. A left sidebar contains navigation options like 'Home', 'Rubrics', 'Syllabus', 'Announcements', 'Pages', 'Assignments', 'Discussions', 'Grades', 'People', 'Files', 'BigBlueButton', 'Quizzes', 'Outcomes', 'Modules', 'Collaborations', 'Chat', 'Buy Materials', 'Success Resources', 'Research Guide', 'Item Banks', 'UCF Library Tools', and 'Faculty Tools'. The main content area displays a 'Home' page with a 'View All Pages' button and a 'Flash Cards' widget. The widget is titled 'Avengers' and prompts the user to 'Login to play this widget' with a 'Login' button. Below the login button are links for 'Lookup Username', 'Reset Password', and 'Help'. The widget also shows a 'Published' status and an 'Edit' option.

The mobile app header displays the time '4:32', a search icon, a back arrow, and the text 'Home Example Course'.

Example of Materia (Flash Cards widget):

The mobile app screenshot shows a virtual deck of two-sided cards. The top card is titled 'Studying w' and contains the text 'This is a virtual deck of two-sided c'. Below the card is a 'Flash Cards' widget with a 'Login' button. The widget also includes instructions: 'Click cards to flip them - See if you guessed the correct answer.' and 'Discard a feel con k'. The bottom of the screen features a navigation bar with icons for 'Dashboard', 'Calendar', 'To Do', 'Notifications', and 'Inbox'.

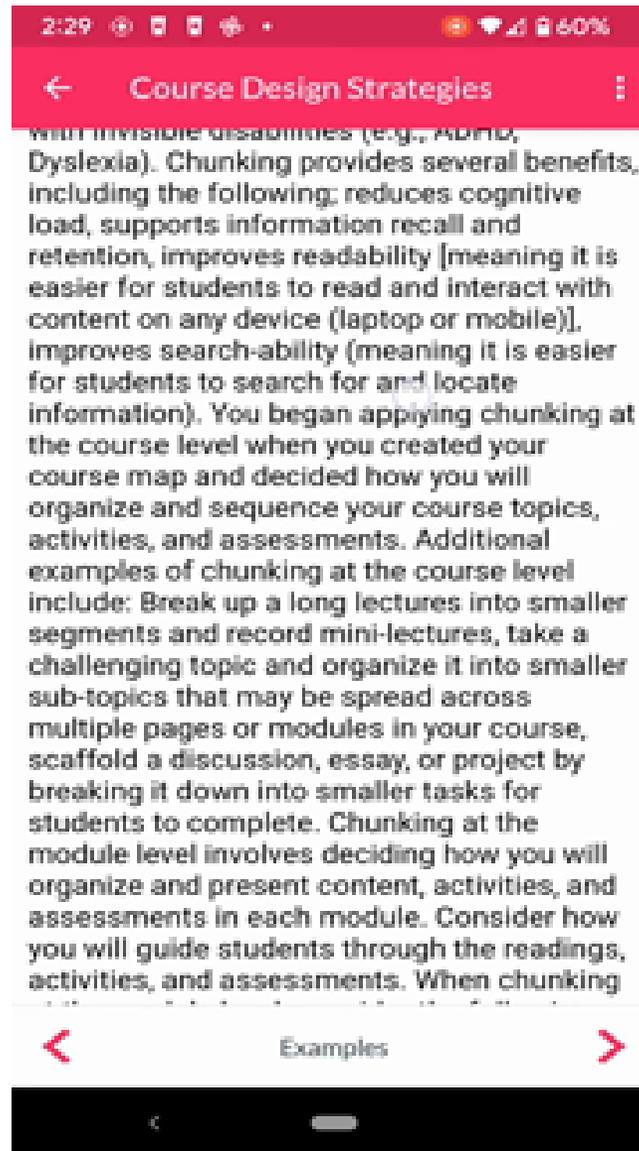
The mobile app navigation bar contains icons for 'Dashboard', 'Calendar', 'To Do', 'Notifications', and 'Inbox'.

Word Wrap

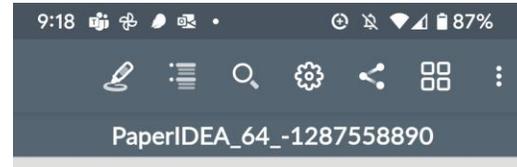
The screenshot shows a webcourse interface for 'Example Course' on the 'Home' page. The left sidebar contains navigation links: Home, Rubrics, Syllabus, Announcements, Pages, Assignments, Discussions, Grades, People, Files, BigBlueButton, Quizzes, Outcomes, Modules, Collaborations, Chat, Buy Materials, Success Resources, Research Guide, Item Banks, UCF Library Tools, and Faculty Tools. The main content area displays the title 'Home' and a large image of a lemur sitting on a branch. Below the image, the text 'elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.' is displayed. The text wraps around the image, demonstrating word wrap. Above the main content, there are buttons for 'View All Pages', 'Front Page', 'Published', and 'Edit'. The top navigation bar includes 'UCF', 'Example Course', 'Pages', 'Home', 'Student View', and 'Immersive Reader'.

The screenshot shows a mobile app interface for 'Example Course' on the 'Home' page. The top navigation bar includes 'Home', 'Example Course', and 'Back'. Below the navigation bar is a large image of a lemur sitting on a branch. Below the image, the text 'Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.' is displayed. The text wraps around the image, demonstrating word wrap. At the bottom of the screen, there is a navigation bar with icons for 'Dashboard', 'Calendar', 'To Do', 'Notifications', and 'Inbox'.

Death by Scrolling



PDFs



Actively Engaging Students in Asynchronous Online Classes

IDEA Paper #64 • December 2016



Shannon A. Riggs and Kathryn E. Linder • Oregon State University Ecampus

Abstract

Active learning activities and pedagogical strategies can look different in online learning environments, particularly in asynchronous courses when students are not interacting with the instructor, or with each other, in real time. This paper suggests a three-pronged approach for conceptualizing active learning in the online asynchronous class: the creation of an architecture of engagement in the online classroom, the use of web-based tools in addition to the learning management system, and a re-imagining of discussion boards as interactive spaces. The adoption of these approaches invites meaningful action and reflection to create truly active learning activities in online asynchronous classes.

Active learning pedagogies have become widely accepted in face-to-face teaching as a method of engaging students in their learning and as a way to encourage metacognition and reflection. Whereas traditional lecture/exam pedagogies are teacher-centered, with the instructor as the focal point, active learning places the student at the center of the learning experience. In addition to being student-centered, active learning experiences generally have two additional components: they require (1) meaningful action by the student on behalf of their learning and (2) that meaningful action be paired with reflection by the student regarding their learning experience. Prince (2004) and Michael (2006) have both synthesized research-based evidence that active learning techniques are successfully helping students learn.

Given its popularity, it is important to also consider active learning within the broader contemporary higher education landscape, which now includes a significant number of students learning in online and blended environments. This shift in modality has necessitated thinking about face-to-face pedagogical techniques in new ways, sometimes resulting in a complete re-design of a course for the online or blended environment. To be sure, the growth in online courses is one way to ensure that a diverse population of higher education students can learn in flexible ways that meet their needs. Unfortunately, despite decades of growing experience and expertise in distance education, there is still skepticism from faculty about the quality of education that is received online (Allen, Seaman, Poulin, & Straut, 2016). Perceptions of quality deficiencies in online classes are sometimes based in assumptions that instructors are better able to engage with students, and to encourage more active learning, in face-to-face environments.

In this paper, we suggest that well-established fundamentals of online course design and facilitation still need to reach and be adopted by a broader audience within higher education, and that lingering perceptions about quality differences between face-to-face and online education signify a professional development gap—one that can be bridged with training about active learning pedagogy and models for active learning in online asynchronous classes. Importantly, active learning activities and pedagogical strategies can look different in online learning environments, and some instructors can find incorporating active learning to be challenging, particularly in asynchronous courses when students are not interacting with the instructor, or with each other, in real time. This paper suggests a three-pronged approach for conceptualizing active learning in the online asynchronous class: the creation of an architecture of engagement in the online classroom, the use of web-based tools in addition to the learning management system, and a re-imagining of discussion boards as interactive spaces. We believe that the adoption of these approaches invites meaningful action and various forms of reflection to create truly active learning activities in online asynchronous classes.

Re-Conceptualizing Active Learning for the Asynchronous Online Classroom

In IDEA Paper #53, "Active Learning Strategies in Face-to-Face Courses," Mills (2012) outlines several examples of active learning experiences instructors can implement in face-to-face learning environments such as paired problem solving and think-pair-share activities, among other notable examples. In a think-pair-share activity, the instructor lectures for a short time, and then stops the lecture to pose a question. Students are then asked to reflect about the



Actively Engaging Students in Asynchronous Online Classes

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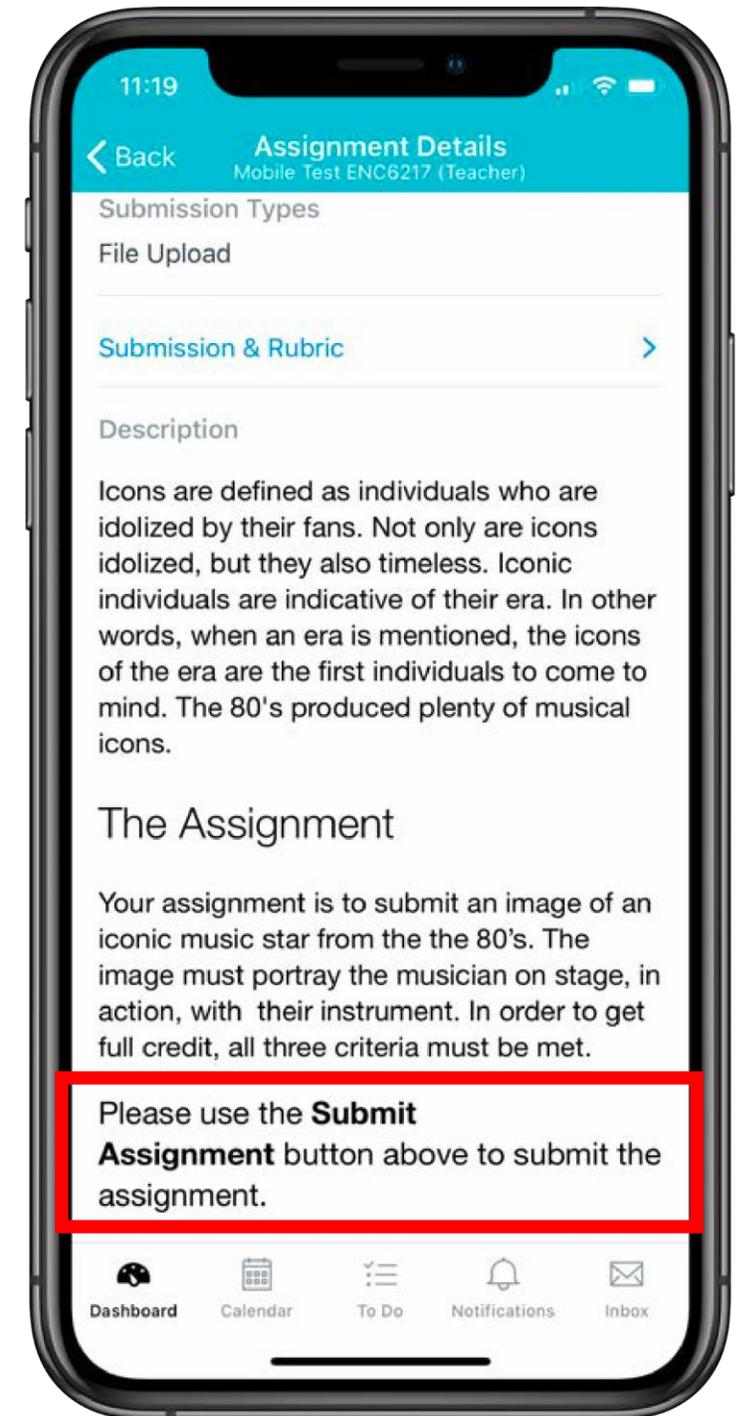
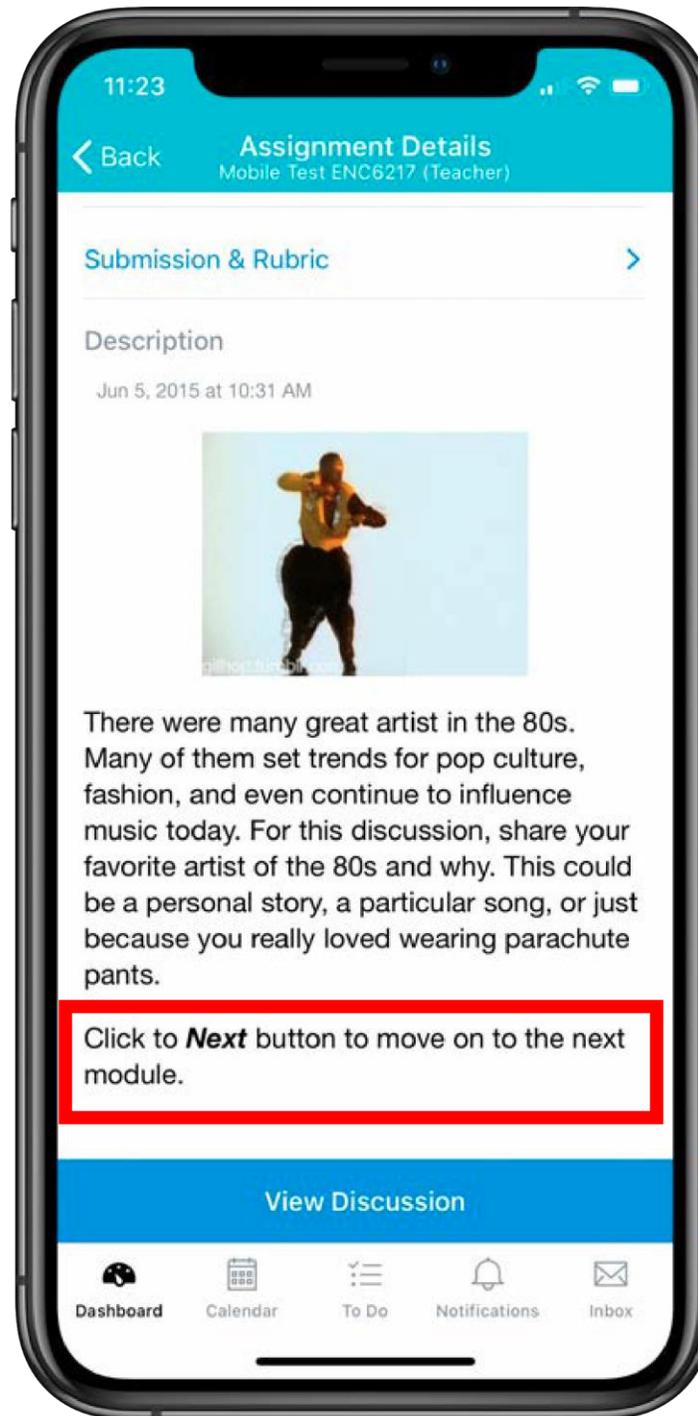
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Active learning pedagogies have become widely accepted in face-to-face teaching as a method of engaging students in their learning and as a way to encourage metacognition and reflection. Whereas traditional lecture/exam pedagogies are teacher-centered, with the instructor as the focal point, active learning places the student at the center of the learning experience. In addition to being student-centered, active learning experiences generally have two additional components: they require (1) meaningful action by the student on behalf of their learning and (2) that meaningful action be paired with reflection by the student regarding their learning experience. Prince (2004) and Michael (2006) have both synthesized research-based evidence that active learning techniques are successfully helping students learn.

Directions

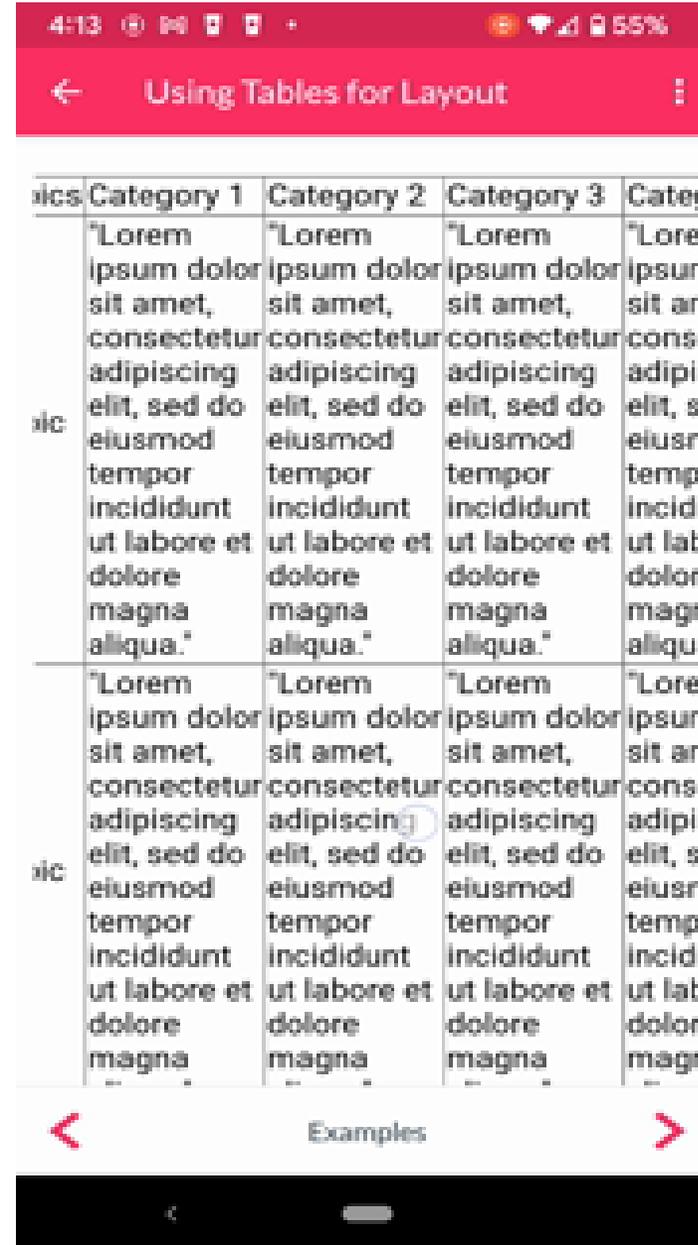


Delay in loading
high quality
images and
videos



Tables

Using tables to format and organize a lot of text-based content



Brainstorm Prevention



Handout

FCTL Teaching and Learning Day - September 20, 2022
 Session: Designing with Mobile in Mind
 Presenters: Sue Bauer, Amy Sugar, and Kevin Yee

Do This Instead - Session Activity Part 1

Best Practices Resource Page/Mobile Accessibility Tips



Don't do this...	Do this instead...
Use Materia activities on a Canvas page with other critical material (Materia doesn't fit on a smartphone screen)	
Use align=left so words wrap around the right side, possibly broken into multiple lines per word	
Use bolding and font size to indicate headings for new sections	
Copy-paste images from Google without paying attention to options	
Type or paste very long text documents into a single Canvas page (it's a lot of scrolling!)	
Upload PDFs as your first choice (PDFs load in mobile devices with tiny font, and while pinch/zoom is possible, it's very hard to read that way)	
Refer to course navigation as if everyone is using a laptop or desktop computer	
Place a high-quality (and heavy/large) image or video, as this may pause while loading and look broken	
Define tables in pixels (such as for the class schedule), which may require scrolling on mobile devices	

FCTL Teaching and Learning Day - September 20, 2022
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Do This Instead - Session Activity Part 2

Best Practices Resource Page/Mobile Accessibility Tips

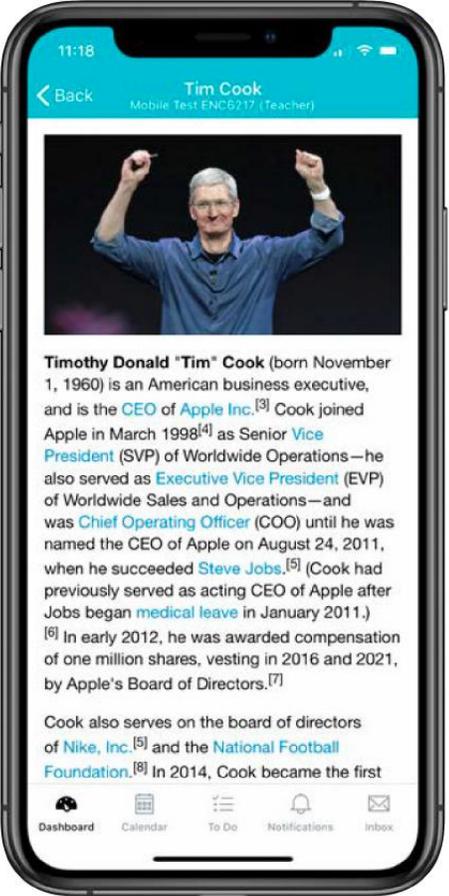
Don't do this...	Do this instead...
Use Materia activities on a Canvas page with other critical material (Materia doesn't fit on a smartphone screen)	Embed Materia activities on a standalone Canvas page, linked from the main page with more critical information (and telling students the Materia practice will not display on a phone)
Use align=left so words wrap around the right side, possibly broken into multiple lines per word	Always place images on their own line in a Canvas page (centered is usually best). Select the percentage option in "Image Options" to ensure images are responsive and adjust based on screen size.
Use bolding and font size to indicate headings for new sections	Use font "style" (Heading 2, Paragraph, etc) to create headings, as these are screen-reader compliant
Copy-paste images from Google without paying attention to options	Always customize the ALT text for screen readers, as the default ALT text from Google is usually insufficient
Type or paste very long text documents into a single Canvas page (it's a lot of scrolling!)	Break up the text into sections, use headings, action icons, and add images. Also consider breaking the text into two or more pages, possibly with activities between them in the Canvas module
Upload PDFs as your first choice (PDFs load in mobile devices with tiny font, and while pinch/zoom is possible, it's very hard to read that way)	When possible, paste instead into a Canvas page or use the document converter tool. If a PDF must be used, caution students when linking to it that it should be viewed on a laptop or desktop computer
Refer to course navigation as if everyone is using a laptop or desktop computer	Because the app does not have side navigation and uses different terminology, use generic terms instead for where students should click
Place a high-quality (and heavy/large) image or video, as this may pause while loading and look broken	Resize images to a smaller size before uploading to Canvas. Link to or embed videos hosted on a streaming platform (e.g., YouTube)
Define tables in pixels (such as for the class schedule), which may require scrolling on mobile devices	Define tables in HTML using percentages

Best Practices



Photo by Lisa Fotios: [Pexels](#)

Canvas Pages are Preferred Format



Chunking

- Chunk content at the course, module and page levels
- Consider using text headers in modules
- Apply Heading styles on pages
- Consider using action icons and other graphics to help chunk content



Chunking as a Design Strategy

One strategy to help you effectively organize and deliver your content effectively is by chunking the content. Chunking is the process of organizing content into smaller, bite-sized pieces to make it easier for learners to absorb the information. Chunking benefits all students, especially students using assistive technologies or mobile devices. Additionally, chunking may also help support students with invisible disabilities (e.g., ADHD, Dyslexia).

Benefits of Chunking

- Reduces cognitive load.
- Supports information recall and retention.
- Improves readability [meaning it is easier for students to read and interact with content on any device (laptop or mobile)].
- Improves search-ability (meaning it is

Mobile-friendly Media and Content



HTML



vimeo

You Tube



Review Your Course Using the Canvas App

The screenshot shows a desktop browser view of the Canvas LMS interface. The address bar displays the URL: `webcourses.ucf.edu/courses/975695/pages/80s-hard-rock-and-heavy-metal?module_id=...`. The page title is "80's Hard Rock and Heavy Metal". A left-hand navigation menu includes options like Home, Syllabus, Announcements, Modules, Assignments, Discussions, Quizzes, Files, People, Grades, Collaborations, Conferences, UCF Library Tools, Proctor-Hub, UDOIT, Template Wizard, and Lynda.com. The main content area features a "View All Pages" button, a "Published" status indicator, and an edit menu. Below this is a large image of the band Guns N' Roses. The text below the image reads: "Hard Rock and Heavy Metal: The Party Begins". The text continues: "Beginning in 1983 and peaking in success in 1986-1991, the decade saw the resurgence of hard rock music and the emergence of its glam metal subgenre. Bands such as AC/DC, Queen, U2, Def Leppard, Mötley Crüe, Bon Jovi, Quiet Riot, Scorpions, Europe, Ratt, Twisted Sister, Poison, Whitesnake, and Cinderella were among the most popular acts of the decade. The 1980s saw the emergence of wildly popular hard rock band Guns N' Roses and the successful comebacks of Aerosmith and Alice Cooper in the late 1980s. The success of hard rock act Van Halen spanned throughout the entire decade, first with singer David Lee Roth and later with Sammy Hagar. Queen, which had expanded its music to experimental and crossover genres in the early 1980s, returned to guitar-driven hard rock with The Miracle in 1989. Additionally, a few women managed to achieve stardom in the 1980s' hard rock scene: Pat Benatar, who had been around since the late 1970s, is a prime example of female success in hard rock, and so are both ex-Runaways Joan Jett and Lita Ford. The Arena rock trend of the 1970s continued in the 1980s with bands like Styx, Rush, Journey, Foreigner, REO Speedwagon, ZZ Top, and Aerosmith. Traditionally associated (and often confused) with hard rock, heavy metal was also extremely popular throughout the decade, with Ozzy Osbourne achieving success during his solo career; bands like Iron Maiden, Judas Priest and Dio were also widely popular British acts. Speed metal pioneer Motörhead maintained its popularity through the releases of several albums. Underground scenes produced an array of more extreme, aggressive Metal subgenres: thrash metal broke into the mainstream with bands such as Metallica, Slayer, Anthrax, and Megadeth, with other styles like death metal and black metal remaining subcultural phenomena. The decade also saw the emergence of a string of guitar virtuosos: Eddie Van Halen, George Lynch, Joe Satriani, Steve Vai, Randy Rhoads and Yngwie Malmsteen achieved international recognition for their skills. While considerably less numerous, bass guitar virtuosos also gained momentum in the 1980s: Billy Sheehan (of David Lee Roth and Mr. Big fame), Cliff Burton (of Metallica) and alternative/funk metal bassist Les Claypool (of Primus fame) became famous during that period. Iron Maiden founder and bassist Steve Harris has also been praised numerous times for his galloping

The screenshot shows the Canvas app interface on an iPhone. The status bar at the top displays "AT&T", "10:24 AM", and "87%". The app has a dark blue header with a "Back" button. The main content area shows the title "80's Hard Rock and Heavy Metal" and a large image of the band Guns N' Roses. Below the image is the text: "Hard Rock and Heavy Metal: The Party Begins". The text continues: "Beginning in 1983 and peaking in success in 1986-1991, the decade saw the resurgence of hard rock music and the emergence of its glam metal subgenre. Bands such as AC/DC, Queen, U2, Def Leppard, Mötley Crüe, Bon Jovi, Quiet Riot, Scorpions, Europe, Ratt, Twisted Sister, Poison, Whitesnake, and Cinderella were among the most popular acts of the decade. The 1980s saw the emergence of wildly popular hard rock band Guns N' Roses and the successful comebacks of Aerosmith and Alice Cooper in the late 1980s. The success of hard rock act Van Halen spanned throughout the entire decade, first with singer David Lee Roth and later with Sammy Hagar. Queen, which had expanded its music to experimental and crossover genres in the early 1980s, returned to guitar-driven hard rock with The Miracle in 1989. Additionally, a few women managed to achieve stardom in the 1980s' hard rock scene: Pat Benatar, who had been around since the late 1970s, is a prime example of female success in hard rock, and so are both ex-Runaways Joan Jett and Lita Ford. The Arena rock trend of the 1970s continued in the 1980s with bands like Styx, Rush, Journey, Foreigner, REO Speedwagon, ZZ Top, and Aerosmith. Traditionally associated (and often confused) with hard rock, heavy metal was also extremely popular throughout the decade, with Ozzy Osbourne achieving success during his solo career; bands like Iron Maiden, Judas Priest and Dio were also widely popular British acts. Speed metal pioneer Motörhead maintained its popularity through the releases of several albums. Underground scenes produced an array of more extreme, aggressive Metal subgenres: thrash metal broke into the mainstream with bands such as Metallica, Slayer, Anthrax, and Megadeth, with other styles like death metal and black metal remaining subcultural phenomena. The decade also saw the emergence of a string of guitar virtuosos: Eddie Van Halen, George Lynch, Joe Satriani, Steve Vai, Randy Rhoads and Yngwie Malmsteen achieved international recognition for their skills. While considerably less numerous, bass guitar virtuosos also gained momentum in the 1980s: Billy Sheehan (of David Lee Roth and Mr. Big fame), Cliff Burton (of Metallica) and alternative/funk metal bassist Les Claypool (of Primus fame) became famous during that period. Iron Maiden founder and bassist Steve Harris has also been praised numerous times for his galloping

iPhone

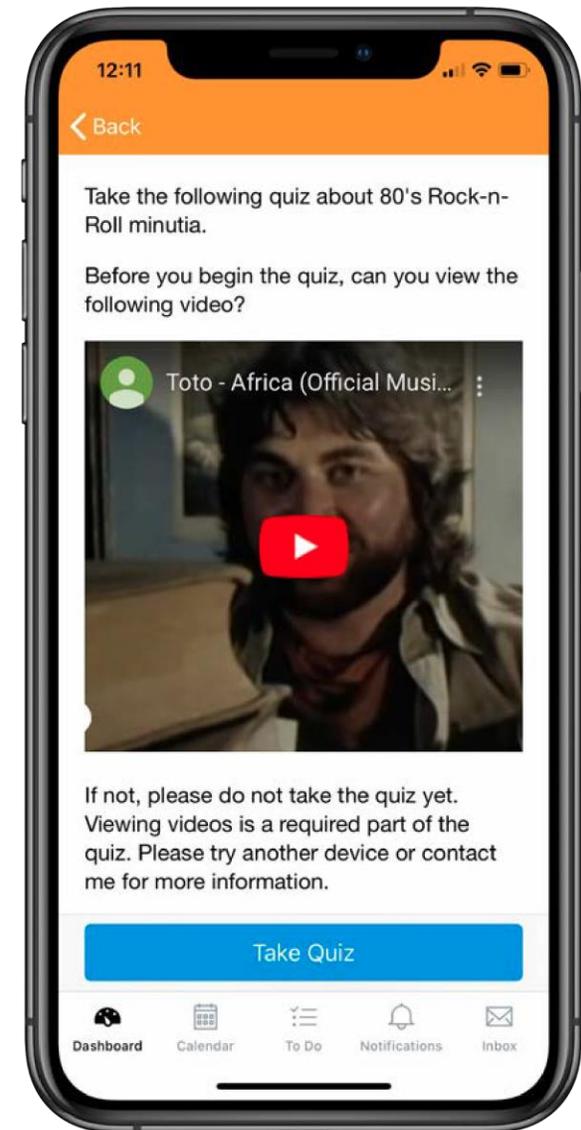
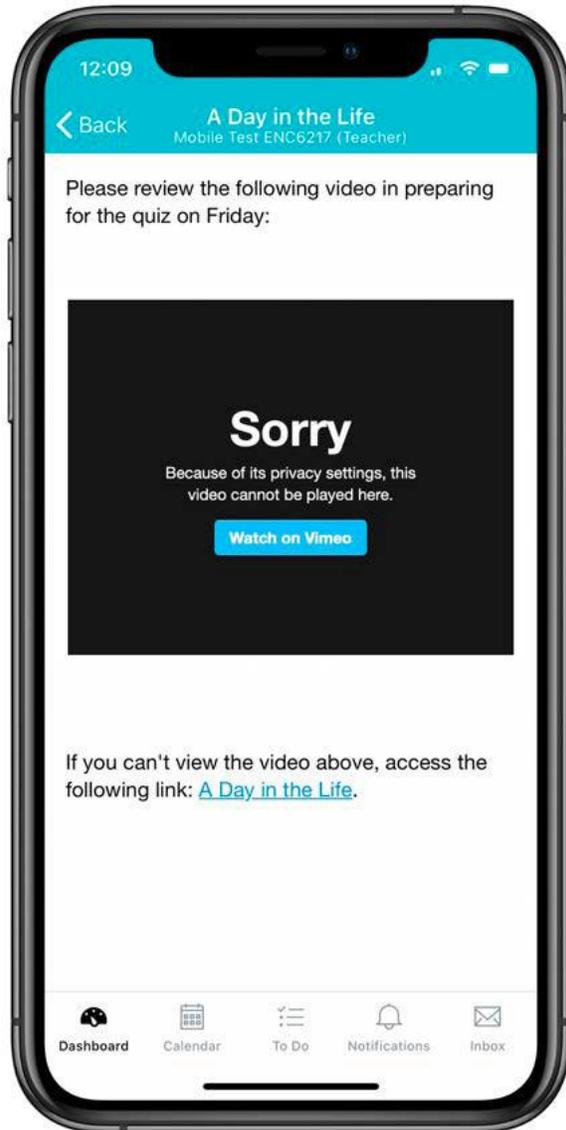
The screenshot shows the Canvas app interface on an Android phone. The status bar at the top displays "4:32" and various icons. The app has a blue header with a "Modules" title and a dropdown menu showing "Dev_MOB7100_S...". Below the header is a large image of the band Guns N' Roses. Below the image is the text: "Hard Rock and Heavy Metal: The Party Begins". The text continues: "Beginning in 1983 and peaking in success in 1986-1991, the decade saw the resurgence of hard rock music and the emergence of its glam metal subgenre. Bands such as AC/DC, Queen, U2, Def Leppard, Mötley Crüe, Bon Jovi, Quiet Riot, Scorpions, Europe, Ratt, Twisted Sister, Poison, Whitesnake, and Cinderella were among the most popular acts of the decade. The 1980s saw the emergence of wildly popular hard rock band Guns N' Roses and the successful comebacks of Aerosmith and Alice Cooper in the late 1980s. The success of hard rock act Van Halen spanned throughout the entire decade, first with singer David Lee Roth and later with Sammy Hagar. Queen, which had expanded its music to experimental and crossover genres in the early 1980s, returned to guitar-driven hard rock with The Miracle in 1989. Additionally, a few women managed to achieve stardom in the 1980s' hard rock scene: Pat Benatar, who had been around since the late 1970s, is a prime example of female success in hard rock, and so are both ex-Runaways Joan Jett and Lita Ford. The Arena rock trend of the 1970s continued in the 1980s with bands like Styx, Rush, Journey, Foreigner, REO Speedwagon, ZZ Top, and Aerosmith. Traditionally associated (and often confused) with hard rock, heavy metal was also extremely popular throughout the decade, with Ozzy Osbourne achieving success during his solo career; bands like Iron Maiden, Judas Priest and Dio were also widely popular British acts. Speed metal pioneer Motörhead maintained its popularity through the releases of several albums. Underground scenes produced an array of more extreme, aggressive Metal subgenres: thrash metal broke into the mainstream with bands such as Metallica, Slayer, Anthrax, and Megadeth, with other styles like death metal and black metal remaining subcultural phenomena. The decade also saw the emergence of a string of guitar virtuosos: Eddie Van Halen, George Lynch, Joe Satriani, Steve Vai, Randy Rhoads and Yngwie Malmsteen achieved international recognition for their skills. While considerably less numerous, bass guitar virtuosos also gained momentum in the 1980s: Billy Sheehan (of David Lee Roth and Mr. Big fame), Cliff Burton (of Metallica) and alternative/funk metal bassist Les Claypool (of Primus fame) became famous during that period. Iron Maiden founder and bassist Steve Harris has also been praised numerous times for his galloping

Android

Identify Differences and Issues with Content on Canvas Mobile App

- How content displays
- Inaccessible content
 - Broken images
 - File types that won't open (or require an additional app)
- Canvas app does not rotate
- Indented text headers in modules do not work on Canvas Mobile

Inform Students



Resources

- [Import Docx, PPT, or HTML Tool](#)
 - Quickly convert your DOCX, PPTX, or HTML files into Webcourses@UCF Pages
- [Adding Action Icons in Webcourses@UCF](#)
- [Faculty Multimedia Center](#)
 - Create mobile friendly media for your course
- CDL Techranger Support (for IDL6543 certified faculty)
 - Course development support (e.g., help addressing formatting or html issues)

Reference List

- Canvas Team 2020: Mobile Learning. To the Power of Canvas:
<https://www.instructure.com/canvas/resources/all/mobile-learning-to-the-power-of-canvas>
- Canvas Teacher Mobile Use:
- UCF Mobile Surveys and Reports: [UCF/CDL Mobile Surveys and Reports - https://digitallearning.ucf.edu/msi/research/mobile/survey2018/](https://digitallearning.ucf.edu/msi/research/mobile/survey2018/)

Do This Instead - Session Activity Part 2

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