Creating an effective online course and community with best practices from the disciplines of Visual Design, User Experience and online learning experiences.

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By

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Abstract

The Research Question being answered here is: “What is the most effective way to present information in an online learning community that not only helps students learn but gives them the necessary information and confidence to apply what they have learned in real-life situations?”. The main vehicle to do this is through an online community that informs members, then pushes them to create, then again pushes them to help others learn. Using Bloom’s taxonomy and the method of critique, students will learn, create and then become active community participants. This should be used as a strategy guide. The findings in the paper have been applied to the prototype, which can be used as an example to compare work to.
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DEPARTMENT OF ARTS AND SCIENCE

CERTIFICATE OF APPROVAL

Approved and recommended for acceptance as a thesis in partial fulfillment of the requirements for the degree of Master of Science in Information Design and Technology

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Introduction

Online Learning requires learners to take an extra step. No one is forcing them to show up, participate or contribute. Creating an online learning space that encourages students to engage is the main goal of an online course. This can be helped along greatly with the correct application of best practices from the fields of Visual Design, User Experience and online learning.

By setting up an active learning course structure based on Bloom’s taxonomy, online courses become much more engaging. This, along with a Critiquing segment will be applied to this online course prototype.

By offering a guide on how to critique and always having a reference available for students when they need to critique create is a good rule to follow for this online course.

Course will combine quilting and design into each lesson.

Background

This theory will be applied to an online community prototype that will be included in this thesis. The prototype will be based on the following: An online community (an Artifact based project) that will educate users with and help develop their critical design thinking skills. It would be an online learning environment that caters to a very specific topic in a very specific field of art- Fiber Art. Fiber arts - more specifically appliqué, patchwork and quilting are art forms practiced widely throughout the United States and the world. As quilters, design decisions are made all the time. Fabric choices, colors, techniques, and subject matter make quilts unique and meaningful. Many practitioners however have not had formal art or design training, nor do they have a network of artists or designers that could offer advice.
This virtual community would solve that problem. Students will start by taking the “Course” section. This will consist of six mini courses, or steps, based on the levels of Bloom’s taxonomy pyramid. After completing the course, students can become full participants in the community through sharing their own projects by posting them online and responding to other students’ posts.

At this point, students will have a base of information to draw on and be able to effectively critique others work in such a way that is helpful and respectful. By reviewing and considering others work, students will be continually learning and growing themselves. The course and community will offer guidance on: what is a critique, how to critique a work and what to look for when reviewing a design. This will ensure members are offering good advice while learning themselves.

This artifact project will display best practices and findings from the books used in the Literature review section of the thesis. The books reviewed are: *Multimedia for learning* by Alessi and Trollip, *Innovating for people* from the LUMA Institute, *Essentials of Online Course Design* by Marjorie Vai and Kristen Sosulski and *Online Teaching at its best* by Nilson and Goodson.

This course creation example will show how to design an online course that encourages learning by doing, and as such will also use Bloom’s taxonomy along with Krathwohl and Anderson’s updated version (Shown below, Fig. 1) as a structure for the course sections.

![Bloom’s taxonomy along with Krathwohl and Anderson’s updated version](http://www.nwlink.com/~donclark/hrd/bloom.html)

*Fig. 1 - Bloom’s taxonomy along with Krathwohl and Anderson’s updated version. As illustrated above, one can see that the updated version is more action oriented. (citation: http://www.nwlink.com/~donclark/hrd/bloom.html)*
Bloom's Taxonomy was created in 1956 under the leadership of educational psychologist Dr. Benjamin Bloom in order to promote higher forms of thinking in education, such as analyzing and evaluating concepts, processes, procedures, and principles, rather than just remembering facts, otherwise known as rote learning.

Everything in the learning experience for this course is active instead of passive. Once students are briefed on the basic concepts of a particular topic (in the case of the prototype presented here, this is the “Remembering Section, section 1), students must do something to learn. This course creation example will show how to design an online course that encourages learning by doing.

**Literary Review**

These books discuss and reinforce the ideas and best practices from the disciplines of Visual Design, User experience design and online learning (which includes critiquing) and how to apply them to an online course.

*Essentials of Online Course Design* complies and illustrates a set of standards that should be used when educators are building an online learning course for students. Co-written by a communications designer Kristen Sosulski and an online educator Marjorie Vai, this book offers practical solutions for those who need to build an effective online course. Standards are connected back to best practices, so this is useful for those who will also be teaching the course.

Such standards discussed are as follows:

- In general, for online learning:
  - It is important to have an actively involved teacher. As they will be interacting with students virtually, it is important to make sure the instructor responds quickly to questions and give feedback to assignments. Being actively engaged in
● the class lets your students know that even though the course is virtual, you are still taking it seriously and they should as well.

● Implement one or more “self-assessment” options. This is helpful because it gives students the chance to identify gaps in their progress.

● “Immediate access to a glossary should be an option, and a great way to take advantage of online technology.” (Sosulski and Vai, p. 52) As a note this will be applied to the prototype in terms of always showing what needs to be taken into consideration when critiquing work.

● Structure is key (Sosulski and Vai, p.33) can be achieved through use of a syllabus. (In the case of the Artifact prototype that is being used for this thesis, this concept of structure is applied through the use of Bloom’s taxonomy to create the course structure.)

● User Experience

○ Know your audience- are your users all English speakers or will you be catering to an international audience? Are your students computer literate? Young or old?

○ This will also inform your Language usage, tone and writing style considerations (Will your audience consists of different career or student levels? Will this be a totally new topic for many students, such as those changing careers?)

○ Keep it comfortable - encourage learners to keep conflicts and personal issues out of the shared learning space.

● Can a user easily and quickly find what they need? It is very important to use labelling and provide clear instructions. (Sosulski and Vai, p. 54)

● Typeface should be clear and large enough to read (Sosulski and Vai, p. 56) When formatting text, course designers should transform a clear teaching voice to numbering, bullets headings and subheadings. Numbers signify sequential steps. These are important organizational elements to utilize. This makes all the content presented more easily digestible. When considering typography designers or instructors should keep line length short. Users tend to see overall patterns or shapes first. If your content is just one ongoing large rectangle, learners will automatically get overwhelmed and dismayed. Solve this
issue by breaking up your text. Use hierarchy in a meaningful way. Make headlines and category headers larger than content that belongs within each category. Justifying text and using at least at 12-point font size makes it more readable and should always be done. Use bullets and numbered lists. (Sosulski and Vai, p. 68) Correctly formatted text promotes visual gateways, drawing the users’ eyes to specific points on the page and through the content.

- It is important to always make sure that the purpose of the website is clear. Continually check this as new content is added.

- **Visual Design**
  - Is the course visually appealing enough for students to want to spend their time there? (Sosulski and Vai, p. 59)
  - Do not present too many visuals at once or nothing will be retained. (Sosulski and Vai, p. 63)
  - When showing a video do not include text in the video – reading and watching at the same time is too much of a cognitive overload (Sosulski and Vai, p.73)
  - Visuals, especially with subjects that rely heavily on visuals, like the arts, (or in the case of this prototype, the fiber art online community), should be used to help promote understanding through relevant visuals that help explain topics.
  - Use contrast and use colors with a purpose. Colors help students identify tools on a site. For example, all links should be indicated the same colors.
  - Icons help with scanning and quickly finding information. Visual elements, when used consistently, help users quickly identify different elements and types of course materials.

In reference to online learning, it is stated that it needs to be active and hands on. Students take on a central and active role in the learning process, while teachers create and curate experiences for learners. Instructors also provide feedback for learners. Teachers need to be authentic and meaningful.
A way for students to remain engaged is to design collaborative projects. This helps to build up the social side of an online community. Allowing members to critique projects opens up the platform for new ideas and different viewpoints, which is always welcome in creative spaces.

Also, to be more engaging, incorporate how practices can be used in real life or how what students are learning relates to the real world.

Include self-assessment and reflection options. In the Fiber arts prototype class made for this thesis, self-assessment is another version of critique. As with traditional critiques, self-assessment allows learner to retrieve course materials they have already learned and apply this knowledge to review what they have already done. It also helps student take an honest look at where they are in their advancement with the course.

Critiques are discussed as well. Learners who are active contribute to their own and other’s learning. Critiques are great Critical thinking tools (Sosulski and Vai, p.127) They push students to think beyond “like and dislike” by having students use supporting evidence to back up design decisions.

Blooms Taxonomy is referenced on page 209. Illustrated below is one with the original and revised version side by side. Course designers can use this structure as a way for students to actively and progressively learn.

(Fig. 2, Sosulski and Vai, p. 209)

The LUMA serves as a handbook for applying Human centered design and design thinking to challenges. The book discusses creating solutions to serve people based on their needs and
unique situations. It also talks about the importance of designing solutions that end up delighting a user or student by exceeding their expectations. This book can be used as a very practical guide. Exercises are clearly broken down and easily comprehended.

This reference book describes thirty-six methods of Human-Centered Design, organized by way of three key design skills:

- Looking: Methods for observing human experience
- Understanding: Methods for analyzing challenges and opportunities
- Making: Methods for envisioning future possibilities

This book discusses how to think about problems and frame questions. Exercises like “Creative Matrices” fall under the category of concept ideation can be used as a method for envisioning future possibilities. Here students give project limitations in the initial stage of work. While it may seem like a constraint at first, putting in guardrails helps students push their creativity and limits their focus, which is helpful and relevant to the prototype being produced for this thesis because when learning a new topic or skill, it is beneficial to have students start with a narrow focus and then build upon that. This builds up their understanding and confidence. Exercises like this can also be helpful in online learning because they are engaging. Students need to produce project that make them think differently and outside of the box.

The section on “Heuristic Review” (Luma Institute, p.22) is based on the “10 rules of good design”, which cover some of the following:

- Minimized perceived complexity
- Provide a sense of place
- Account for user and environmental constraints
- Use consistent words, forms, and actions
- Use clear and concise language
- Give feedback about actions and status
- Prevent errors and provide for a graceful recovery
- Strive for appropriate and minimal aesthetics

Creating an effective online course and community with best practices from the disciplines of Visual Design, User Experience and online learning experiences.
All of these are taken into consideration and noted in the prototype that has been created (in the “Artifact” section of the thesis)

Critiques are described as “a forum for people to give and receive constructive feedback.” (Luma Institute, p. 24) Critiques are a powerful tool, and are much more than just offering opinions. Critiques should be credible and actionable. Both constructive and positive feedback can be given.

*Online Teaching at Its Best: A Merger of Instructional Design with Teaching and Learning Research* tries to cover both the teaching side of online learning and how to engage students, along with the design best practices used to create a substantial course. The authors mention that even though over 70 percent of degree-granting institutions offer online classes with access to many technical resources, the courses often fall short of integrating the best practices in online pedagogy, even if they comply with online course design standards”. (Nilson and Goodson p. 1) Typically these standards omit the best practices in teaching and learning and the principles from cognitive science, leaving students struggling to keep the pace, understand the material, and fulfill their true potential as learners. This book provides evidence-based practices for online teaching, online course design, and online student motivation integrated with pedagogical and cognitive science to help you build the distance learning courses and programs your students deserve.

As more and more students opt for distance learning, it's up to designers and instructors to rethink traditional methods and learn to work more effectively within the online learning environment, and up to administrators to provide the needed leadership. *Online Teaching at Its Best* provides practical, real-world advice grounded in educational science to help online instructors, instructional designers, and administrators deliver an exceptional learning experience.

- Adopt new pedagogical techniques designed specifically for online learning environments
- Ensure strong course alignment and effective student learning for online classes

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Increase student retention, build necessary support structures, and train faculty more effectively

Integrate research-based course design and cognitive psychology into graduate or undergraduate programs

Distance should not be a barrier to a great education; what does stand in the way is poor online course design and implementation. *Online Teaching at Its Best* also discusses how to build in a personal touch for developing a learning community and equipping students to succeed in the real world.

For User experience:
- It mentions the importance of formatting with organization and hierarchy meaning “use a consistent text format”, “clear fonts”, “short labels”, and “explicit headings”. (Nilson and Goodson, p. 225).

Visual design
- “Use stories and examples, such as illustrative anecdotes, case studies, and problem-based learning. Include different contexts, conditions, disciplines, and levels of abstraction to help students arrive at the most robust and useful generalizations and conclusions” (Nilson Goodson, p. 138). Again, this will be useful for the prototype presented here because different kinds of information can be presented in different or multiple ways.
- “Shows examples of exemplary and unacceptable student work” (Nilson Goodson, p. 138). This concept can be applied to the critique section of the prototype. Here, not only will students see different examples of work being shown, but also the reason for the design choices made, and comments back from other students either agreeing with or offering other suggestions.
- Another good suggestion from the book is “show students completely finished work examples”. (Nilson Goodson, p. 138). These should be solutions to problems or challenges being presented. One way to do this is early on in the course, show fully completed examples, and as the course progresses, show only...
partially completed examples. This again will work great for the prototype course, as student projects will be an integral part of the course.

- **Online learning**
  - States that motivation is important to success (Nilson and Goodson, p. 8). In the case of the prototype, I am using a very focused topic, this will help attract students who are looking for more information on this topic, and actually want to learn about it.
  - Students value and learn more from engaging, media rich content presentations (Nilson and Goodson p. 138).
  - “Images enliven content and enhance immediate learning as well as long-term memory”. (Nilson and Goodson p. 139)
  - Videos are another example of engaging course material. To further enhance the video watching experience, it is suggested to “Distribute questions for students to answer before, during, and after the video” or “present multiple videos for students to compare” (Nilson and Goodson, p. 139).

- **Critiques or Targeted feedback**
  - “The assessment criteria must first clearly delineate what a student product should accomplish, what elements it should contain, and what questions it should answer. “(Nilson and Goodson, p. 83). In the prototype, examples are provided that show what students should be aiming for.

- **Creative thinking**
  - In a creative design course, one way to incorporate creative thinking is “in a framework where students begin with an end product or artifact as a personal goal, and the instructor coaches them to think about how they are thinking as they complete their projects and solve creative problems.”(Nilson and Goodson, p. 26)
  - The prototype course has taken this into account and has been set up in such a way that the students know that the end result will be to create a finished quilt, and all the steps before that help students learn about and think about how to apply design and art elements to the production or creation of a quilt.
As computers have become more of an expected classroom tool, those designing learning tools with computers in an educational setting would benefit from the information shared in *Multimedia for learning* by Alessi and Trollip. A combination of instructional design theories and learning theories are presented. This book has been revised over time and additions such as tutorials, new approaches, examples of games, simulations and computer-based test have been put in.

This book does not rely on a specific piece of software or equipment. The main audience for this book is people interested in Educational Multimedia.

- **Presentation of information**
  - Here again, consistency when displaying information is discussed. Allocate specific areas of the screen (or page) for specific purposes. (Alessi and Trollip, p. 60) In the prototype, this is done through the use of a consistent layout. The page navigation is always located at the top left. The Search functionality is always on the top right. The Progress bar, showing students where they are within the entire course, is always located right under the navigation. Following this is the course objects, average time to complete the section, and an introduction, always in this order. After the content of each section, there is always a review of objects, a way to contact the instructor, and a preview of what the next section is about, followed by a “Call-to-action” or button that will bring students to the next section when clicked.
  - Modes of presentations are discussed. In this thesis with the prototype course, the use of visuals is employed frequently. “...graphic presentations greatly enhance learning, especially for spatial relationships and for objects or procedures that can be visually depicted” (Alessi and Trollip, p. 62)
  - Information presented in text form, layout and format are discussed. “Because text is a major component of most interactive multimedia, its proper design is essential. “(Alessi and Trollip, p. 63) This can be achieved through font choice, font size, line height or spacing between lines, and hierarchy. In the prototype, this can be seen on each page. The font used throughout the prototype is
“Assistant”, a clean, clear, sans serif typeface. The button font is in bold to signify importance. All actionable items are colored blue to signify that text is a link. The main course title is the largest, with the font set at a 24-pixel size, the section titles within the course are set at 20-pixel size, and the content is set at a 16-pixel size.

Important characteristics of text, content or language include:
- **Leanness**: “or have text say just enough to explain what is desired, nothing more” (Alessi and Trollip, p. 67)
- **Clarity**: which means text “avoids ambiguous language”. (Alessi and Trollip, p. 67)

Graphics “when used well” enhance learning (Alessi and Trollip, p. 68). Use relevant examples and examples that highlight what is being discussed.

Color is helpful when used in moderation. It is “effective for attracting attention” (Alessi and Trollip, p.76) It can be used as a tool to indicate corrective feedback and emphasize differences. Ensure good contrast between foreground and background colors, especially for text. Use only a few colors for color coding.

**User Experience**

“One of our great disappointments with educational websites is their lack of interactivity.” (Alessi and Trollip, p.392) Interactive elements were designed into each section of the course prototype. Allowing for students to do more than read text on a screen. In this prototype, each section has an interactive element. The “Remembering” section (1) has multiple choice questions and a matching activity. The “Understanding” section (2) has a video to watch and a guessing game. The “Applying” section (3) asks students to participate in a “real word activity”. They need to leave their computer desks to search for and explore different materials they will need to eventually use. After finding fabrics, they need to upload them and describe what element or principle can be attributed to the design. Lastly, a section of examples with descriptions is shown for students to read through. In the “Applying” section (4), students are given the opportunity to observe and analyze already finished critiques. In the “Evaluating” section (5), students are asked to first compare different quilt designs, and then to submit their own critique. In the “Creating” section (6), students are tasked with making their own quilt block,
○ which is the start to a fully finished quilt. They also need to submit their work with a description that defends their design decisions.

● Critique
○ “Feedback should be positive. It should avoid negative statements, sarcasm and should never demean the learner: (Alessi and Trollip, p. 115) Feedback should be corrective and always provide users with actionable information. Feedback should provide users with specific points to improve a current or future project.
○ “Immediate feedback works best for multimedia.” Immediate feedback enhances learning procedural knowledge.

Problem statement and research question

The theory for this thesis is that: “A combination of Visual Design, User Experience considerations and online learning techniques applied to a structure based on the updated (verb version) of Bloom’s taxonomy is necessary to promote effective online learning. Students will be asking questions, solving problems and creating- instead of just passively digesting information.

“Visual Design supports understanding through simplicity, clarity and organization.” (Sosulski and Vai, p.59)

Clear communication opens up the road an easily accessible approach to Bloom’s Taxonomy, implementation through an online course. For learners who are not used to approaching educational material this way, removing or limiting anything that will contribute to their hesitation is important. The principles of User Experience and Visual Design, when executed well, contribute to this. In turn, well designed online material promotes enjoyment and satisfaction, keeping users engaged and on the site longer. Reducing frustration and misunderstanding through the correct execution of these disciplines also helps create a more relaxed and stress-free learning environment. This environment is conducive to a willingness from students to try and enjoy new things.
Design and developing a course with reason is the base to start with. Do not include anything (visuals, extra text, videos) that do not directly contribute to the course and learning outcomes.

Before even considering specific course materials, course designers must take a high-level view of the three essential elements of online:

- presentation
- activities
- assessment and feedback

Main Body

“The way users interact with a course is directly related to how well it is organized and designed.” (Vai, p. 61)

Correctly executed Visual design and UX best practices do make an impact in terms of site usability, and in turn, site interaction which is the core success factor in online learning courses. Engaged students are educated students.

Using Bloom’s taxonomy as a base for each of the course sections, students will build up their understanding of the subject. Starting with the first level of the pyramid (remembering) and working up to the last level (creating), with each course in-between building in more hands-on, “doing” activities.

These activities are important because students will begin to practically use the skills and knowledge they are learning. This can also serve as a self-assessment check. Do they need to go back and try again? The sooner they start creating something, the sooner they can see where they need to pivot or focus more of their time. A fiber arts quilting course is a great example of how “learning by doing” is especially useful. Learning the theory behind sewing and design is useful, but having students physically work through exercise builds up their skills as well.
Another important component of this course prototype is the critique section. Level 5 of the pyramid in Bloom’s taxonomy is “Evaluate”. Here, students need to defend, argue, judge, support, validate and critique their work and others. This critical thinking skill is an exercise students need to actively engage in. Reviewing works through critiquing will build students design skills and knowledge. Each project that gets reviewed, something new will be learned, and can be applied to new projects.

Artifact - Prototype Section

*All pages of the Prototype were designed by Bianca Spizzirri; made using the program “Sketch”.*

Attributes of a well-designed online course may be repeated in different sections of this prototype, but for clarity and straightforward comprehension, they will only be highlighted once. Examples of the below considerations are annotated in the course prototype.

Certain effective in-classroom methods also bridge the virtual gap and work just as well in an online classroom. These methods include:

- encourage faculty-to-student interaction
- encourage student-to-student interaction
- promote active learning
- communicate high expectations
- facilitate time on task
- provide rich, rapid feedback
- respect diverse learning
- Note learning outcomes

Considerations for sections of an online course:

- Does it begin with an action statement?
- Is it clean and direct?
● Does it express what we can expect students to be able to do?
● Is it clear what we mean?
● Does it reflect the essence of the cluster?

Always align activities, assignments, materials, technology and assessments to objectives.

Using the learning objectives, you can become more selective in what you include in your course. This selection process is known as alignment. Alignment occurs when the course component (activity, assignment, material, technology and/or assessment) will help the student meet the learning objectives.

Assessment is more than just tests, quizzes and final projects. Effective assessments help students measure their progress and helps to guide your instruction. In the course prototype assessments through activities and critiquing allow for students to demonstrate their understanding of major course concepts.

The prototype includes what would be considered a successful project solution. This information should always be:

● Appropriate: Represents a competency or learning outcome
● Definable: Clear to the instructor and student
● Observable: Quality can be seen or heard
● Distinct from one another: Each criterion identifies a separate aspect of the learning outcome
● Complete: All criteria together describe the whole of the learning outcome
● Able to support descriptions along a continuum: Each criterion can be described over a range of performance levels

When designing this online course and community prototype, the following best practices were taken into consideration and applied to the prototype.
Options for self-assessment
Practical visual design
Community engagement functions- chat, posting photos, critique
Activities-respond to questions, select opinions, provide information, interact with others
Resources and activities that that support learning outcomes
Challenges or projects
Learning outcomes posted up front
Present small amounts of information in different ways for students to consume, as opposed to all the information at once

The course part of the overall fiber arts online community will be broken up into six sessions as follows (more detailed annotations of each level of Bloom’s taxonomy is included in the prototype next to each corresponding section):

Section 1:
Remembering.

Content for this section includes:

• Learn how to design quilts from three different historic periods
• Learn how to discuss and design quilts by using and applying terminology found in elements of art and concepts discussed in principles of art

Section 2:
Understanding.

Content for this section includes:

• Learn three different ways or methods that quilts are constructed
• Learn about the different decorative techniques that can be applied through sewing to quilting

Section 3:
Applying.
• Explore fabric options and learn how to choose the best fabric for your designs
• Based on the elements and principles of art, start thinking about how different fabric work together to create a full quilt

Section 4:
Analyzing.
• Learn how quilts designs are composed by reading through examples
• Learn how to objectively look at quilt designs and consider all the elements and principles of art when critiquing them

Section 5:
Evaluating.
• Review the glossary of terms for the elements and principles of art
• Write up your own critique that incorporates applying these terms and concepts to the design you will be critiquing

Section 6:
Creating.
• Learn to use a template to cut quilting fabric in a more efficient way
• Sew your cut pieces together to make your first 9 block quilt square
Prototype / Artifact Section:

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Conclusion

The research question “What is the most effective way to present information in an online learning community that not only helps students learn but gives them the necessary information and confidence to apply what they have learned in real-life situations?” has been answered by incorporating the best practices and standards from the disciplines of Visual Design and UX and applying them to a prototype design that also takes into consideration online learning best practices and applies all these considerations to course topics. Special consideration has been given to ensure each course section lines up with Bloom’s taxonomy. The concepts from Bloom’s taxonomy have been applied in such a way to help guide how each section is structured. Additionally, each lesson is designed to have active learning activities that match up to levels in the Bloom’s taxonomy pyramid. Each activity is section specific, engaging and interactive.

Online Learning requires learners to take an extra step. No one is forcing them to show up, participate or contribute. Creating an online learning space that encourages students to engage is the goal.

This can be helped along greatly with the correct application of best practices from the fields of Visual Design and User Experience. These, along with findings from successful online learning courses and use of an active learning framework based on Bloom’s taxonomy creates a good structure to follow when designing an online course.

Always remember to design content that contributes to the course and learning outcomes. Overwhelming the student with dense text and unrelated or useless visuals will impede learning.

Online learning allows for teachers to easily and inexpensively add in different types of learning materials. Text based, visual based, and video-based materials can all be included in each section. This all ladders back to a better user experience and learning experience as different people have different learning styles.
When building an online course, taking the time in the beginning to make sure design considerations are taken into account will increase the success of an online course. Lastly, keep it comfortable – encourage learners to keep conflicts and personal issues out of the shared learning space, so all students can get to most out of the course.
References


