

Teaching in a Radically Changing World:
The Roles of Hypermedia Teaching Materials in
Teaching Improvement

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With the popularity of multimedia and Internet, the use of technologies in language and literature learning has moved beyond CALL (Computer-Assisted Language Learning) and reached a new stage of the 21st century, whether we call it TELL (Technology-Enhanced Language Learning) to emphasize “more constructivist uses of the tool,” or integrative CALL, foregrounding integration of different aspects of learning, and various new media such as Internet, multimedia and hypermedia (Papo, Murphy). Among the various shifts from classroom/teacher-centered instructions toward the learner-centered, resource-based and individually adaptive learning modules, hypertext, multimedia and hypermedia have played a decisive role in providing lively instruction and stimulating active learning.¹ Various studies have been conducted on how and whether hypermedia in WWW’s Virtual Learning Environment support and improve student-centered and constructionist learning (Isidro, Hong), but not much has been done on how it can help educators manage and share their knowledge and experience. As Papo points out and I witness here in Taiwan, “teachers/lecturers at higher educational institutions do not use such technology enough in developing new methods of instruction”(95). Part of the reasons for this lack of teacher involvement is the lack or the irregularity of institutional, financial, and technological support in helping teachers adapt to the new environment of educational technologies. When we do try to use technologies, we frequently have to struggle by ourselves with limitations imposed on us by technologies. However, these limitations, though not completely overcome technically, can be changed into something constructive in teaching. Using Powerpoint and Windows Media Tools² as examples, this paper argues that despite all of their limitations and difficulties, their functions of indexing and synchronizing multimedia provide chances for educators to learn from each other and from themselves.

¹ Hypertext and hypermedia are generally defined as providing framework and spaces for non-linear and multiple-linking representations. In the case of hypermedia, what can be linked and cross-referenced are not just texts, but graphics, images, sound as well as videos. Strictly speaking, hypertext and hypermedia are concepts but not objects. In reality, as I will discuss later, association and re-grouping of hypermedia are neither completely free nor easy.

² Windows Media is Internet broadband-ready platform for the creation, distribution, and playback of digital media files. Here I just focus on the production tools (Encoder and Indexer), but not its functions of streaming video.

Traditionally, to improve teaching, educators read and re-read textbooks, reference books and teaching notes, and, on a more self-reflexive level, we exchange ideas and read studies done on education. Seldom do we have chances or time to re-experience classroom teaching of our own or of other related courses. What's more, we also have to deal with the inevitable and currently unsolvable problems of losses (of memories and notes) and changes (of scholarship and the world). Effective storage and retrieval of the body of knowledge related to a certain course, therefore, is like the task of Sisyphus. The knowledge to be retrieved, however, is not that of a rock-like static or tangible entity; it has to be re-activated and re-structured, incorporating our newly acquired knowledge and adjusting to the constantly changing learning environment. In other words, in face of the radically changing world, according to Rand J. Spiro, educators as well as learners need to have "cognitive flexibility" to spontaneously restructure [their] knowledge in adaptive response to radically changing situational demands.

Spiro's theory of cognitive flexibility addresses patterns of learning failure especially in the complex and ill-structured knowledge domains: conceptual oversimplifications and the inability to apply knowledge to new cases (failures of transfer).³ To solve these problems, he argues that education should cultivate learners' "cognitive flexibility"; that is, "the ability to represent knowledge from different conceptual and case perspectives and then, when the knowledge must later be used, the ability to construct from those different conceptual and case representations a knowledge ensemble tailored to the needs of the understanding or problem-solving situation-at-hand." In other words, cognitive flexibility manifest itself in the abilities to construct and re-construct knowledge from different perspectives and to apply it to newly arisen situations. This approach, for Spiro, is "new constructivist," because the knowledge to be retrieved is not an intact entity; it should always be flexibly assembled and constructed.

Understandably, educators need to be cognitively flexible themselves to cultivate this ability in learners. As Spiro, et al puts it, "knowledge that will have to be used in a large number of ways has to be organized, taught, and mentally represented in many different ways." In this age of information explosion and telecommunication, the available ways of representation can be endless, just as the fields of knowledge are fast changing, expanding and interacting. However, each educator is always faced with personal limitations in comprehending, remembering and representing the scope

³ Spiro define "ill-structured knowledge domains" in two ways: (1) each case of knowledge application typically involves the simultaneous interactive involvement of multiple conceptual structures; and (2) the pattern of conceptual incidence and interaction varies substantially across cases nominally of the same type. For him, medicine, history, and literary interpretation are examples of such knowledge domains, while almost every knowledge domain has its "ill-structured" aspects at more advanced levels. The focus of this paper will be on teaching of literary interpretation.

as well as details of his/her domain of knowledge, not to mention adapting the knowledge to the learners' environment in such a way that the learners can be inspired to construct their knowledge in their different situations.

In many ways, the Internet, with its resourcefulness, hypertextual and interactive functions, has helped educators and learners alike to overcome their personal limitations and promote cognitive flexibility. As Spiro, et al points out, "the criss-cross landscape of hypertext, with its suggestion of a nonlinear and multidimensional traversal of complex subject matter allows for multiple presentation as well as interaction." However, as Spiro, et al is well aware, the use of hypertext to induce cognitive flexibility is not really easy. Cognitive Flexibility Hypertext is not to "connect everything with everything else"; there should be a careful selection of schemata, as well as "optional background information on the contexts immediately preceding the one being explored." The example Spiro, et al give of Cognitive Flexibility Hypertext, a teaching platform "Exploring Thematic Structure in Citizen Kane ("KANE," for short - Knowledge Acquisition In Nonlinear Environments), teaches processes of literary interpretation in a post-structuralist mode, offering ten schemata for interpreting the film and thus allowing students to do their own exploration. Instead of providing another example like this, I am using Spiro's theory as a basis to discuss how educators can use hypermedia software such as PowerPoint, Windows Media Production Tools, or the others available to them, to produce materials which support cognitive flexibility in both educators and learners.

II

In order for one's teaching methods and materials to be open to further adaptation and re-structuring by the educator him/herself or the other educators and learners, their instructional structures need to be spelled out, and/or their contents recorded. But the problem is, how do we record the structure or the structured contents effectively and whether they are structured in such a way as to be open to re-structuring? Definitely our mind is not a safe, or structured, storage space, though it is involved in structuring our own knowledge. The Internet, both its individual websites and collective and pre-programmed databases, has been well recognized as a convenient space for information storage and retrieval, more readily accessible than print copies of teaching materials or academic papers. Hypermedia, in the form of CD-ROM or Videodiscs (e.g. multimedia books), is also confirmed for its multimedia and non-linear knowledge storage and presentation, which promote re-organization of knowledge (Male 140-41). The two multimedia software I discuss, PowerPoint and Windows Media Tools, are relatively easy to use by individual educators, and their

products are usually organized on lesson basis, thus helping to capture what teachers do in individual lessons. Moreover, the materials produced with their functions of indexing and synchronizing multimedia are open to multiple representations and visit by both educators and learners, who can thus make flexible assembly as well as construction of knowledge for their own use. Although and maybe because neither of these solutions produce materials which are completely “malleable” to suit individual educators and learners’ goals, they can serve as good starting points to discuss educator-learners’ flexible usages of them to construct their knowledge.

PowerPoint has been regarded mostly as a “presentation” software, with an additional function of producing “computerized handouts” which is not always welcome by conference participants or students (Benest 323). Whether it can empower teacher’s or student’s presentation has been a center of debate. As a presentation software, it has been recommended for its user-friendly interface and its impressive visual effects (such as its animation, chart and background images). On the other hand, teaching with a PowerPoint file is criticized as being “teacher-centered, pre-planned, lockstep delivery of information, primarily through words,” leading to power imbalance between educators and learners (Mason 43). Another possible defect in the use of PowerPoint is that, without carefully structuring the slides, the presentation can become just a fancy slide show, or, worse, a sequence “the cryptic short phrases” presented on different slides (Hlynka 45). Technically, too, there are some problems with PowerPoint which are being solved; such as its file size, its need for dual monitor and the lack of computer and projector for presentation in some classrooms. My focus here, however, is not on PowerPoint’s presentation effects and problems, but the way it helps organize knowledge. For me, whether PowerPoint imposes constraint on the ideas to be presented, and whether presenting with a PowerPoint file fixes the physical and power position of the teacher-presenter, depend on how the software is used. Dynamic interaction between the ideas in sequence, and between the teacher-presenter and student-receivers, first of all, can be achieved through its animation effects or simply through carefully sequencing the slides. Also, the ideas to be presented do not need to be disconnected or linear; the software offers us ways to be structures, just as individual teachers can make multiple adjustments and connections among and around different slides and of multiple media. The software, first of all, offers some structural guides, or we can make, to avoid the problems of fragmentation. “Outline,” for instance, can be placed in another window beside the slide we work on to offer an overview of the presented ideas in a linear and logical sequence. With the “View All” mode, we do seem to have all the “fragments” laid out in front of us. However, they can also be seen as an open concept map, with which we can arrange and re-arrange the sequence, select and

re-assemble the slides for multiple presentation and to make different main points. PowerPoint-Supported instruction is “pre-planned,” indeed, but it does not mean that teacher-presenters need to rigidly follow the plan, instead of veering away from the slide sequence, or even skip some, to suit the dynamics of a certain class. In other words, using PowerPoint to support our teaching can add visual impact and structure to the lecture, without killing the dynamics of the class.

The software’s multiple linking function, like the other types of hypertext, is another function that allows the producer as well as users to make the contents structured as well as cognitively flexible. We can choose to make an index page, plus the return/forward buttons, to present the structure of our speeches/lessons and also to link the different parts of the slides back to the index page as its center. On the other hand, hyperlinks can be made to other related texts (PowerPoint files, web pages, or media files) to offer multiple associations of the ideas with external examples. With both open (e.g. “View All”) and close structural supports (Outline, return/forward button), the internal and external links, then, one’s teaching is made both structured and dynamic with interactive ideas and multiple examples.

To use “Literary Criticism,” a course I have taught on the undergraduate level for several years, as an example. Literary Criticism is a vast and ill-structured knowledge domain, in which not only different critical theories can be applied to the texts in many different ways, but also different critical schools overlap and interact with each other in multiple ways. To find unity and focus for my courses, each year I used different themes to connect the critical schools I chose (for instance, “Society and Capitalism,” “Language and Society,” “From Self to Subjectivity” and “Form and Race”). The different themes I chose, in turn, suggest different ways of connecting the theories such as structuralism and marxism, or poststructuralism and postcolonialism. The PowerPoint files I have made have become a best reminder for me of what I once taught and what else can be taught in a certain unit--the other reminder being the database I have constructed along with my teaching and the resources available online. The PowerPoint files, however, are different from the webpages because, first, they are organized around individual lessons offered in different weeks, and, second, they have simultaneously open and close structural devices. As a presentation software, Powerpoint does not serve to record all the details of a certain lesson or knowledge. However, while getting reminded of the pithy content of a lesson, I found myself able to select some slides from an old file (say, those on the basic ideas about language in structuralism) to modify and integrate into a new file (e.g. to discuss the differences between structuralism and New Criticism, or structuralism and poststructuralism).

PowerPoint also helps in multiple representation and combination of ideas in one

course so as to stimulate flexible cognition in the students. For instance, the questions raised in the first class can be asked again after more critical theories have shed different lights on these same questions; the basic ideas of one critical school can be copied and, in another slide of another file, juxtaposed with those major ideas of another critical school. Similarly, the software's graphic functions can illustrate different theories' different foci as well as different approaches to one singular text. When I taught the play *M. Butterfly* for three weeks and each from a different perspective (that of meta-theatre, of power play, and of discursive formation), I found myself selecting slides I did not cover from the previous week to modify and fit into next week's lecture on *M. Butterfly*.

Another function in the use of PowerPoint file is to share the class lectures with my students and my colleagues. In both the courses World Literatures in English and Literary Criticism, I have been making my PowerPoint files available online for students to download after class. Usually I upload and link the files not too long before class, but, to my delight, some students still find a way to print out the files before class and take notes on the printouts. This way, they have the structure and content of my lectures neatly laid out in front of them, on which they can take notes and construct their own knowledge. PowerPoint files were also used to facilitate cooperative teaching. World Literatures in English was offered with another teacher, Pin-Chia Feng, in National Chiau-Tung University in simultaneous distance learning mode via ISDN lines to students of these two schools as well as those in National Taiwan University. Each time one teacher gave lecture and led the discussion while the other teacher supported by adding on information and viewpoints. By viewing the PowerPoint file the leading teacher gave, the other teacher could add to her lecture and join in the discussion at an appropriate time.

III

Another precious knowledge to save and share is that produced in a classroom including interactions with students. Videotaping classroom activities has never been easy, not to mention making it available for more people than just some video-tape holders. Windows Media applications do not make the videos easier to produce nor globally available, but at least with them it is not impossible to produce and present well-structured lectures easily accessible via Internet to more educators and learners. Although the media files are not as easy to produce or as adjustable to users as PowerPoint files are, their indices still allow users (again both educators and learners) some degree of freedom to adopt, adapt and thus re-construct what they learn.

Windows Media Technologies, like RealNetworks and QuickTime, have generally been used by higher education to produce streaming video lessons for asynchronous distance learning, as we can see from the cases shown on Microsoft's website such as those of University of Cincinnati and Seattle Community College. In Fu Jen Catholic University, the asynchronous distance-learning environment is just being set up, with only a few teachers joining on an experimental basis.⁴ I have attempted to produce streaming videos with index for more than two years, during which I have encountered problems ranging from facilities availability (a sound proof classroom with a computer and a projector as the minimum requirement, best equipped with installed cameras facing both teachers and students, several microphones, and a computer doing simultaneous encoding), my own unease in facing a video and carrying a microphone, capturing good sound and visual qualities in recording and encoding, software compatibility (switching from RealPlayer to Windows Media), browser version compatibility, server platform availability, online transmission speed, not to mention my and my assistants' own limited knowledge of technologies and computer language. Through all the experience of trials and errors, I more than once wondered if this is a cost-effective way to take for teachers in general. Considering all the improvements made by myself, my assistants, and my school and, most importantly, the technical and moral supports I have got from our computing center and the other colleagues, I think that it is a direction worth taking, and I believe that once the environment is more ready for it, the teachers will encounter a lot fewer difficulties than I have experienced. Since I have tried very the asynchronous distance learning mode cautiously only for two semesters, and each in only one unit of a course (Literary Literary Criticism), here I will focus my discussion on how indexed media files inspire cognitive flexible thinking and teaching in the me and my students, as well as constructive sharing among teachers.

The media file matched with an index and a PowerPoint file has been one of standard formats in streaming video production. Not knowing any computer language, however, my team was able to produce such a combined product only after our school purchased a software called Xtremer the end of last year. Although Xtremer does not produce as visually pleasant interface (some icons are even redundant) as the Book Emulator introduced by Benest, it at least helps put together the basic elements we need (See Appendix I). The indexed video files under discussion here have been produced and made available online in the year 2002 for the course "Literary Criticism: Form and Race" to serve two purposes: as a support to

⁴ As far as I know, one College English course is offered in asynchronous mode this semester to some hearing impaired students, and another Shakespeare course is offered to some English department students in the School of Continued Education. In my Literary Criticism, I invited students to join for four weeks, and only seven volunteered to do it.

the in-class lectures and discussion, and as a preparation for the four-week experiment of asynchronous distance learning, when the voluntary participants only get to learn from the video files put on VCD and online discussion. An additional function of these class lecture video files is to allow absent students to make up for their absences. As is shown in Appendix I, there are two kinds of video production: one taken in classes this year as well as in the past, and the other, taken at home to make up for what is lacking in one unit (usually unit introduction and theory explanation and illustration).

Of the three types of documents that are combined, the accompanying PowerPoint file, just as how it is used in a classroom, provides visual supports to the lecture and create visual impacts with images (but not animations). Since the lecture video's image cannot be very clear or large (to reduce file size in consideration of transmission speed), PowerPoint file also facilitates users' understanding of the lecture and avoid a sense of boredom when the lecturer is locked in a small window with not many physical gestures.

The click-able index, on the other hand, makes a whole lot of difference to me and my students' reception of the videos. For one thing, the index, made according to the PowerPoint file I made beforehand, provides an easy access to the usually one-hour-long lectures; it allows users to select and re-play what they want to listen to and skip those parts they already understand. I myself have found these indexed videos more accessible for re-use than those videos saved in VHS format, which have been stacked up in my bookshelf without being used. Except for those who have technical problems in viewing the videos (mostly because of having different Internet Explorer versions), most students find the video lectures helpful. The responses in Appendix IV were all made voluntarily via email. Both response 1 and 2 show their appreciation of being able to learn at their pace and choose what to learn or re-learn. Response 1, given by a highly motivated senior student, especially shows the student's appreciation of functions of the videos in memory reinforcement and saving time for more discussion in class.

Besides being accessible for free selection, the lecture videos, put in a self-compiled VCD, allow me to offer multiple representation of a complicated theory within the limited time and allow students a range of choices to explore the issues as deeply and broadly as they find themselves able to. Let me take my unit on poststructuralism and postmodernism as an example. Based on students' complaint about its difficulties, I designed the course differently this year to downplay the theoretic part of poststructuralism and match it with some postmodern texts, which can serve as the former's concrete cases. Watching the videos I made last year before I prepared for this year's lectures made me aware of the approach I took last

year: starting with anti-foundationalism, which, though basic, might be difficult for students. I then decided to start with video lectures on the concept of Image Society and examples of parodies taken from the fields of popular cultures, fine arts and literature, assuming that images and parodies are two postmodern phenomena which have been quite familiar to the students. After video production and post-production, I then made an outline to guide the users to use the materials on the VCD and then make some plans on how to match the in-class lectures with the VCD on weekly basis. With careful indexing of the video as well as the whole collection of video lectures and examples, the VCD thus contains multiple and readily retrievable representations of the related issues in poststructuralism and postmodernism, as well as some examples which are only briefly discussed in the videos and thus open to more interpretations by my students.

Offering video lectures compiled in a VCD as the reading support, I did manage to get to discuss the examples more and relate them to different theoretical issues. The route(s) of studies I designed for the students in this course is to first introduce crucial theoretical issues in the form of questions, which are answered by the students first and then by me with the use some literary or cultural examples. With their mind activated to think over those questions, I then move on to explain the critical theory on focus, and, finally, to apply the theory to some more literary examples. In this unit on postmodernism and poststructuralism, in particular, after the Q&A section, I started with examples of postmodern culture both in class and in video lecture (respectively focusing on Image society and parody/pastiche). Then the video and class lecture develop on two different routes, with *M. Butterfly* covered by lecture, discussion and group report in class and theories of postmodern society covered in the video lectures for students to learn at their pace. When the two routes (of VCD and class lectures) converged to move on to what can be the most difficult part, Jacques Derrida's Deconstruction theory, I was delighted to find that two (out of three students that were asked) already grasped the key concepts after watching the video and reading the textbook, and before the in-class lecture, which saved me some time in the basic explanation and allow me to have some more discussion of the crucial questions. Appendix 4, Response 3 was given by one student who explained one of Derrida's concept very well, from which I can tell that students did get the message that they are to learn from "many" examples. Indeed, it will take a lot longer time to evaluate the effects and to consider a lot of related issues such as, "how many is too many" and "whether learning from lecture videos can be boring to the students once they get used to it," etc.

One benefit I have for sure gained in producing video lectures matched with index and PowerPoint file is the intensive dialogue I held with myself over the ways I

have taught a certain text, tackled a certain issue, explained a certain theoretic term, as well as trying to figure out the other possible ways to do them. In order to improve myself but not to repeat myself, I only allowed the key points of the critical theories I covered to be repeated, while providing different cases for the theories and approaching the texts in different ways. Maybe I did not provide as many schemata as Spiro, et al do, but with the help of both PowerPoint files and the indexed video lectures, I have been able to quickly remember, grasp and revise the main points I made the previous week, the previous month or even last year and the year before last. While I was actively re-visiting the knowledge I produced and reconstructing it to suit the new environment and the new context of the course, I was also surprised to find myself completely forgetting how I taught a novel which I did not keep any notes of.

Another advantage of producing lecture videos synchronized with PowerPoint file as well as an index is that it becomes a lot easier for me to discuss with my colleagues how I teach and how I lecture in English. I have started to give the VCD I made to my colleagues to get their feedback. One feedback I have got is from my colleague, Associate Professor Thomas Nash, who is a native speaker and also an Applied linguist, over the pauses I made in my lectures (Appendix III). With the VCD, it will also be easy to solicit responses and suggestions from the colleagues of the same field or teaching a similar course and/or in a similar distance-learning mode.

IV

Teaching in a technologically enhanced environment, indeed, is no longer a solitary business. On the one hand, to teach effectively with the support of technologies means that our teaching does not just happen in an physically existing classroom, and that our teaching qualities are not completely in our hands. The classroom may still be there, but there is a lot for us to build and set up to have the learning environment we want, and there is far more to learn to imagine a better one. Some teaching materials may still be in book forms or photocopied; however, there are a lot of resources out there and in us which cannot be best represented in print forms, and whose representations depend on different people with different types of technical know-how and resources. The educators' sense of frustration, however, can also be accompanied by a great sense of achievement in overcoming difficulties and taking more, in having access to more and more resources while still being able to manage or organize them, and in having one's critical and self-reflexive thinking and one's creativity always stimulated by the fast-developing technologies. The Internet once broke down the four walls of the traditional classroom; now with the easier access to hypermedia teaching materials and their production, we have started to turn the classroom into a multiple-sensory simulation of the knowledge domain we enter

with the students through multiple path and network. What's even better is that while exploring along the paths and in the domain, it is ok for the educators to say, "I don't know; let me check and think first," and that it is possible to show and share with our colleagues the routes we take to explore with the students.

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Appendix I

Examples of the Combined Uses of PowerPoint and Video Files

The screenshot shows a PowerPoint slide titled "Structuralism: Outline" with a list of six items:

1. Starting Questions
2. Structuralism: Basic Concepts
3. From New Criticism to Structuralism
4. Major Theorists (1): Ferdinand de Saussure
5. Structural Narratology:
 - Claude Levis Strauss
 - Vladimir Propp
6. Practice: 笠蓆引 & "The Long Enchantment"

A video inset in the top right shows a woman speaking. Below the video is a table of contents titled "課程大綱" (Course Outline) with 12 items, where item 2 is highlighted.

1. Video lecture matched with two outlines (on the PowerPoint file and the clickable one below the video)

The screenshot shows a PowerPoint slide titled "Writing and Différance" with the following text:

1. binary opposition and supplement
**While structuralists had treated binary oppositions as stable terms in a formal structure, Derrida sees them as organized in unstable disequilibrium.*

1. Différance: 1. To defer, 2. To differ

A video inset in the top right shows a woman speaking. Below the video is a table of contents titled "課程大綱" (Course Outline) with 11 items, where item 2 is highlighted.

2. Video file taken in a classroom; index activated.

The screenshot shows a PowerPoint slide titled "If: Orientalism & desiring the images on the screen;". It features three small video thumbnails and a text box that reads:

Multiple choices of virtual sex: single, double, trio, two couples.
Janet Jackson still the central object of desire

A video inset in the top right shows a woman speaking. Below the video is a table of contents titled "課程大綱" (Course Outline) with 12 items, where item 1 is highlighted.

3. Video lecture analyzing a music video as an example of postmodernism.

Appendix II
Index of a VCD Reading Support

 □ □	主題網頁與閱讀文本	Powerpoint
1. Postmodernism (1): Postmodernism & Poststructuralism <ul style="list-style-type: none"> Theory 1: Image society Theory & Examples: anti-foundationalism & metafiction 	e.g. " Las Meninas " Icicle Thief	post-structuralism1 postmodernism 1
2. Postmodernism (2): postmodernism & postmodernity <ul style="list-style-type: none"> Theory 2: F. Jameson Examples: Jameson 2 	□ □ □ (Fredric Jameson)□ <□ □ □ □ □ □ □ > Fredric Jameson	postmodernism 2
3. Poststructuralism (1): Deconstruction <ul style="list-style-type: none"> Theory 1:Examples III-V & Deconstruction 1 Theory 2:Deconstruction 2: Derrida Examples: Deconstruction: Practices 	1. Daffodile poems, two parodies of "The last Supper" 2. Textbook: chap 6: Deconstruction 3. Example: Wordsworth and Emily Dickinson	poststructuralism2
□ □		
4. Poststructuralism (2): Michel Foucault	Textbook:chap 3-2: Discourse, Power and the Subject: Further Reading Barthes and Foucault	poststructuralism 3
 □ □ □ □		
<ul style="list-style-type: none"> D. H. Lawrence <i>Lady Chatterley's Lover</i> goes to court 2. Lawrence's parents 3. Lawrence's wife, Frida 4. Cornwall exile 5. Lawrence's need for men 6. Lawrence's views of miners <p>Examples of music videos and MTV's commercials</p> Dire Straits--"Money for Nothing" R.E.M.--"Losing My Religion" Janet Jackson -- "If" Fluke -- "Atom Bomb"	<ul style="list-style-type: none"> Dire Straits--"Money for Nothing" R.E.M.--"Losing My Religion" Janet Jackson -- "If" Fluke -- "Atom Bomb" 	

Appendix III

Faculty Responses to the Pauses Made in the Lectures (excerpt)

Thomas Nash 2002/5/9

[Email] *In the attached file there's a rough analysis of two excerpts from your lectures. Though I'm not actually a linguist (but I seem to be masquerading as one), I do know a bit about the question. The analysis supports my initial impression, that is, that your lectures in English are quite good and you have little if anything to worry about. Would that we all could lecture so well, especially in front of a camera with no students present. My comments in the file are rather jumbled, so if you still have any questions, please feel free. It's an interesting question. . . .*

Below are two excerpts picked more or less randomly from one home lecture and one classroom lecture and transcribed. For each one I calculated the rate of speaking in syllables per second and tabulated the number of pauses. I don't have the expertise or equipment to do more fine-grained analyses, including measuring the length of each pause and the total amount of pause time for each excerpt.

[Theories of pauses in speech explained.]

I only looked closely at these two excerpts, so I can't say if *um* outnumbers your other filled pauses. In these samples *uh* and *OK* predominate. *OK here is usually more than a filled pause, also fulfilling other functions such as signaling the introduction of a new example. Stylistically, one might feel that in the first excerpt there are too many Oks*, but this could also be an artifact of looking at the excerpt so closely, i.e. in just listening to the lecture it probably wouldn't be very noticeable. Overall, the two excerpts and the other parts of the lectures I viewed seem to reflect the cognitive complexity of the subject matter in a very normal way for a quite proficient speaker. The rate of speaking is within the range to be expected, as are the number and types of pauses.

[Citation of theories.]

<p>pm 3 10:30 to 11:19 on Windows Media player timer (at home lecture) [transcription]</p>	<p>classroom 1 “antifoundationalism” 50 seconds (no timer on the media player)—a little ways into the lecture [transcription]</p>
<p>2.31 syll/sec filled pauses: 17 silent pauses: 10 lengthened sound: 1 (<i>in:.</i>)</p>	<p>3.46 syll/sec filled pauses: 4 silent pauses: 21</p>

Appendix IV

Students Responses to the Use of Indexed Lecture Video: Some Samples

1. Subject: good start!

Date: Wed, 20 Mar 2002 23:11:50 +0800

From: "anchien829" <anchien829@sinamail.com>

To: <engl1009@mails.fju.edu.tw>

Dear Kate,

This is Monica. I just finished watching the lecture in the VCD. I think it's a bloody fantastic idea to make the lecture about the theory into the VCD. On the one hand, after we read the theory from the textbook and then listen to your lecture from the VCD again, it can enhance our memory and impression. Also it is repeatable. We can play it backward whenever we are lost. On the other hand, I believe we will have more time for asking and discussing questions. For the teacher, you don't have to make the lecture in a hurry. So I think the student and the teacher both benefit from it. Besides, it amazes me that the sound and image quality are so great. I really enjoy listening to the lecture. The quizzes are also very interesting. It's a good chance to test us and see how much we understand the theory and the examples that we learn.

So I really have to thank you for giving us such a wonderful and worth learning class. During these four years I almost take your class every semester. And each time I have different experiences. I am very delighted to be in the learning environment that you make great effort to set up. Thanks again!!

Best wishes,

Monica

Subject: Wendy's short response

Date: Mon, 29 Apr 2002 00:01:04 +0800 (CST)

From: □ □ □ <wendyfatty@yahoo.com.tw>

To: engl1009@mails.fju.edu.tw

Dear Kate:

...

Generally, it is beneficial to be in such a group for I am always slow to catch up with literary courses. The VCD enables me to slow down by rewinding the

VCD and going back to some parts of the lecture for review. I am hence get a much better understanding of all those ism's so far, even though in this way, I spend more time taking the two-hour Literary Criticism course. But truly, the VCD is sort of an assistant, guiding me to involve more into the field- to learn to be more critic-like.

Besides, the VCD allows more varieties relating to the theories, which successfully enriches the course. So basically I enjoy the VCD, and I am glad to be in the group.

...

Sincerely,

Wendy Chang

Subject: Re: a question.....from Tina Wang

Date: Mon, 20 May 2002 23:44:41 +0800 (CST)

From: Tina <fishesfishes@yahoo.com.tw>

To: Kate Liu <engl1009@mails.fju.edu.tw>

Dear Kate:

I think both textbook and video are helpful although I watched video first. From the video I learn a lot of examples and extra knoweldge. It is a little bit hard for understanding. Though it's hard, it's really good for students to learn more.

Tina