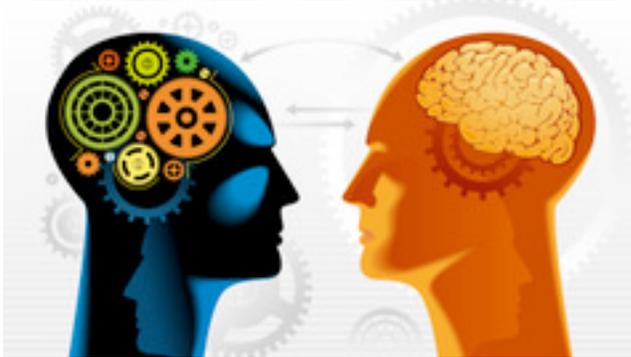
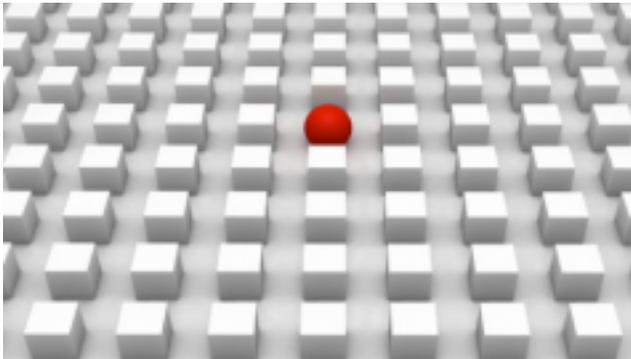


C o u r s e r a Resource Guide



Center for Teaching
Vanderbilt University

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Cover images taken from Coursera courses, clockwise from top: "A History of the World since 1300," "E-learning and Digital Cultures," "Machine Learning," and "Heterogeneous Parallel Programming"

Introduction to Coursera.

The Coursera consortium hopes to bring high-quality online education to a wide population of learners around the world.¹ It is an exciting opportunity to teach thousands of students, reaching a much larger, and potentially much more diverse, audience than the traditional university lecture.

An online course with potentially tens of thousands of students is a very different teaching environment than face-to-face or even “traditional” online courses. Teaching in such an environment will require an instructor to think carefully about the design of the course and the learning experiences of potential students. Teaching strategies practiced in other teaching contexts won’t necessarily translate well to the massive open online course (MOOC).

This guide aims to orient Vanderbilt Coursera faculty in the new online-learning landscape by providing an overview of some “common practices” among recent Coursera courses as of this writing (September 2012). For example,

- how do faculty define learning goals and objectives?
- how are video lectures structured?
- what kinds of assessments are used?
- how are (massive) online learning communities facilitated?

While these questions certainly don’t exhaust the topic of online learning — inside or outside of Coursera — they do provide a first look into the considerations, and common ground, shared by courses offered on the Coursera platform. By focusing on common practices, this guide hopes to be useful both to Coursera faculty at other institutions and to faculty considering other forms of MOOCs.

¹ “Our Vision,” *Coursera*, accessed 17 September 2012, <https://www.coursera.org/about>.

Setting appropriate learning goals.

[...] we hope to give everyone access to the world-class education that has so far been available only to a select few. We want to empower people with education that will improve their lives, the lives of their families, and the communities they live in. (Coursera, [Our Vision](#))

The Coursera platform offers a learning environment vastly different from the traditional classroom. What kinds of learning are appropriate in this context? And how might we set meaningful learning goals and objectives for thousands of students?

Common considerations.

Coursera's global community of learners represents not only a huge potential audience, but also a vast spectrum of ages, language proficiencies, academic and professional training, and cultural backgrounds (including attitudes towards teaching and learning).² In their potential size and heterogeneity, Coursera courses present challenges to setting appropriate learning goals and objectives quite different from those encountered in a traditional classroom. How do you teach a class with 10,000 students?

Across the disciplines, Coursera courses appear to share a number of common considerations when developing learning goals and objectives:

- **Concise, specific, and well defined** goals and objectives help instructors to teach more effectively, and help students to better navigate the course, enabling them to make informed decisions about how to work with the materials, activities and assessments, and forums — perhaps in an unfamiliar medium, subject, or cultural context — to get the most out of the course.
- **Effective communication.** Students might not know what to expect or how to succeed in a massive open online course. Effective communication between instructor and students — clarifying expectations and articulating goals and objectives, structure and instruction — is essential to efficient, effective teaching and learning in the online context.

² Jeffery R. Young, "Coursera Hits 1 Million Students, With Udacity Close Behind," *Wired Campus* (blog), *The Chronicle of Higher Education*, 10 August 2012, <http://chronicle.com/blogs/wiredcampus/coursera-hits-1-million-students-with-udacity-close-behind/38801>.

Backward Design.

Understanding by Design, by Grant Wiggins and Jay McTighe (ASCD, 2005), offers a useful framework for designing courses in any teaching context, and it can be applied to work with the challenges and opportunities of the Coursera platform. Their method, "Backward Design," begins by first identifying *what* students should learn from the material, before considering *how* the instructor might approach teaching it.

This framework seems especially suited to the demands of an online course, in which instruction in a new medium could require a different set of goals and objectives, even when teaching familiar material.

About "Backward Design."

The "Backward Design" process proceeds in three phases: **identifying desired results, determining acceptable evidence**, and **planning learning experiences and instruction**. Here we will focus on the first phase:

I. Identify desired results.

First, you establish your **learning goals** for the course. **What should students know, understand and be able to do?** And how do you prioritize and narrow down the content you want to teach so it fits within the limited framework of the course? Wiggins and McTighe provide a useful process for establishing curricular priorities. They suggest you ask yourself three questions as you progressively focus in on the most valuable content:

1. What should participants hear, read, view, explore or otherwise encounter? This knowledge is "*worth being familiar with.*"
2. What knowledge and skills should participants master? Sharpen your choices by considering what is "*important to know and do*" for your students. What facts, concepts and principles should they know? What processes, strategies and methods should they learn to use?
3. What are big ideas and important understandings participants should retain? These choices are the "*enduring understandings*" that you want students to remember after they've forgotten the details of the course.

Answering each of these questions will help you determine the best content for your course, and create concrete, specific learning goals for your students.

Let's take a look at ways a few Coursera courses have described their learning objectives. First, we'll consider one especially detailed approach to setting learning goals and objectives by identifying desired results — both for the **overall** course and for **each module** within the course.

→ **"Introduction to Sustainability."**

overall:

Course Goals and Objectives

This class aims to both introduce a wide variety of Earth System concepts and to provide sufficient background content (knowledge) so that students can interpret and intelligently discuss sustainability issues. These fundamental ideas form the basis of deeper investigations, and it is expected that students will be able to define and use these concepts by the end of the course. As a consequence, students should be able to consider these issues from multiple perspectives, evaluate competing arguments, and integrate different sets of knowledge (be they derived from the sciences or the humanities).

In summary, students will:

- Possess key content knowledge.
- Be able to recognize and use Earth System concepts in a wide variety of settings.
- Be able to critique multiple sides of Earth System issues and arguments.
- Be able to connect the role of the scientific, technical and social elements of Earth Systems.

These concepts are further broken down in the 8 weekly modules shown below in the course outline. Each area will have 10-20 specific learning goals. These learning goals will be the basis for assessment in the course as all quizzes, discussion forum topics, and the final project all relate to these learning goals.

know & do

week 1:

Goals and Objectives

After you actively engage in the learning experiences in this module, you should be able to:

- Define the meaning of sustainability, understanding the role of both the natural and human parts of the system.
- Critically assess the "impact formula" or IPAT theory of environmental impact.
- Explain what each of I, P, A and T stand for.
- Explain the " $SI = P \times C/P \times I/C$ " formulation, and explain what each of the terms stand for. Be able to use it to answer questions about predictions of impact. Know that this is essentially equivalent to the IPAT formulation.
- Know that it has not been successful at predicting future outcomes.
- Define and critique the "Malthusian catastrophe".
 - Sketch a linear food growth vs exponential population curve and mark the "point of crisis."
 - Know that starvation occurs at the point of crisis.
 - Know that the Malthusian catastrophe hasn't happened, and be able to say why.
 - Know that the current trends in both developed and undeveloped countries is increased food production and lower mortality.
- Define "Malthusianism" (the idea that population growth is limited by agricultural productivity, and so results in inevitable mass poverty) and "neo-Malthusianism" (which is concerned with environmental degradation as well).
- Sketch, compare and discuss in an ecological context "J-curves" and "S-curves", and how they relate to the "carrying capacity" of the environment.

know & do

Guiding Questions

Develop your answers to the following guiding questions while completing the readings and working through the module.

- Why do people worry about population so much when we talk about sustainability?
- Why do people worry about consumption so much when we talk about sustainability?
- What makes an unsustainable systems fail catastrophically?
- What are the limits to growth?

enduring understandings

Of course, from the outside it is difficult to know precisely what an instructor intends when designating learning goals — What should students only be familiar with? What should they know and do? What are the big ideas? — or how this might translate into the classroom. And it is difficult to assess the success of these goals without student input or student work. However, the "Backward Design" framework does allow us to "reverse engineer" the steps by which instructors might think through these goals and objectives.

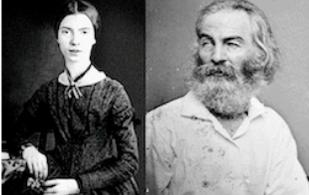
Now, we'll look at courses that define goals and objectives on a **week-to-week** basis.

→ "Modern and Contemporary American Poetry."

CHAPTER 1: WHITMAN & DICKINSON, TWO PROTO-MODERNISTS (weeks 1 & 2)

chapter 1 (week 1): two proto-modernists

Monday, September 10 through Sunday, September 16. In the first week of our course, we'll encounter two 19th-century American poets whose very different approaches to verse similarly challenged the official verse culture of the time. As a matter of form (but also of content!) Walt Whitman and Emily Dickinson were radicals. What sort of radicalism is this? In a way, this course is all about exploring expressions of that radicalism from Whitman and Dickinson to the present day. Such challenges to official verse culture (and, often, American culture at large) present us with a lineage of ideas about art and expression, a tradition that can be outlined, mostly followed, somewhat traced. In this course we follow, to the best of our ability—and given the limits of time—that tradition, and try to make overall sense of it. You will find that we do this one poem at a time. Here in week 1 we will explore Dickinson first, Whitman second, and then begin to sketch out the major differences between them, which, some say, amount to two opposite ends of the spectrum of poetic experimentalism and dissent in the nineteenth century. Which is to say: on the spectrum of traditional-to-experimental poetry, they are on the same end (experimental); on the spectrum of experimentalism, their approaches can put them on opposite ends. In short, they offer us alternative poetic radicalisms, and their influences down the line (which we will explore in week 2) are both powerful but largely distinct. One question you'll be prepared to ask by the end of the course is the Dickinsonian tradition more ascendant and apt in today's experimental poetry, or the Whitmanian?



know & do

enduring understandings

→ "Gamification"

1] What is Gamification?

After the introductory material on the course, the first topic we need to cover is what gamification actually means. As we'll see, there isn't universal agreement. However, there are a set of concepts and examples that are clearly within the scope of gamification.

- 1.1 Introduction
- 1.2 Course overview and logistics
- 1.3 Gamification defined
- 1.4 Why study gamification?
- 1.5 History of gamification
- 1.6 Categories and examples

Optional Materials

- Sebastian Deterding, et al, *From Game Design Elements to Gamefulness: Defining "Gamification"*, Proceedings of the 15th International Academic MindTrek Conference (2011)
- Jesse Schell, *Design Outside the Box*, 2010 DICE conference presentation video
- Deloitte, *Gamification: Gaming Gets Serious*, Tech Trends 2012

know & do

→ "Algorithms I."

Week 1

We begin our study of algorithms with a motivating example and an overview of the use of the scientific method for studying algorithm performance.

Lecture: Union-Find. We illustrate our basic approach to developing and analyzing algorithms by considering the dynamic connectivity problem. We introduce the *union-find* data type and consider several implementations (quick find, quick union, weighted quick union, and weighted quick union with path compression). Finally, we apply the union-find data type to the percolation problem from physical chemistry.

Lecture: Analysis of Algorithms. The basis of our approach for analyzing the performance of algorithms is the scientific method. We begin by performing computational experiments to measure the running times of our programs. We use these measurements to develop hypotheses about performance. Next, we create mathematical models to explain their behavior. Finally, we consider analyzing the memory usage of our Java programs.

Exercises. Drill exercises on the lecture material.

Programming Assignment: Percolation. Your programming assignment will give you an opportunity to apply these concepts to a fundamental problem in physical chemistry. It is the first of many examples where a good algorithm—in this case, weighted quick union—makes the difference between being able to efficiently solve a problem and not being able to address it at all.

Job Interview Questions. Algorithmic interview questions based on the lecture material.

Suggested readings. Section 1.4 and 1.5 in *Algorithms, 4th edition*.

know & do

enduring understandings

Structuring online lectures.

*We envision a future where the top universities are educating not only **thousands** of students, but **millions**. Our technology enables the best professors to teach tens or hundreds of thousands of students. (Coursera, [Our Vision](#))*

Coursera envisions making education available to a huge global audience. But how are instructors to teach these students? What options do instructors have for presenting material in this online context?

Common considerations.

The Coursera video lectures seem designed to facilitate opportunities for interaction and feedback within a largely **traditional lecture format**. Across the disciplines, video lectures:

- **break up material into thematic segments of 8 to 15 minutes.** Classes usually offer two hours of pre-recorded video lectures per week. Rather than presenting material in a single, long session — as it might be done in classroom lectures — video lectures break up the weekly content into a number of thematic segments, which can be covered in 8- to 15-minute chunks. This practice further allows instructors to define goals and objectives for each segment, linking chunks not only thematically but also by developing knowledge, skills, and enduring understandings.
- **embed quiz questions.** Most video lectures use embedded quiz questions to keep students engaged and provide opportunities for information retrieval to enhance learning. In some cases, students are prompted to answer questions correctly before continuing with the lecture; however, students may also choose to skip the questions altogether.
- **attach resources.** Resources for each lecture unit are made available to students; this usually includes accompanying slides, subtitles, or written transcripts. Video lectures are also available for download.
- **establish instructor identity.** Certainly instructor identity is every bit as important in online learning as it is in traditional classrooms. Video lectures give instructors ample opportunity to provide their own voice on a topic or on the lecture format itself.

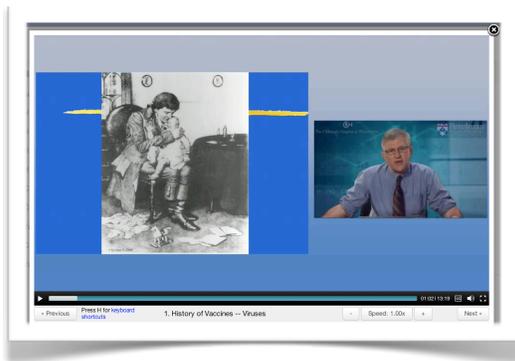
Lecture formats.

Despite the variety of disciplines represented on the Coursera platform, the mode of presentation tends to be similar and in the tradition of the teacher-centered classroom. Most courses favor **screencast lectures with audio or video narration**; one course presents **video discussions**.

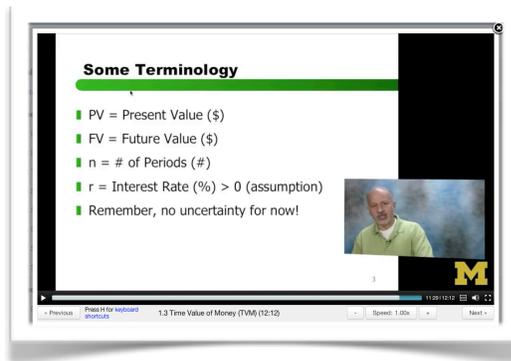
Screencast with audio or video narration.

This is the preferred presentation mode in the majority of courses, across disciplines. Students watch a mix of slides either accompanied by, or interleaved with, video of the instructor lecturing. The audio or video narration often appears to be filmed (or recorded) in an office or studio where only the instructor is present.

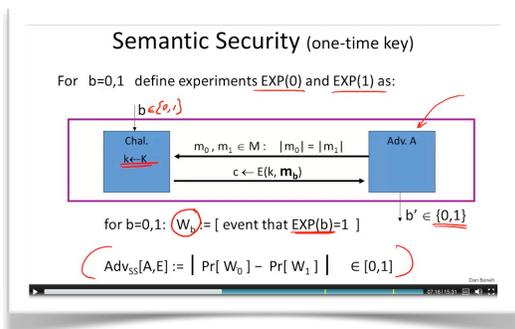
As in classroom lectures, slides may also include videos, links, or annotations in digital ink.



*Vaccines
slide + video*



*Introduction to Finance
slide + video*



*Cryptography
slide + audio + digital ink*



*Introduction to Sustainability
video only*

→ **“Internet History, Technology, and Security”** supplements the video lecture format with a variety of audio-visual material, including archival footage, interviews, and filmed tours of historical sites, for instance, Bletchley Park or the National Museum of Computing. The Coursera platform seems ideal for introducing these kinds of “authentic materials” into screencast lectures.



Bletchley Park



The National Museum of Computing



Using the Michigan Terminal System

→ **“Software Engineering for SaaS.”** Instead of providing video narration, this course presents each video lecture as a screencast with **audio narration**. **Weekly live “chat”** sessions between the instructors supplement these lectures, giving them the chance to discuss course updates and general housekeeping issues, like due dates or common questions.



lecture 1.3



weekly chat

Screencast with in-class lecture footage.

Although very few Coursera courses choose this format, these lectures seem potentially more engaging than the traditional screencast, as they incorporate real-life interaction between the instructor and students. However, high-quality audio and video can be difficult to obtain in classroom settings.

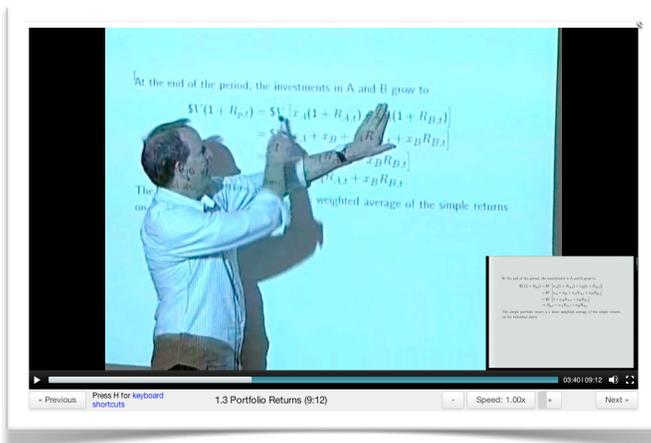
- **“Health Policy and the Affordable Care Act”** makes the most of a dynamic lecturer by including in-class lecture footage as well as screencasts. Each video lecture is an edited version of an in-class lecture, often with embedded quiz questions synced to the in-class clicker or discussion questions (see below).



week 3

“Growth in US health care costs I”

- **“Introduction to Computational Finance and Financial Econometrics”** also films in-class lectures to supplement screencast slides; however, with a focus on boardwork and little filmed student participation, these lectures seem more like a “live” version of a screencast lecture with digital ink annotations.

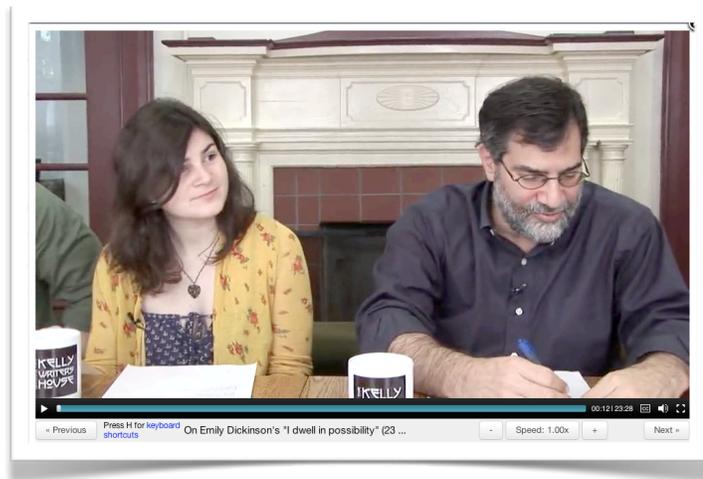


lecture 1.3, “Portfolio Returns”

Video discussions.

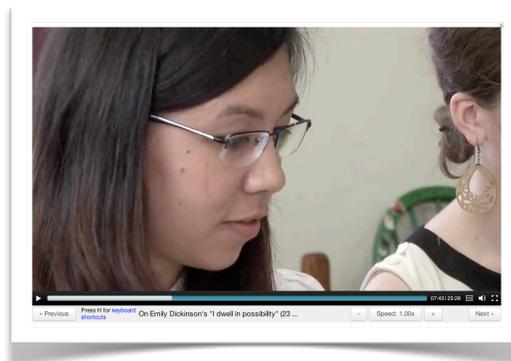
Another alternative to the screencast lecture is a filmed video discussion. Although a variation of the filmed in-class lecture, this format models the discussion of ideas and most closely approximates the structure of a discussion-focused seminar.

- **“Modern and Contemporary American Poetry.”** In this course, each video features what the instructor calls “a collective close-reading”: the filmed discussion of a single poem among on-campus students, as facilitated by the instructor.



discussion 1 “Emily Dickinson’s ‘I Dwell in Possibility’”

The videos often focus on individual students as they work through aspects of the poem together.



Common considerations.

Here, we'll look in detail at some of the common considerations shared by most Coursera courses, no matter the lecture format.

Structure.

The lectures in Coursera are intended to present about **two hours** of material every week, organized into **8- to 15-minute segments**, linked thematically. Each chunk aims to address a specific aspect of the weekly material, and gives the instructor an opportunity to define goals and objectives not only for the course or the week, but also for each segment.

→ **"Quantum Mechanics and Quantum Computation."** This course divides each weekly lecture into a series of important concepts, which build on one another in a **linear progression**.

♥ **Lecture 2: Qubits and the axioms of quantum mechanics**

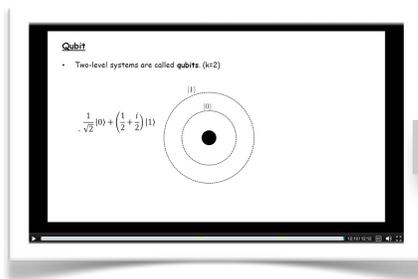
✓ [Superposition principle \[12 mins\]](#) 🎥

✓ [Geometrical interpretation \[8 mins\]](#) 🎥

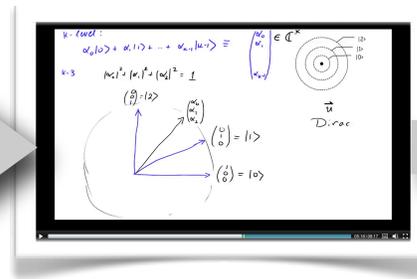
✓ [Measurement in an arbitrary basis \[13 mins\]](#) 🎥

✓ [Uncertainty principle \[9 mins\]](#) 🎥

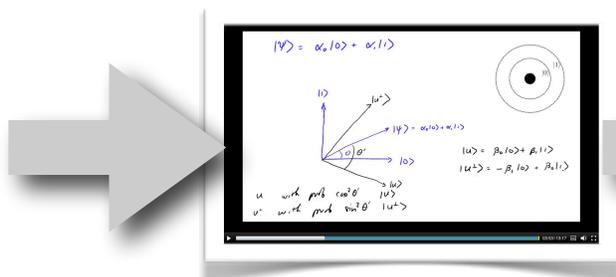
lecture 2



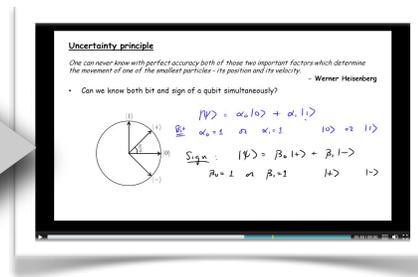
2.1 "Superposition principle"



2.2 "Geometrical interpretation"

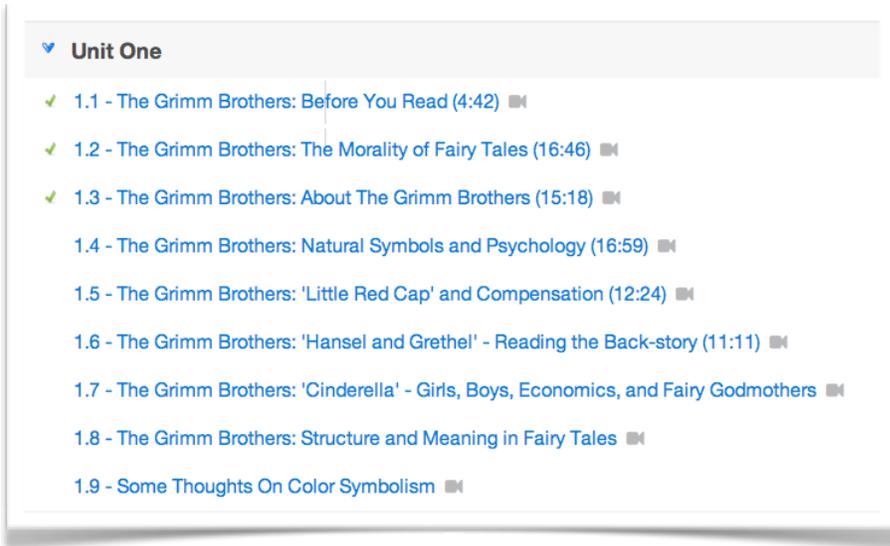


2.3 "Measurement in an arbitrary basis"



2.4 "Uncertainty principle"

→ **“Fantasy and Science Fiction: The Human Mind, Our Modern World.”** In this course, every unit is structured similarly: beginning with an introductory “Before You Read” lecture, followed by individual lecture segments that focus on one aspect of each author’s work. Although the segments potentially build on one another, the structure is **not strictly linear**, instead allowing students to watch the lectures in whatever order they choose.

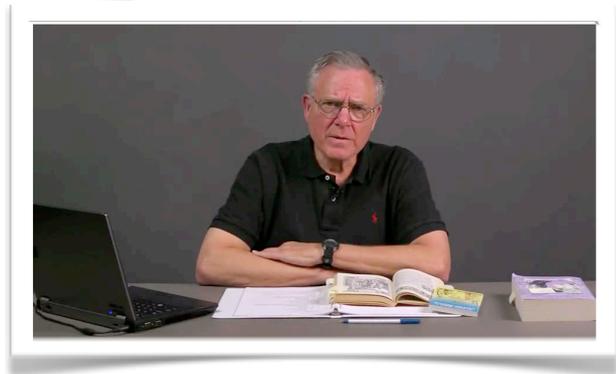


A screenshot of a course unit menu. At the top, there is a header "Unit One" with a downward-pointing arrow. Below it, a list of nine lecture segments is displayed, each with a green checkmark icon, a title, a duration in parentheses, and a right-pointing arrow icon. The segments are: 1.1 - The Grimm Brothers: Before You Read (4:42), 1.2 - The Grimm Brothers: The Morality of Fairy Tales (16:46), 1.3 - The Grimm Brothers: About The Grimm Brothers (15:18), 1.4 - The Grimm Brothers: Natural Symbols and Psychology (16:59), 1.5 - The Grimm Brothers: 'Little Red Cap' and Compensation (12:24), 1.6 - The Grimm Brothers: 'Hansel and Grethel' - Reading the Back-story (11:11), 1.7 - The Grimm Brothers: 'Cinderella' - Girls, Boys, Economics, and Fairy Godmothers, 1.8 - The Grimm Brothers: Structure and Meaning in Fairy Tales, and 1.9 - Some Thoughts On Color Symbolism.

unit one



1.1 “Before You Read”



1.4 “Natural Symbols and Psychology”

→ **“Internet History, Technology, and Security”** offers a slightly different approach. Given the amount of supplementary material included in a typical weekly lecture unit — interviews, video, and archival footage — the segments are thematically linked, but still allow a certain amount of **“choose-your-own-adventure”** freedom to combine (and re-combine) chunks: for example, students could choose to watch all of the archival footage before the screencast lectures, or vice versa, without necessarily missing important information.

- ▼ **2: History: The First Internet - NSFNet**
- ✓ [History Through Supercomputing \(03\) \(24:54\)](#) 🎥
 - ✓ [Larry Smarr - NCSA \(12:35\)](#) 🎥
 - ✓ [History Through NSFNet \(04\) \(5:36\)](#) 🎥
 - ✓ [Doug Van Houweling - NSFNet \(13:14\)](#) 🎥
 - ✓ [Reflection on NSFNet \(6:47\)](#) 🎥
 - ✓ [About Peer Grading](#) 🎥



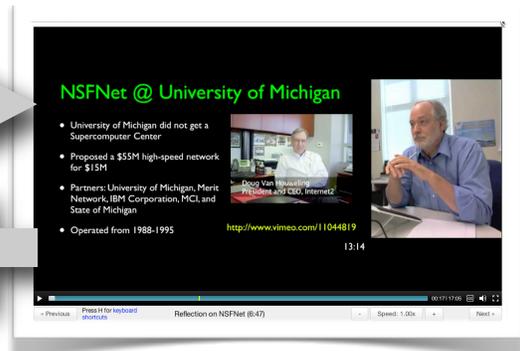
Larry Smarr



History Through NSFNet



Dough Van Houweling

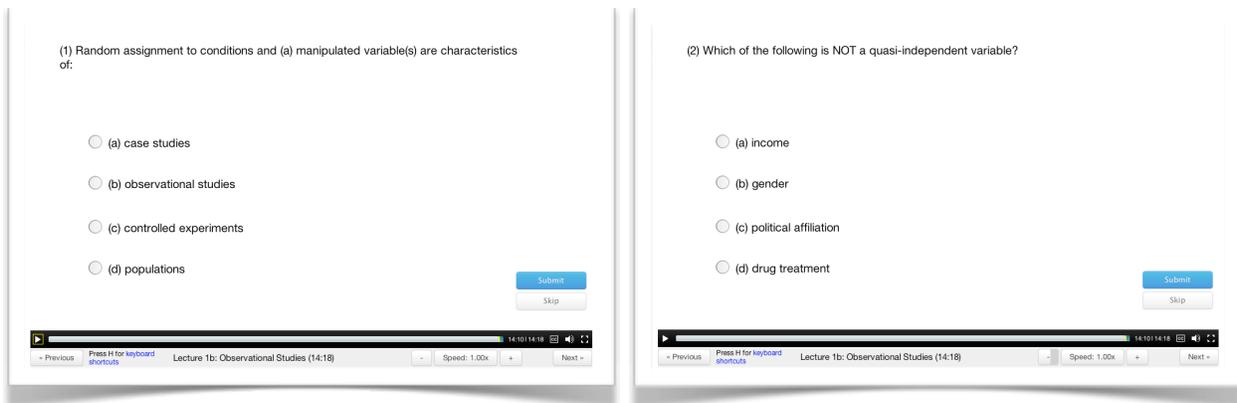


Reflection on NSFNet

Interaction.

Embedded quiz questions lend the Coursera video lectures an element of interaction that provides students with immediate feedback on their understanding of key information. On average, each lecture chunk contains between one to three interruptions for these “quizzes,” which range from a single multiple-choice question to a series of two or three multiple-choice questions, or a short brainstorming exercise. The embedded quizzes are not graded.

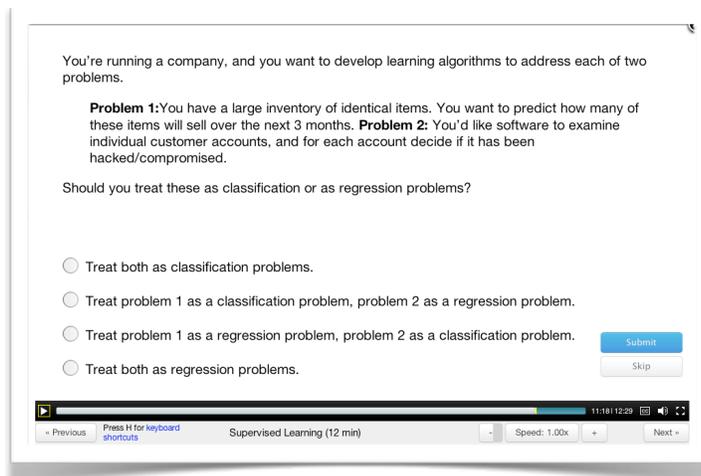
→ **“Statistics One”** embeds multiple-choice quiz questions at the end of each lecture chunk.



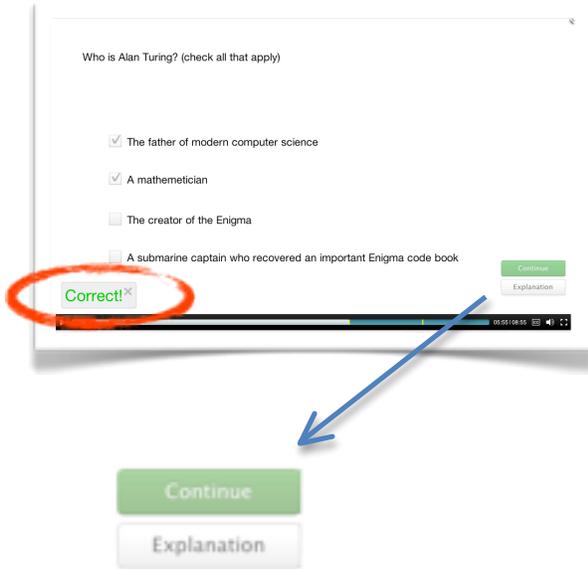
lecture 1.b.

→ **“Machine Learning”** intersperses embedded multiple-choice quiz questions throughout each lecture chunk.

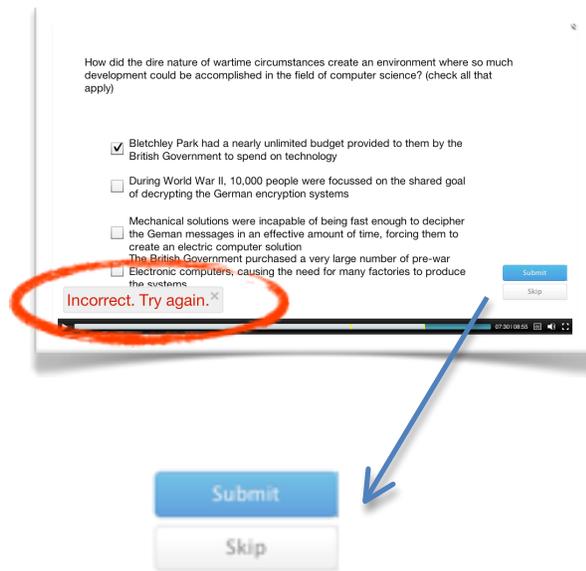
Supervised Learning



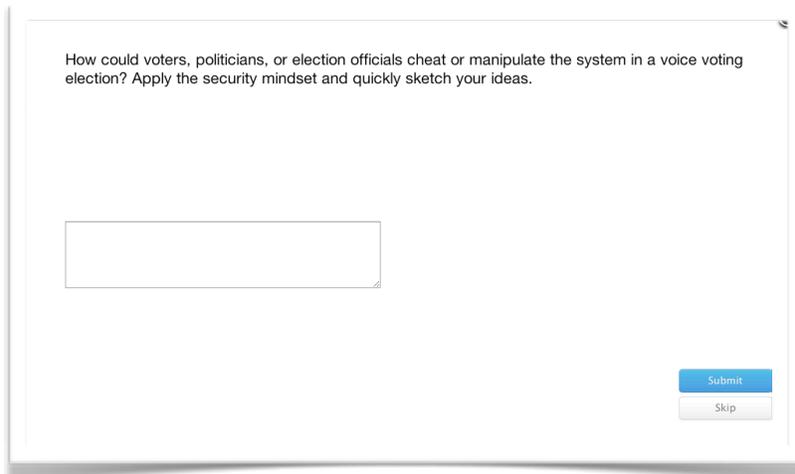
→ **“Internet History, Technology, and Security,”** like many Coursera courses, prompts students to answer embedded quiz questions correctly before returning to the lecture. This is not required, and students may instead choose to skip the question.



lecture 1.1 “History Through Bletchley Park”

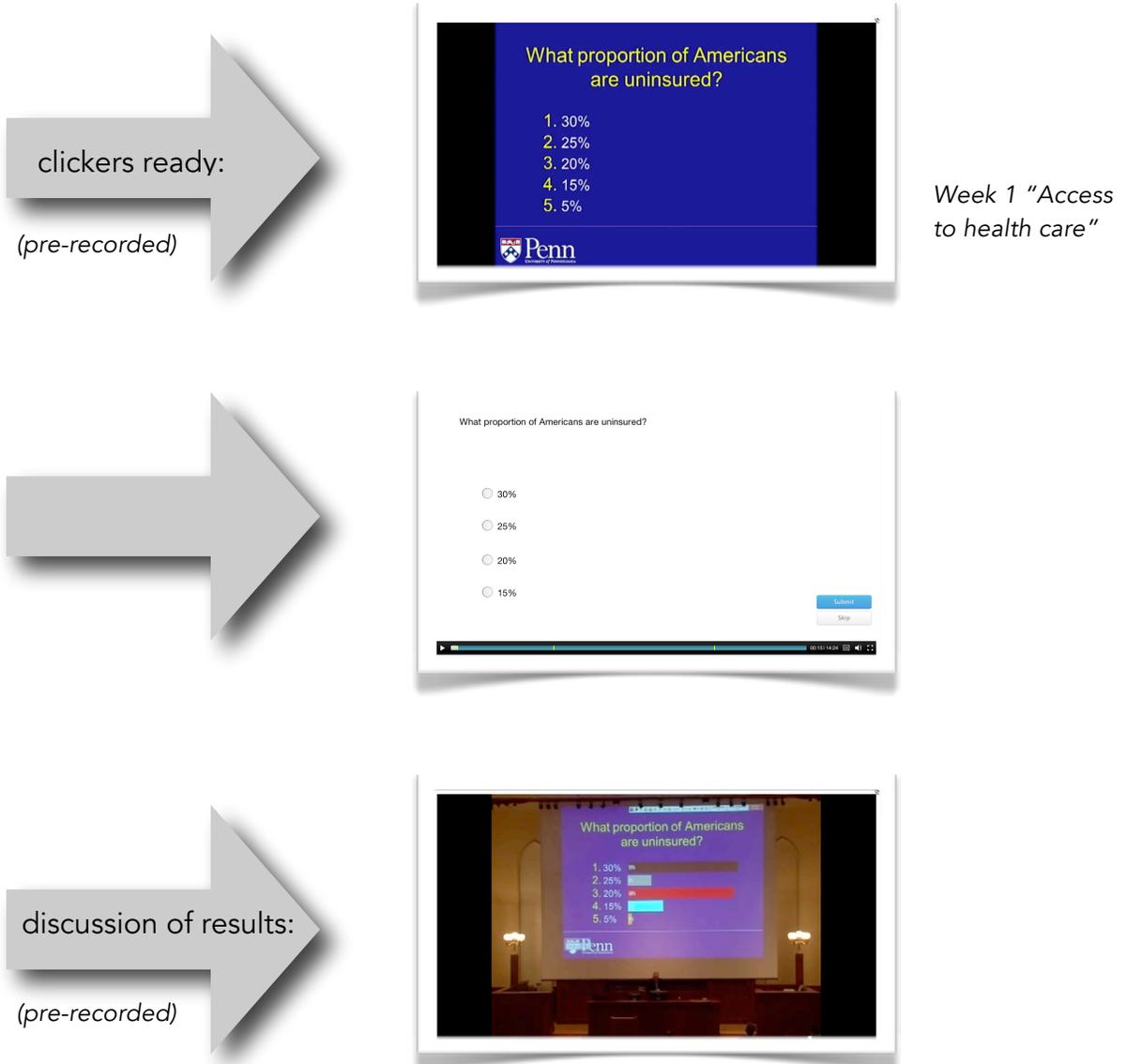


→ **“Securing Digital Democracy”** uses the in-video quiz questions not only to test understanding, but also to allow students to brainstorm and think creatively, applying the material presented in the lecture.



lecture 2.1 “The Living Voice”

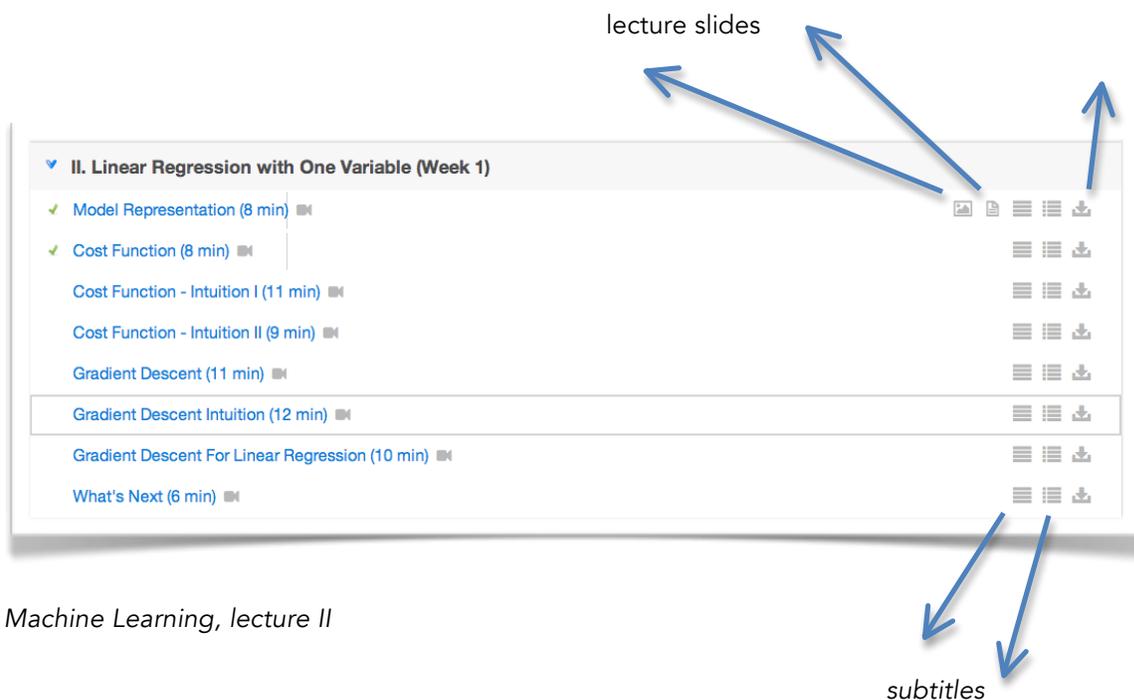
→ **“Health Policy and the Affordable Care Act”** offers one of the more innovative uses of the embedded quiz questions: the multiple-choice questions in the Coursera video lecture sync with the clicker and discussion questions posed in the pre-recorded lecture. This gives students watching the video lecture a chance to compare their answers with the answers given by the students in the on-campus offering of the course.



Resources.

Coursera allows instructors to attach resources to their video lectures, including **lecture slides and transcripts, videos to download**, and **subtitles**. Since Coursera courses are open to a global audience — representing a wide spectrum of language proficiencies, ages, and academic or professional training, to say nothing of preferred learning styles or cultural backgrounds — these resources give students the option to work through materials at their own pace.

This material is relatively uniform across courses, with certain instructors also making supplementary material, such as spreadsheets, formulae, or vocabulary lists available to download.



Machine Learning, lecture II

Designing automatically- and peer-graded assessments.

*When you take one of our classes, you will watch **lectures** taught by world-class professors, **learn** at your own pace, **test** your knowledge, and **reinforce** concepts through interactive exercises. (Coursera, [Our Vision](#))*

Exercises and assessments are central to the Coursera platform because they allow students to practice concepts and test knowledge, often with nearly immediate feedback. But how do we develop assessments for thousands of students?

Four kinds of assessments.

Coursera currently supports four kinds of assessments:

- **standalone quizzes** are most usually assigned weekly to pair with the lecture material. Quizzes are automatically machine graded and provide students almost immediate access to scores, correct answers, and explanations. Some courses choose to limit the number of attempts allowed on these kinds of assessments — specifying one, two, four, anywhere up to ten attempts — while others allow unlimited attempts, encouraging students to continue working until they answer all questions correctly.
- **in-video quizzes** are designed to complement the video lecture; scores are not recorded. Rather, these quizzes give students the opportunity to test their understanding and receive immediate feedback.
- **programming assignments** allow students to submit code or data, which is then automatically graded. These assignments are often more complex than standalone quizzes and give students the opportunity to apply and use the concepts introduced in lecture.
- **peer assessments** allow students to create unstructured output — such as essays, long-answer questions, drawings, photographs, video, music, or collaborative projects — and receive personalized feedback from their peers. However, peer assessments require both detailed rubrics to guide evaluation and the good-faith efforts of students to submit original work and to evaluate the work of (unknown) others attentively and constructively. Good practices for facilitating peer assessment on Coursera are still very much under development.

Standalone quizzes.

Standalone quizzes are the most frequently used method of assessment in Coursera courses. Across almost all disciplines, weekly automatically graded quizzes provide students with a quick “check-in” to test knowledge, get feedback, and further explanations of material.

Quizzes support **multiple-choice questions** that ask students to either choose the correct answer or to select all answers that apply; **fill-in-the-blank questions** that ask for a short numerical or free form text answer. Quizzes can also be **randomized** to enable multiple attempts without repetition of questions.

Question 13
If the first qubit is in the state $\frac{1}{\sqrt{3}}|0\rangle + \frac{\sqrt{2}}{\sqrt{3}}|1\rangle$ and the second qubit is in the state $\frac{\sqrt{2}}{\sqrt{3}}|0\rangle + \frac{1}{\sqrt{3}}|1\rangle$, what is the amplitude of $|00\rangle$ in the composite state of the two qubit system?

$\frac{\sqrt{2}}{\sqrt{3}}$
 $\frac{1}{\sqrt{3}}$
 $\frac{\sqrt{2}}{3}$
 $\frac{2}{3}$
 $\frac{1}{3}$

Question 14
If the first qubit is in the state $\frac{1}{\sqrt{3}}|0\rangle + \frac{\sqrt{2}}{\sqrt{3}}|1\rangle$ and the second qubit is in the state $\frac{\sqrt{2}}{\sqrt{3}}|0\rangle + \frac{1}{\sqrt{3}}|1\rangle$, what is the amplitude of $|11\rangle$ in the composite state of the two qubit system?

$\frac{\sqrt{2}}{\sqrt{3}}$
 $\frac{\sqrt{2}}{3}$
 $\frac{1}{\sqrt{3}}$
 $\frac{2}{3}$
 $\frac{1}{3}$

Question 15
Factor $\frac{1}{2\sqrt{2}}|00\rangle - \frac{1}{2\sqrt{2}}|01\rangle + \frac{\sqrt{3}}{2\sqrt{2}}|10\rangle - \frac{\sqrt{3}}{2\sqrt{2}}|11\rangle$ into $(a|0\rangle + b|1\rangle) \otimes (c|0\rangle + d|1\rangle)$, where $|a|^2 + |b|^2 = 1$ and $|c|^2 + |d|^2 = 1$. What is the value of $|a|$? Write your answer as a fraction in simplest form. (ex: 2/3. Note that 4/6 will not be deemed correct if the answer was 2/3.)

*Quantum Mechanics,
multiple-choice +
numerical short-answer*

Question 14
If the first qubit is in the state $\frac{1}{\sqrt{3}}|0\rangle + \frac{\sqrt{2}}{\sqrt{3}}|1\rangle$ and the second qubit is in the state $\frac{\sqrt{2}}{\sqrt{3}}|0\rangle + \frac{1}{\sqrt{3}}|1\rangle$, what is the amplitude of $|11\rangle$ in the composite state of the two qubit system?

Your Answer	Score	Explanation
<input type="radio"/> $\frac{1}{\sqrt{3}}$	✖ 0.00	
Total 0.00 / 5.00		

$$\left(\frac{1}{\sqrt{3}}|0\rangle + \frac{\sqrt{2}}{\sqrt{3}}|1\rangle\right)\left(\frac{\sqrt{2}}{\sqrt{3}}|0\rangle + \frac{1}{\sqrt{3}}|1\rangle\right) = \dots + \frac{2}{3}|11\rangle + \frac{\sqrt{2}}{3}|11\rangle$$

Question 15
Factor $\frac{1}{2\sqrt{2}}|00\rangle - \frac{1}{2\sqrt{2}}|01\rangle + \frac{\sqrt{3}}{2\sqrt{2}}|10\rangle - \frac{\sqrt{3}}{2\sqrt{2}}|11\rangle$ into $(a|0\rangle + b|1\rangle) \otimes (c|0\rangle + d|1\rangle)$, where $|a|^2 + |b|^2 = 1$ and $|c|^2 + |d|^2 = 1$. What is the value of $|a|$? Write your answer as a fraction in simplest form. (ex: 2/3. Note that 4/6 will not be deemed correct if the answer was 2/3.)

Your Answer	Score	Explanation
	✖ 0.00	
Total 0.00 / 10.00		

A factorization of the given state is $(\frac{1}{2}|0\rangle + \frac{\sqrt{3}}{2}|1\rangle) \otimes (\frac{1}{\sqrt{2}}|0\rangle - \frac{1}{\sqrt{2}}|1\rangle)$.

*Quantum Mechanics
multiple-choice + numerical short-answer,
with feedback*

Feedback — Week 1 - Problem Set

You have submitted this homework on Wed 29 Aug 2012 7:19:42 AM PDT. You achieved a score of 2.22 out of 8.45.

Question 1

Data compression is often used in data storage and transmission. Suppose you want to use data compression in conjunction with encryption. Does it make more sense to:

Your Answer	Score	Explanation
<input type="radio"/> Compress then encrypt.	1.00	Ciphertexts tend to look like random strings and therefore the only opportunity for compression is prior to encryption.
Total	1.00 / 1.00	

Question 2

Let $G : \{0, 1\}^n \rightarrow \{0, 1\}^n$ be a secure PRG. Which of the following is a secure PRG (there is more than one correct answer):

Your Answer	Score	Explanation
<input checked="" type="checkbox"/> $G'(k) = G(0)$	0.00	A distinguisher will output <i>not</i> random whenever its input is equal to $G(0)$.
<input type="checkbox"/> $G'(k) = \text{reverse}(G(k))$ where $\text{reverse}(x)$ reverses the string x so that the first bit of x is the last bit of $\text{reverse}(x)$, the second bit of x is the second to last bit of $\text{reverse}(x)$, and so on.	0.00	a distinguisher for G' gives a distinguisher for G .
<input type="checkbox"/> $G'(k) = G(k) \parallel 0$ (here \parallel denotes concatenation)	0.17	A distinguisher will output <i>not</i> random whenever the last bit of its input is 0.
<input type="checkbox"/> $G'(k) = G(k) \parallel G(k)$ (here \parallel denotes concatenation)	0.17	A distinguisher will output <i>not</i> random whenever the first n bits are equal to the last n bits.
<input type="checkbox"/> $G'(k) = G(k) \oplus 1^n$	0.00	a distinguisher for G' gives a distinguisher for G .
<input type="checkbox"/> $G'(k) = G(k)[0, \dots, n-2]$ (i.e., $G'(k)$ drops the last bit of $G(k)$)	0.00	a distinguisher for G' gives a distinguisher for G .
Total	0.33 / 1.00	

*Cryptography
multiple-choice + all-that-apply,
with feedback*

Week 2 Quiz 1

There is **no time limit** to complete this quiz. You are reminded to submit this quiz before **Sun 9 Sep 2012 11:55:00 PM CDT** for full credit. Good luck!

Question 1

To the nearest billion, what is the world's current population? Type your answer as just the whole number with no decimals, for example: 99

Question 2

To the nearest billion, what is the UN's medium projection of population in 2050? Type your answer as just the whole number with no decimals, for example: 99

Question 3

The United States has what kind of demographic structure? (one word answer)

*Introduction to Sustainability
short-answer*

Question 1

(Seed = 415488)
 Give the id[] array that results from the following sequence of union operations on a set of 10 items using the quick-find algorithm.

8-3 5-1 3-0 6-5 1-8 4-3

Recall: our quick-find convention for the union operation p-q is to change id[p] (and perhaps some other entries) but not id[q].

Your Answer	Score	Explanation
	✘	0.00
Total	0.00 / 1.00	

Question Explanation

The correct answer is:
 0 0 2 0 0 0 0 7 0 9

Here is the id[] array after each union operation:

```

0 1 2 3 4 5 6 7 8 9
8-3: 0 1 2 3 4 5 6 7 3 9
5-1: 0 1 2 3 4 1 6 7 3 9
3-0: 0 1 2 0 4 1 6 7 0 9
6-5: 0 1 2 0 4 1 1 7 0 9
1-8: 0 0 2 0 4 0 0 7 0 9
4-3: 0 0 2 0 0 0 0 7 0 9
  
```

*Algorithms I, standalone quiz one
 first attempt with feedback*

randomized

Question 1

(Seed = 437760)
 Give the id[] array that results from the following sequence of union operations on a set of 10 items using the quick-find algorithm.

7-0 2-8 1-6 4-3 5-1 8-6

Recall: our quick-find convention for the union operation p-q is to change id[p] (and perhaps some other entries) but not id[q].

Your Answer	Score	Explanation
	✘	0.00
Total	0.00 / 1.00	

Question Explanation

The correct answer is:
 0 6 6 3 3 6 6 0 6 9

Here is the id[] array after each union operation:

```

0 1 2 3 4 5 6 7 8 9
7-0: 0 1 2 3 4 5 6 0 8 9
2-8: 0 1 8 3 4 5 6 0 8 9
1-6: 0 6 8 3 4 5 6 0 8 9
4-3: 0 6 8 3 3 5 6 0 8 9
5-1: 0 6 8 3 3 6 6 0 8 9
8-6: 0 6 6 3 3 6 6 0 6 9
  
```

*Algorithms I, standalone quiz one
 second attempt with feedback*

In-video quizzes.

See above section on structuring online lectures.

Programming assignments.

Like standalone quizzes, programming assignments are automatically machine graded to generate both a score and feedback for students. These kinds of assignments ask students to actively use their knowledge to create code or data, working with the concepts introduced in lectures. Programming assignments may or may not be graded, as determined by the instructor.

→ **“Machine Learning”** pairs programming assignments with the weekly lecture material, asking students to work through a series of exercises that allow them to practice implementing a learning algorithm. The software and instructions provided enable students to check their own work before submitting a solution. Immediate feedback gives students the opportunity to revise and resubmit their answers as many times as they would like, up until the assignment deadline.

IV. Linear Regression with Multiple Variables (Week 2)

Linear Regression

[View Instructions](#)

Due Date: Wed 12 Sep 2012 11:59:00 PM PDT
Hard Deadline: Mon 19 Nov 2012 10:59:00 PM PST

Part	Name	Last Submission	Score
1 / 7	Warm up exercise	-	- / 10
2 / 7	Compute cost for one variable	-	- / 40
3 / 7	Gradient descent for one variable	-	- / 50
4 / 7	Feature normalization (optional)	-	- / 10
5 / 7	Compute Cost for Multiple Variables (optional)	-	- / 15
6 / 7	Gradient Descent for Multiple Variables (optional)	-	- / 15
7 / 7	Normal Equations (optional)	-	- / 10
Total Score			0 / 100

programming assignment, week 2

VII. Regularization (Week 3)

Logistic Regression

[View Instructions](#)

Due Date: Mon 17 Sep 2012 11:59:00 PM PDT
Hard Deadline: Mon 3 Dec 2012 10:59:00 PM PST

Part	Name	Last Submission	Score
1 / 6	Sigmoid Function	-	- / 5
2 / 6	Compute cost for logistic regression	-	- / 30
3 / 6	Gradient for logistic regression	-	- / 30
4 / 6	Predict Function	-	- / 5
5 / 6	Compute cost for regularized LR	-	- / 15
6 / 6	Gradient for regularized LR	-	- / 15
Total Score			0 / 100

programming assignment, week 3

→ “Algorithms I” also assigns weekly programming exercises that either ask students to *implement* a data structure or algorithm from scratch, or to *apply* a data structure or algorithm to solve a problem. The course provides detailed directions for each assignment and allows students up to ten submissions, with feedback on correctness and efficiency provided after each attempt. Only the highest score is recorded.

Programming Assignment 1: Percolation – Instructions

Assignment Name	Programming Assignment 1: Percolation
Due Date	Sat 25 Aug 2012 8:59:00 PM PDT
Hard Deadline	Sun 30 Sep 2012 8:59:00 PM PDT
Submission	Go to Assignments List page to submit your solutions.

Instructions

Specification
Here is the programming assignment [specification](#) that describes the assignment requirements.

Checklist
Here is the [checklist](#) that contains frequently asked questions and hints. If you're not sure where to start, see the section at the end of the checklist.

Web Submission
Submit a zip file named `percolation.zip` that contains only the two source files `Percolation.java` and `PercolationStats.java`. To zip up your source files, use one of the following three approaches:

- **Mac OS X Finder.**
 1. Select the required files in the Finder.
 2. Right-click and select `Compress 2 Items`.
 3. Rename the resulting file to `percolation.zip`.
- **Windows.**
 1. Select the required files in Windows Explorer.
 2. Right-click and select `Send to -> Compressed (zipped) folder`.
 3. Rename the resulting file to `percolation` (the `.zip` extension is automatic).
- **Command line (Linux or Mac OS X).**
 1. Change to the directory containing the required `.java` files.
 2. Execute the command `zip percolation.zip Percolation.java PercolationStats.java`

You will not receive a score or grade report unless you submit the zip file in this specified format and the source files conform to the prescribed APIs.

Assessment Report
Here is some information to help you interpret the assessment report. See the [Assessment Guide](#) for more details.

- **Compilation:** we compile your `.java` files using a Java 6 compiler. Any error or warning messages are displayed and usually signify a major defect in your code.
- **Style:** we run `checkstyle` to automatically checks the style of your Java programs. Here is a list of available [Checkstyle checks](#), which you can use to help decode any warning messages.
- **Bugs:** we run `findbugs` to check for common bug patterns in Java programs. A warning message strongly suggests a bug in your code but occasionally there are false positives. Here is a summary of [bug descriptions](#), which you can use to help decode warning messages.
- **API:** we check that your code exactly matches the prescribed API (no extra methods and no missing methods). If it does not, no further tests are performed.
- **Correctness:** we perform a battery of unit tests to check that your code meets the specifications.
- **Memory:** we determine the amount of memory according to the 64-bit memory cost model from lecture.
- **Timing:** we measure the running time and count the number of elementary operations.

programming assignment, week 2

→ “Introduction to Computational Finance and Financial Econometrics” offers an introductory programming assignment designed to familiarize students with languages (like *R*) that will become important in future work for the course. The assignment asks students to use data to create plots, drawing on the material covered in the first week of video lectures. The assignment is not graded.

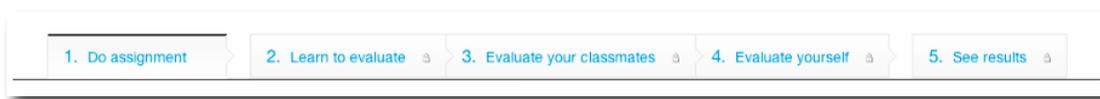
Week 1 R Programming Assignment – View Assignment	
Assignment Name	Week 1 R Programming Assignment
Due Date	Tue 18 Sep 2012 11:59:00 PM PDT
Hard Deadline	Tue 18 Sep 2012 11:59:00 PM PDT
Submission	Go to Assignments List page to submit your solutions.
Instructions	<p>This assignment makes use of the R programming language. See the Resources page for additional information on R. This assignment is intended to get you familiarized with using R and creating plots. It will not be graded but you are encouraged to still complete the assignment as future assignments will require familiarity with R. Do not submit anything for this assignment.</p> <p>Go to http://finance.yahoo.com and download monthly data on Starbucks (ticker symbol sbux) over the period March, 1993 to March, 2008. Read the data into Excel and make sure to reorder the data so that time runs forward. Delete all columns except those containing the dates and the adjusted closing prices. Save the file as a .csv (comma separated value) file and call it sbuxPrices.csv. This is important because base R does not have functions for importing data from an Excel spreadsheet (see the RODBC and xlsReadWrite packages for functions to read and write directly to Excel files).</p> <p>Start R and open the file econ424lab1.r (Available from the Resources section on the course webpage). Execute the commands in this file line by line.</p> <ol style="list-style-type: none">1. Import the data in the file sbuxPrices.csv using the R function read.csv() into the data.frame object sbux.df. Follow the commands in econ424lab1.r to manipulate the data.2. Plot the closing price data using the plot() function. Notice that the dates do not show up on the x-axis in the line plot. We will learn how to fix this in future labs.3. Compute monthly simple and continuously compounded returns. Plot these returns separately and on the same graph.

programming assignment, week 1

Peer assessments.

Peer assessments are both an exciting innovation that facilitate greater student interaction and engagement, as well as a sometimes-challenging problem for instructors and students.

Unlike automatically machine-graded quizzes and assignments on Coursera, peer assessments require a good-faith effort on the part of each student not only to submit original work in the proper format (e.g., with proper citation) and the proper language (usually English), but also to then **anonymously** evaluate the work of others **attentively** and **constructively**. The piece that seems most often missing is not good-faith effort on the part of most students; rather, it's that many (or even most) students simply do not have experience in evaluating the work of others.



steps in peer assessment

Detailed **rubrics** are one way to help bridge this gap. Coursera enables both **quantitative** (a drop-down list of scores) and **qualitative** (free-form text) evaluation. Even with detailed rubrics, peer assessment — in this iteration of Coursera — is decidedly hit or miss: when used well, it can be a valuable tool to provide personalized feedback; when used poorly, it can be perfunctory, unhelpful, or downright abusive.

Coursera does offer courses the option of including **peer-assessment training**, which would allow students to first practice evaluating a limited number (three to five) of instructor-graded submissions, using a rubric. To pass the training exercise, the student's grades would have to fall within an acceptable range, as defined by the instructor. In more traditional teaching contexts, these kinds of training exercises could be an important component in helping support students as they learn to assess the work of their peers. However, it does not appear that any Coursera courses to date have tried out this approach to more explicitly training peer assessment.

Self grading offers another optional method of evaluation, and a further point for comparison between an individual's work and the work of others in the course.

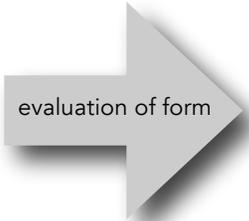
→ **“Fantasy and Science Fiction: The Human Mind, Our Modern World”** models a typical approach to peer assessment. The course asks students to “enrich the reading” of their peers through short essay reflections on the reading. Students are then randomly assigned three to five essays to evaluate anonymously based on form and content, using both a quantitative (1-3 points) system and qualitative feedback.

Please write an essay that aims to enrich the reading of a fellow student who is both intelligent and attentive to the readings and to the course. Each essay should be between 270 and 320 words.

The essay should focus on this unit's reading and the subject may be any literary matter that you studied in that reading: plot, style, theme, structure, imagery, allusion, narrator reliability, and so on. Such matters are discussed in the video clips. **Do not use the essay as an occasion to discuss non-literary matters** that fall outside the course reading and the process of reading. For example, while it is true that beauty often (but not always) represents goodness in fairy tale characters, an essay for this course should not be about how today's society does or does not fairly reward attractive people. However, one could write a fine essay for this course by comparing Sleeping Beauty and her step-mother to argue that their story implicitly questions the reliability of beauty as a moral indicator in the story and hence the reliability of a superficial understanding of what we encounter, both in reading a story and in life. Of course, since the intelligent and attentive fellow student in this course has just read that thesis about "Sleeping Beauty," an essay merely restating it would not enrich that student's reading further. An essay with that thesis would have to explore its working in the story in deep and revealing ways to enrich further the reading of a fellow student. These essays should become ever more insightful as the course progresses and as you progress, but the assignment is always the same: write an essay that aims to enrich the reading of a fellow student who is both intelligent and attentive to the readings and to the course.

To review how to approach this assignment, please revisit the section on "The Essays" on the "Work Expectations" page and two video clips in Unit 00 – Getting Started, "How to Read for this Course" and "How to Write for this Course."

assignment,
unit 1



evaluation of form

Evaluation of the above answers

Note: this section can only be filled out during the evaluation phase.

Please indicate in 30-150 words your judgment of the FORM of the essay you have just read. FORM here refers to matters of grammar, usage, and structure. Are the sentences grammatically correct? Are the words properly used? Is the exposition and argument laid out clearly? An ideal response would note one aspect of Form that the writer does well and would profit by continuing and one aspect of Form that the writer would profit by improving in ways you make clear.

Please grade the FORM of the essay you have just read on a scale of 1 to 3. FORM here refers to matters of grammar, usage, and structure. Are the sentences grammatically correct? Are the words properly used? Is the exposition and argument laid out clearly? An ideal response would note one aspect of Form that the writer does well and would profit by continuing and one aspect of Form that the writer would profit by improving in ways you make clear.

Since everyone can learn to write better, at least 10% but no more than 30% of the grades should be 1. Everyone should strive for perfect grammar. However, if someone writes in ways that are particularly vivid or uses particularly incisive key terms to focus the argument or in some other way is outstanding in usage or structure, that essay should be awarded a 3 but no more than 20% of the grades should be a 3 because, by definition, "outstanding" is comparatively rare. Most grades should be 2.



evaluation of content

Please indicate in 30-150 words your judgment of the CONTENT of the essay you have just read. CONTENT here refers to matters of insight, argument, and example. Does the essay show a deep understanding of some aspect of the work or of a pattern that one can see in the work? Does the argument make sense, feel persuasive, and reveal the significance of the insight or insights? Are there concrete details from the text that support the argument and that we come to understand more powerfully because of the argument? An ideal response would note one aspect of Content that the writer does well and would profit by continuing and one aspect of Content that the writer would profit by improving in ways you make clear.

Please grade the CONTENT of the essay you have just read on a scale of 1 to 3. CONTENT here refers to matters of insight, argument, and example. Does the essay show a deep understanding of some aspect of the work or of a pattern that one can see in the work? Does the argument make sense, feel persuasive, and reveal the significance of the insight or insights? Are there concrete details from the text that support the argument and that we come to understand more powerfully because of the argument? An ideal response would note one aspect of Content that the writer does well and would profit by continuing and one aspect of Content that the writer would profit by improving in ways you make clear.

Since everyone can learn to write better, at least 10% but no more than 30% of the grades should be 1. Most people will offer their readers a new insight and some detailed reference to the text that argues for the significance of that insight and for an appreciation of how that detail functions, so most essays will enrich our reading and earn a 2. Some essays will be astonishingly new or persuasive or useful by making the story much richer and even by helping you understand better how to read stories in general. Such essays earn a 3 in Content, but no more than 20% of the grades should be a 3 because, by definition, "outstanding" is comparatively rare. Most grades should be 2.

→ **"Listening to World Music."** This course presents a similar approach to peer assessment, asking students to respond to a weekly essay question that draws upon the material covered in the video lectures and TA discussions. Students are then given three to five randomly assigned essays to evaluate anonymously.

Now that "Listening to World Music" has ended, the course site has made examples available for each assignment, illustrating the steps in the peer-assessment process.

Results are featured at the top of the page,

Your grade is **10**, which was calculated based on a combination of the grade you received from your peers and the grade you gave yourself.
See below for details.

followed by **instructions to students** for completing the assignment.

Instructions to Students

Select and write 2-3 paragraphs on **ONE** of the following four questions. These will be peer reviewed.

Check the rubric for peer evaluation so you are clear about what is required in terms of writing style and technique before you begin.

In writing your piece you may seek out additional sources of information in your submission; just make sure you briefly cite the source—book, journal, recording, newspaper, or online resource at the end of your writing

Week 1 Questions (Choose ONLY ONE)

1. Appadurai argues that modernity is a form of rupture in everyday life, and that the experience of modernity is now globally present. Moving places is one such form of rupture. If you are from a family or community that has made significant moves in the last several decades—from rural to urban areas, from one country or continent to another—ask members of your family/group, if music provided a means to maintaining a connection between past and present places of residence and how it has done so—live performance, recordings, human travel? Has music worked to maintain your language of origin? How else might it have worked as a connective tissue in the move or significant moment of rupture?
2. Steven Feld argues that some ethnomusicologists who have studied traditional music have expressed a certain anxiety about commercial market forces in relation to 'traditional' and 'local' music-cultural practices. Others celebrate the potential for intercultural communication and collaboration that made possible with new forms of musical travel. In what ways do you think processes and forms of mass mediation have changed in the last two decades? How might these changes confirm, challenge, or otherwise problematize the anxiety/celebratory takes on musical change? How might contemporary forms of mass media affect our understanding of 'local' or 'traditional' musical practice? Such newer forms of mass media might include the internet, file-sharing, YouTube, iPods, Tablets, etc.: what others can you think of?
3. Find youtube examples of the three forms of authenticity outlined in this lecture segment, and explain how they are articulated in the clip. It may be that there are only one or two of these authenticities expressed in the clip. How does the presence of authenticity contribute to the power of the music for you as a listener/consumer?
4. Watch this clip about the commercial recording of Gregorian chant by a German monastic order. It provides a parallel example of commodification of the sacred to the earlier "Chant" recording. It presents a narrative of monastic life and deep history, the place of prayer, work and ritual in that life. Comment on the discourses of the sacred, the commodity, authenticity, the miraculous, new technologies, commercial success; on Father Karl, the narrator's story and rationalization for inserting Chant into the commercial marketplace. What do you think is to be gained by this process, and what might be lost? How does the music work for the monks? Is it the same as for the consumer? <http://www.youtube.com/watch?v=92YVt6y3Gfk>

Students are then provided with a **rubric** for evaluation,

Rubric for Peer Evaluation of Responses

Weekly responses to assigned questions will be evaluated by your peers.

Please use the following rubric in order to determine the quality of your peers' responses (and of course, your own!):

	0	1	2
Style	Is unintelligible and/or inappropriate to an academic setting Eg. rotfllmao!!!!!!! paul simons graceland album IS AN ALBUM PEOPLE!! why should it matter how the musicians got payed he's a huge star so he should be able to keep it	Coherent and intelligible, but with occasional grammatical or organizational problems. Eg. While I think its unfair Paul Simon didn't credit all the musicians on Graceland album for their creativity, thats just how the system works it privileges big stars.	Clear, succinct, almost entirely error free. (Small errors should be overlooked if the ideas expressed are elegantly conveyed) Eg. It is valid to point out how the structure of the music industry accrues benefits disproportionately to the already powerful (western pop stars); however, this pattern mirrors a larger societal issue, and could be more effectively addressed through a non-musical example.
Does it address the question?	No, or barely. This response could be completely off-topic, or it could be almost entirely tangential.	Sort of. This response might meander around the topic without addressing the question.	Yes. This response gets straight to the heart of the question, and it is clear why any external comparisons are pertinent.
Strength of the argument	Unconvincing. The points made do not advance the argument; or the response is a purely subjective opinion.	Convincing, but pedestrian. The argument mostly hangs together, but it might be elementary, or perfunctory.	Convincing and nuanced. Points are clear, forceful, and -in the best cases- show creative thinking.
Integration of personal response to music with critical thought	Not happening. This response might consist entirely of a personal reaction (inadequate in a university class); or it might omit the music.	The two are integrated, but clumsily. It may not be evident how the critical response is related to the personal reaction.	It is clear how the two are integrated, even though the critical response may be at odds with the personal reaction.
Relevance to larger course themes	This response treats the music and culture it addresses as though they exist within a bubble.	Comparisons might be made to other musics/cultures studied, but these are not thorough, and might be weak.	Makes a strong comparison to another music/culture studied; or else a larger theme addressed in the course (eg. colonialism, capitalism, nationalism, commodification...).

and space to submit their **essay**.

Write your answer in 2-3 paragraphs.

A Jubilant Earthquake: File-sharing, the "shaking-up" of the mediascape and how to bridge the ruptures of modernity

Thesis: The processes and forms of mass mediation have significantly changed since the end of the 20th century, particularly in the shift from tangible, analog media to intangible, digital media and the advent of file-sharing. While file-sharing has the potential for improving cultural understanding, technology also brings uniquely modern challenges of alienation and cultural dominance which has degraded the authenticity of music and will take effort by all world citizens to recover. Individuals yield the power to bridge the gaps of Appadurai's scapes, as exemplified in the case of Matt Harding and his "Where the Hell is Matt" YouTube videos, providing a uniquely 21st century response to the onset of globalization.

In the final years of the 20th century, citizens of planet Earth began participating in one of the most significant cultural events in recorded history by engaging in the first peer-to-peer sharing of digital audio files. In the United States, the resulting legal fallout, commercial concerns and trials against sites like Napster, who perpetuated file-sharing mechanisms, obscured and distracted from the cultural changes that were rapidly occurring as a result of file-sharing. As Carol Muller points out in her Music History and Industry lecture, before file sharing, all media had cost money to distribute, and these necessary distribution mechanisms provided natural barriers between nations. However, just as modernity is an irreversible process, file sharing forever changed the way music would be shared by people connected to the Internet. While the opportunity for unhindered musical interchange brings promise, this opportunity faces adversity in the face of inevitable side effects of modernity, particularly by the effects of alienation and disconnectedness from other cultures, as reflected in the significant gaps between cultures and people of all nation-states. When Steven Feld argues that some ethnomusicologists have expressed anxiety about commercial market forces in relation to 'traditional' and 'local' music-cultural practices, it becomes clear how alienated attitudes of dominant cultures can consciously or subconsciously manifest themselves in modern music to fit the needs of a particular dominant nation-scape. When this happens, such as in the case of the re-appropriation of the Rorogwela Lulaby and Pygmy Lulaby by Deep Forest, the authentic cultural experience is transformed in a way that many listeners might perceive as a problematic and inauthentic cultural experience, that could further perpetuate cultural dominance, cultural misunderstanding and inauthentic musical experiences. In essence, when music producers cater to dominant cultures, listeners of their music may feel "tricked" when they find that the music they listen to is untrue to its original, authentic culture. To solve this problem, we can look at Appadurai's dimensions or scapes, and see how to overcome problems of nation-state boundaries. To start, the rapidly growing mediascapes and technoscapes are accessible only to some world citizens, due to an imbalance in the financescape. In the case of the Pygmy Lulaby, if the original culture had the funds and thus the access to a computer, and a way to file-share their music, the original, authentic song could be understood and promoted. In one of the Coursera World Music course example videos, "Where the Hell is Afunakwa?" Matt Harding brought the technoscape and mediascape as a digital camera and YouTube to the people of the Solomon Islands. He bridged ethnoscapes to do this, by traveling into the culture, as he does all around the world in his "Where the Hell is Matt" videos. In the cases of all of Harding's videos, he bridges the ideoscape by making people think critically of their own culture and place in the world. In sum, Harding has effectively utilized all of Appadurai's scapes to promote cultural awareness, even recently traveling to inaccessible and controversial areas of the world like North Korea and Syria, to bridge the gaps of techno and mediascapes by featuring people from around the world in his videos. Moreover, Harding recently adopted the world as his dance teacher and learned from people of other cultures, as explained in an article by Ethan Zuckerman entitled, "When the world is your dance teacher." By making efforts to engage the world across each scape, and making efforts to learn from one another, individuals and groups of people can build up and promote other cultures, and bridge the gaps between nation-states ruptured by modernity and the rapid expansion of technology.

Throughout history, culture has taken time to catch up with technology, and file-sharing is a particular example of technological innovation which has forced a modern rupture in the mediascape that will take time to bridge. Today, faced with uniquely modern alienation, the world needs a cultural shake-up to connect people of all cultures in an authentic conversation about cultural authenticity. Examples of these conversations began online at coursera.org on July 23, 2012, at 12am EST, as tens of thousands of students were unleashed on a free online college-level world music course. Free education on world music and dialogue about authentic music and art in an intelligent, passionate manner point towards a new appreciation for world music and culture. The free, open-online course initiative marks a bridging of the gaps in mediascapes and financescapes, and indicates a trend towards resistance against inauthenticity in art. Finally, Coursera provides a place to share appreciation for fellow world citizens' cultures as a response to the onset of modernity and alienation. In 2012, Courserians metaphorically united in a jubilant and multi-lingual roar, quaking the earth in a voice that said, "bring it on, globalization."

Referenced Links:

Coursera Course 1 Lectures <http://coursera.org/>

"Where the Hell is Matt?" <http://www.wherethehellismatt.com/>

Indiana University Anthropology Department: Arjun Appadurai http://www.indiana.edu/~wanthro/theory_pages/Appadurai.htm

Ethan Zuckerman: When the world is your dance teacher <http://www.ethanzuckerman.com/blog/2012/06/20/when-the-world-is-your-dance-teacher/>

Finally, students are able to read how they were **evaluated**, both **quantitatively**

Evaluation of the above answers
Note: this section can only be filled out during the evaluation phase.

Style

Give points according to:

- 0 points: Is unintelligible and/or inappropriate to an academic setting.
Eg. roffmao!!!!!! pauli simons graceland album IS AN ALBUM PEOPLE!! why should it matter how the musicians got payed he's a huge star so he should be able to keep it
- 1 point: Coherent and intelligible, but with occasional grammatical or organizational problems.
Eg. While I think its unfair Paul Simon didn't credit all the musicians on Graceland album for their creativity, thats just how the system works it privileges big stars.
- 2 points: Clear, succinct, almost entirely error free. (Small errors should be overlooked if the ideas expressed are elegantly conveyed)
Eg. It is valid to point out how the structure of the music industry accrues benefits disproportionately to the already powerful (western pop stars); however, this pattern mirrors a larger societal issue, and could be more effectively addressed through a non-musical example.

Score from your peers: 2
Score from yourself: 2

Does it address the question?

Give points according to:

- 0 points: No, or barely. This response could be completely off-topic, or it could be almost entirely tangential.
- 1 point: Sort of. This response might meander around the topic without addressing the question.
- 2 points: Yes. This response gets straight to the heart of the question, and it is clear why any external comparisons are pertinent.

Score from your peers: 2
Score from yourself: 2

Strength of the argument

Give points according to:

- 0 points: Unconvincing. The points made do not advance the argument; or the response is a purely subjective opinion.
- 1 point: Convincing, but pedestrian. The argument mostly hangs together, but it might be elementary, or perfunctory.
- 2 points: Convincing and nuanced. Points are clear, forceful, and -in the best cases- show creative thinking.

Score from your peers: 2
Score from yourself: 2

Integration of personal response to music with critical thought

Give points according to:

- 0 points: Not happening. This response might consist entirely of a personal reaction (adequate in a university class); or it might omit the music.
- 1 point: The two are integrated, but clumsily. It may not be evident how the critical response is related to the personal reaction.
- 2 points: It is clear how the two are integrated, even though the critical response may be at odds with the personal reaction.

Score from your peers: 2
Score from yourself: 2

Relevance to larger course themes

Give points according to:

- 0 points: This response treats the music and culture it addresses as though they exist within a bubble.
- 1 point: Comparisons might be made to other musics/cultures studied, but these are not thorough, and might be weak.
- 2 points: Makes a strong comparison to another music/culture studied; or else a larger theme addressed in the course (eg. colonialism, capitalism, nationalism, commodification...)

Score from your peers: 2
Score from yourself: 2

and **qualitatively**.

Evaluation section pertaining to multiple sets of answers
Note: this section can only be filled out during the evaluation phase.

Optionally, write feedback to give encouragement, point out issues, etc.

self → Hello, me! I like how you used globalization in the last word of the last sentence at the end of your thesis and at the end of your paper! I also like you you used all 1000 words, what a great job! "Pats on the back"

student2 → I am not clear as to which of the four questions you were addressing. Is it Q1 or Q2 - or possibly Q3. Also, would suggest that you use shorter paragraphs and begin each para with a topic sentence.

student3 → Well written, well researched and well done.

→ **“Introduction to Sustainability.”** While most courses that use peer assessment focus on writing assignments — for example, essays or reflections — this course offers students the option of using their knowledge to create a local sustainability project, which will be graded by their peers at the end of the course.

Ideally, this project will be something that can be used beyond the course itself—it could also be used to inform other students, be of assistance to workers in the field, or even enact change.

The key requirement of the project is that it is linked to multiple themes covered in the course. Beyond that, there is enormous flexibility. You might:

- Create a presentation for your local government
- Develop a policy plan for your place of work
- Write an article or textbook module
- Set-up a specialized wiki
- Formulate a lesson plan for students
- Make an interactive website
- Produce a miniature video documentary

I want to let you be as creative as possible with this project. If you have a different idea, share about it in the [Project Discussion](#) forum. While I can't approve every plan personally, it would be a good idea for you to run your idea by a few of your peers as they will ultimately be reviewing the project.

I'll detail specific requirement in later weeks of the course, but if you're interested in completing a project, for this week's milestone I encourage you to start thinking about what goal you'd like your project to achieve. There is nothing to submit for this milestone. Don't forget to take detailed notes from the lectures and complete the readings as your final project will touch on multiple course topics. As such, you will likely benefit from completing the weekly quizzes and participating in the forums as well. Remember, I encourage you to pursue multiple badges concurrently, so there is nothing to lose!

project description

The course also includes a preliminary grading **rubric**, to help students plan, develop, and discuss their project ideas in the forums.

Grading Rubric

I have slightly tweaked the [table summarizing the weekly milestones for this project](#). I want to postpone giving you too much to process this week as I've already shared a lot on this page and I know there is a lot to absorb in this course in general. Instead, let me just reiterate the evaluation criteria from last week a bit by listing some details of what "exemplary" looks like for each grading category:

- **Course Coverage:** For each of at least 3 of the weeks of the course, topics from those weeks were addressed very thoroughly in the project. The target audience of the project is left with a very clear understanding of the issues covered in those weeks.
- **Thoroughness:** Project is very thorough, clearly reflecting a substantial amount of time and thought. For example, a paper might be 8 or more pages; a website might contain 10 or more webpages; a video might contain 6 or more scenes or segments of a few minutes each; etc. A project can still receive an "excellent" rating with lesser amounts of the above examples if it is still clear that substantial time was invested in the project and the project is very thorough.
- **Presentation of Solutions:** The target audience of the project feels inspired and with a clear understanding of some potential solutions.
- **Accuracy:** Assertions are clearly factual. Explanations of scientific and sociological phenomenon are very accurate and clear to the audience.
- **Life Applicability:** Project clearly can be used beyond the scope of this course. Author's intended use for the project seems obtainable.
- **Basis in Research:** Nearly all facts are clearly made distinct from opinions. Original sources for each fact are cited using a consistent format. 6 or more references are included.
- **Multimedia & Copyright:** Multiple multimedia elements (e.g. photos, graphs, audio or video clips) are included and they greatly enhance the project. Each element is copyright-cleared (e.g. from the project author, licensed under Creative Commons, or available from the Public Domain). This is made clear via a caption or some other reference for each element.
- **Understandability:** Project is well organized, well written and produced, easy to understand, and follows the rules of spelling and grammar of the language used in the project.

Good luck on your projects! Thus far I have seen a lot of very interesting ideas presented in the forum. If you haven't started the process of working on the project thus far, it isn't too late. Be sure to jump in and get working right away.

grading rubric

As these examples demonstrate, the conversation about good practices for facilitating peer assessments is far from over; rather it's a discussion to be continued as Coursera further develops and refines this aspect of the platform.

Facilitating (massive) online learning communities.

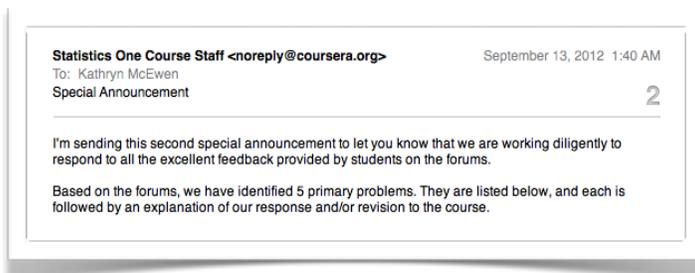
When you join one of our classes, you'll also join a **global community** of thousands of students learning alongside you. (Coursera, [Our Vision](#))

The Coursera discussion forums potentially give students access to the huge “global community” of learners in each course. How does Coursera cultivate this community?

Email.

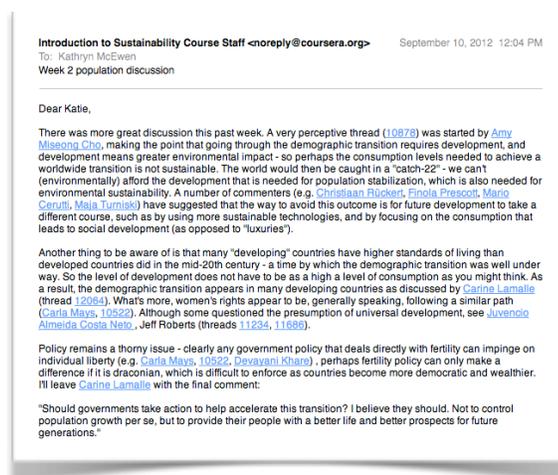
Coursera emphasizes **email** as the “primary and most wide-reaching” method of communication between instructor and students. Almost all Coursera courses send personalized, automated emails upon enrollment, then follow up with “preview” emails and a weekly overview of “what’s been happening” once the course opens, as well as special announcements — changes to the course, platform issues, etc. — as needed.

Email is a relatively simple way to engage students and provide what Coursera calls “extreme clarity”: that is, to make learning goals and objectives, expectations, structure and instruction as clear, consistent, and accessible as possible.



*Statistics One,
special announcement*

*Introduction to Sustainability
weekly update*



Forums.

Forums are, on the one hand, one of the most exciting aspects of the Coursera platform; on the other, they are often also one of the most frustrating to use. In the current iteration of Coursera, forums quickly become unwieldy and difficult to navigate simply because of the **sheer amount of material generated by so many students** — at an incredible rate of speed. Can you imagine trying to use the OAK discussion boards with 10,000 students?

Despite these challenges, students generally seem eager for the kinds of **connection, communication, and community** that the forums would ideally facilitate. The nature of the course often also defines the nature, or scope, of the forums:

1. in less discussion-based courses, for example those in Computer Science, forums function more as virtual Q & A sessions,
2. whereas in courses that invite some form of debate and discussion, for example in the Humanities and Social Sciences, forums attempt to approximate conversation, often through weekly assigned forum discussion questions.

Across disciplines, the most successful Coursera forums — those that foster interaction through a relatively high rate of relevant posts, respectful discourse, and instances of sustained, productive exchange between students — tend to be:

- **highly organized.** The instructor provides a high level of structure, organizing the forum into a number of detailed sub-forums tailored to the course. Sub-forums are essential to corralling the active discussion threads produced, for example, by assigned weekly forum discussion questions.
- **regularly, visibly moderated by the instructor.** Whether or not the instructor, or TAs, read every thread, some form of regular, visible participation helps to keep threads mostly on-track, mostly cordial, and relatively free of anonymous abuse. Again, moderation often occurs in conjunction with specific, assigned forum discussion questions.

Organization.

Distinct **sub-forums** allow students and instructors to more easily navigate to relevant content, questions, or problems. By filtering the massive amount of material generated by students, sub-forums help to facilitate more meaningful, less “noisy” virtual conversations.

Forum icons enable instructors and students to further categorize individual threads.



pinned (staff)



unresolved (students)



approved by instructor (staff)



instructor reply in thread (staff)

Forum guidelines, posted at the top of each forum page serve to remind students of good practice, good form, and good organization in the Coursera forums.

Please help all of us experience the best learning environment possible:

- Be friendly and considerate when talking to your fellow students. [\(Example\)](#)
- Use up-votes to bring attention to thoughtful, helpful posts. [\(Example\)](#)
- Search before you post. [\(Example\)](#)
- Post in the appropriate sub-forum. [\(Example\)](#)
- Use the  icon to report inappropriate content or highlight posts related to platform issues.

However, above and beyond these platform-wide conventions, the framework for organizing forums and sub-forums is surprisingly uniform across courses and disciplines, roughly breaking down into dedicated sections for **introductions**, **general discussion**, **content questions**, **assignment questions**, **platform questions**, **study groups**, and, when offered, **weekly topic discussions**. Although the categories might change slightly, the method of organization — by topic, rather than by week or thematic chunk — remains consistent.

→ **“Introduction to Sustainability.”** One of the largest and most active forums in Coursera, the “Sustainability” discussion is structured by topic:

Sub-forum	Latest Activity
Getting to Know Your Classmates Meeting and getting to know your classmates is an important part of this online course. Thus, at the beginning of this course, we would like you to take time to break the ice and get to know each other. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**	Hi, I am a cheerist 4 minutes 22 seconds ago
General Discussion General discussion about the course-related topics, etc., or anything else (This forum is not closely monitored by staff for student questions.)	Sustainable members and m... 20 minutes 23 seconds ago
Content Questions Specific questions about the lectures, readings, or other sources of content information.	See this discussion for help 3 minutes 14 seconds ago
Administrative Questions Specific questions and clarifications about the assignment instructions, due dates, course structure, etc.	Somebody to speak spanish? 1 hour 29 minutes ago
Course Material Feedback Please use this forum to report any potential errors in the lectures, assignment/grading, and other course materials to the teaching staff.	Facult error on Week 2 Lectur... 1 minute 39 seconds ago
Technical Feedback Please report any video playback issues, 404 errors, and other technical issues and bugs to Coursera staff here.	Can't play videos in Chrome 4 hours 0 minutes ago
Project Discussion Share ideas about the project with your classmates.	One Taylor - Climate Climat... 18 minutes 38 seconds ago
Week 1 Discussion The goal of this Discussion Forum is to find out if there is a community consensus on how we could tell if the societies and economies are destined for a crash due to unsustainable practices. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**	Senior Staff, Students - "We... 60 minutes 30 seconds ago
Week 2 Discussion The goal of this Discussion Forum is to find out if there is a community consensus on the connection between policy and the demographic transition. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**	Andrew Nahr: Not by the end of... 19 minutes 17 seconds ago

- ▶ Getting to Know Your Classmates
- ▶ General Discussion
- ▶ Content Questions
- ▶ Administrative Questions
- ▶ Course Material Feedback
- ▶ Technical Feedback
- ▶ Project Discussion
- ▶ Weekly Discussions

Week 1 Discussion

The goal of this Discussion Forum is to find out if there is a community consensus on how we could tell if the societies and economies are destined for a crash due to unsustainable practices. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**

Week 2 Discussion

The goal of this Discussion Forum is to find out if there is a community consensus on the connection between policy and the demographic transition. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**

Week 3 Discussion

The goal of this Discussion Forum is to find new examples of "Tragedy of the Commons" and find out if a simple solution is being missed. **Please read the "Instructions; READ THIS FIRST!" post found below before you begin.**



Instructions; READ THIS FIRST!
Univ. of Illinois Support #2

Thread Title / Original Poster	Last Post	Votes	Posts	Views
Instructions; READ THIS FIRST! Univ. of Illinois Support #2	Univ. of Illinois Support #2 1 week ago	0	1	4k
Sorry, Professor, I don't think it's possible! Amy Miseong Cho	Yeh, Ching-Yuan 2 hours ago	106	87	2.7k
Laure Larkin - Lessons from Week 1 Laure L. Larkin (Student) forum suggestions guidelines reminders	Carlos Alberto Sayas Vasquez 2 days ago	136	46	1.8k
Carla Mays: When It's Gets Better for Women, It's Gets Better for Everyone Carla Mays population fertility Reproduction Mays SG12	Alberto Galapero Simon 1 day ago	99	69	1.5k
Angus McKenzie: Zero Population Growth Still Means Finite Resources Consumed Angus McKenzie growth population economy finite bacteria S-shape	Marilia Ferreira 2 days ago	103	65	1.8k
Don't want to read through a million posts? Lets get organized. Rachael groups useful keywords organize	aminah 2 days ago	92	33	927

week 2 sub-forum

→ **“Software Engineering for SaaS.”** Even courses without an explicit discussion component benefit from detailed structure in the forums.

In this course, organized forums make it easier for both instructors and students to access feedback and address specific questions:

Sub-forum	Latest Activity
Welcome Introduce yourself to the class.	Hello from James Zhang 4 days 6 hours ago
General Discussion General discussion about the course.	Ruby on Rails Satisfy Group 5 hours 33 minutes ago
Assignments Specific questions regarding the assignments.	partial credit calculations of... 1 week 1 day ago
Assignment Solutions Share solutions to assignments after the hard deadline.	My solution for HW3 1 week 5 days ago
Quizzes Questions and discussion about quizzes.	can't access quiz 4 1 week 5 days ago
Video Lectures Questions about the video lectures.	Chapter 5 lectures 2 weeks 2 days ago
Study Groups Find or plan a study group here.	Italian Study Group 5 hours 34 minutes ago

- ▶ Welcome
- ▶ General Discussion
- ▶ Assignments
- ▶ Assignment Solutions
- ▶ Quizzes
- ▶ Video Lectures
- ▶ Study Groups

Assignment Solutions sub-forum

Forums / Assignment Solutions

Please help all of us experience the best learning environment possible:

- Be friendly and considerate when talking to your fellow students. (Example)
- Use up-votes to bring attention to thoughtful, helpful posts. (Example)
- Search before you post. (Example)
- Post in the appropriate sub-forum. (Example)
- Use the icon to report inappropriate content or highlight posts related to platform issues.

Share solutions to assignments after the hard deadline

Forum Threads

Thread Title / Original Poster	Last Post	Votes	Posts	Views
Rules Robert Marks (Staff)	Robert Marks 1 month ago	0	1	693
My solution for HW3 Bogdan Dumitru (Student)	Timothee Boucher 1 week ago	1	2	126
HW3, HW4 Anonymous	Anonymous 2 weeks ago	0	1	80
My solutions for HW1 (full credit, plus one that didn't work out) Mark Wilbur (Student)	Mark Wilbur 2 weeks ago	1	2	58
My solutions for HW1 Sebastian Raju (Student)	Elspeth 3 weeks ago	2	13	713
HW2 Solutions Johan Mens (Student)	Nishi Kini 3 weeks ago	1	3	284
HW1-2, a and b Leandro Rabinovitch Leon... (Rock-Paper-Scissors)	Elspeth 3 weeks ago	1	13	253
Assignment 1, question 5b and 5c. 'HINT: this should require fewer than 5 lines of code' Simon Flannery (Student)	Pablo 3 weeks ago	1	12	563
HW1 Statistics Robert Marks (Staff)	Elspeth 3 weeks ago	3	3	123



Notice the instructor intervention: rules for the forum are pinned (in a “sticky” post) in the top forum thread.

→ **“Modern and Contemporary American Poetry”** differs from the usual forum organization in two key ways: 1. the course offers an “instructor and TAs’ forum” — where students cannot post — dedicated to instructor comments and announcements; and 2. weekly discussion forums organized by poem.

Sub-forum

week 1 (chapter 1) - discussing Dickinson & Whitman
Here's where we discuss week 1 poems & related topics.

general discussion
Here's where ModPo people can talk about anything, not just ModPo - not even just poetry.

instructor and TAs' forum
Here is where you can read your instructor's & TAs' comments & announcements (students cannot post here).

study groups
Find ModPo friends, make plans to meet up, discover affinities, etc.

discussions of previous chapters
Look here for discussion forums on previous chapters once we move to the next chapter.

- ▶ week 1 (chapter 1)
- ▶ general discussion
- ▶ instructor and TAs’ forum
- ▶ study groups
- ▶ discussion of previous chapters

Sub-forum

let's discuss Dickinson's "I dwell in Possibility"

let's discuss Dickinson's "Tell all the Truth but tell it slant"

let's discuss Dickinson's "The Brain within its Groove"

let's discuss Walt Whitman's "Song of Myself"

let's discuss Dickinson and Whitman in general

*week 1,
sub-forum*

Thread Title / Original Poster	Last Post	Votes	Posts	Views
someone asked me for advice on how to keep up with the discussion forums Al Filreis (ModPo instructor) forums	Al Filreis (ModPo instructor) 3 days ago	83	1	1k
ModPo folks have been asking about the first essay assignment Al Filreis (ModPo instructor) papers	Al Filreis (ModPo instructor) 20 hours ago	13	1	279
the poem IS ABOUT psychology but it IS a new kind of writing, and that's our focus Al Filreis (ModPo instructor) brain groove Modernism psychology	Al Filreis (ModPo instructor) 21 hours ago	3	1	191
the ModPo TAs introduce themselves here... Al Filreis (ModPo instructor) Angle	Lily Applebaum 2 days ago	25	11	4.6k
one of the ModPo people is blogging about us Al Filreis (ModPo instructor) blogging	Al Filreis (ModPo instructor) 3 days ago	21	1	892
in response to question about "certificates" Al Filreis (ModPo instructor)	Al Filreis (ModPo instructor)	21	1	545

*Instructor and
TAs’ forum*

someone asked me for advice on how to keep up with the discussion forums
Al Filreis (ModPo instructor) forums

Moderation.

Visible moderation in the Coursera forums can take many forms: from moderating weekly discussion questions to posting guidelines for specific sub-forums to actually engaging in the forum discussions themselves. Less important than form, is the virtual presence of the instructor in forum discussions, especially in courses that invite and encourage exchange between students.

→ **“Listening to World Music.”** This course assigns weekly discussion topics, organized into specific weekly sub-forums and moderated by graduate TAs.

The screenshot shows a forum page titled "Forums / Week 6 Topics / Affect of music and ritual". It includes a search bar, a list of forum threads, and a table of thread statistics. A callout box highlights the profile of Lee Veeraraghavan, the instructor, with a blue arrow pointing to the first thread in the list.

Thread Title / Original Poster	Last Post	Votes	Posts	Views
Music and/as Medicine Lee Veeraraghavan	Gaeyle 4 days ago	8	49	938
not really this topic precisely but i found another link that might be of interest Chris McDonald	Gaeyle 4 days ago	14	8	183
My point. Milana (Student)	Milana 4 days ago	0	1	11
HEALING WITH THE HANDS Anacani Sánchez (Student)	Andy Nonymous 5 days ago	1	2	34
Running out of my time, need a sort of "terminological" help. SOS! Victoria Komiova	Anonymous 6 days ago	0	4	57

week 6 topics, sub-forum

In this thread, participation by course TAs not only keeps the discussion on track, but models respectful, critical discourse.

→ **“Introduction to Sustainability”** takes a slightly different approach. In addition to assigning weekly forum discussion activities, and occasionally posting himself, the instructor also highlights particularly relevant, interesting, or active discussion threads in his weekly course email to students.

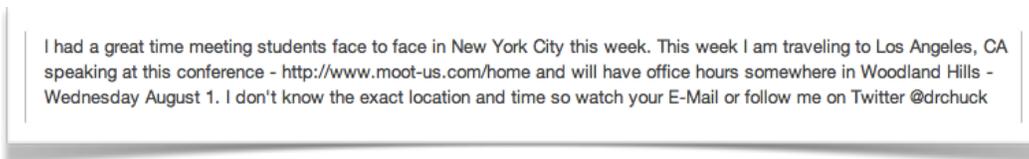
week 2 email

One of the largest cross-forum debates was about the ability of humanity to respond – as individuals and as groups. See threads [916](#), [3086](#), [1732](#), [1466](#) and [3631](#), for example. The vexing properties of human psychology and society were seen by many as a central point (e.g. Metodija Dimovski, Helga Maria Saboia Bezerra Aaron Timothy Butler). For example, many wondered if it was even in our nature for us to be sustainable, while others argued over if we can learn, through education, to be so (Vicki Chart, Aya Helal, Allyson). In one very arresting metaphor, it was asked if our societies are essentially mindless – just responding to stimuli - like ant colonies (Susan Parsons). Overviewing the whole discussion, I don't think we came to a conclusion, but perhaps that is not surprising – philosophers are yet to agree if free will exists, after all.

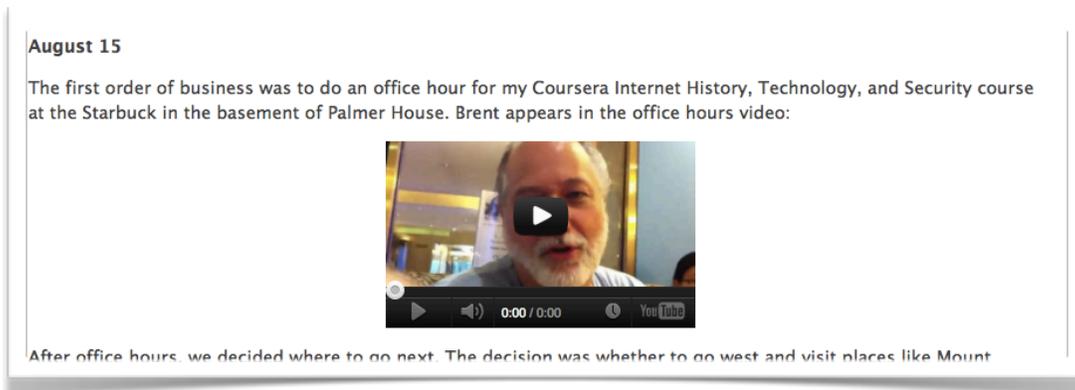
→ **“Internet History, Technology, and Security”** approaches interaction and moderation in a decidedly different way: outside of the Coursera platform. Although the course offers the standard discussion forum format, the instructor also communicates with students on Twitter, holds office hours when visiting various cities (so far, in the US only), and has a visible presence on the internet.



on twitter



in person



online

Other forms of community.

Coursera allows for a great deal of flexibility and adaptability, especially when experimenting with other platforms, such as Meetup.com, Google Hangouts, live video chats, Facebook pages, or Twitter.³ With thousands of students, personal face-to-face contact is limited and, in most cases, simply impossible; however, Coursera leaves plenty of space for instructors and students alike to try out different combinations of global, online, and local communities — incorporating only those methods and platforms that they find most effective and most suited to achieving, and communicating, learning goals and objectives.

Here again, the conversation is still very much in progress. As Coursera continues to refine its platform and Coursera courses continue to test out new forms of community, there will be much opportunity for further discussion about facilitating local and global communities in the online context.

³ Ben Pokross, "Students in Free Online Courses Form Groups to Study and Socialize," *Wired Campus* (blog), *The Chronicle of Higher Education*, 16 August 2012, <http://chronicle.com/blogs/wiredcampus/students-in-free-online-courses-form-groups-to-study-and-socialize/38887>.

Center for Teaching support for Coursera staff.

Coursera is a new endeavor, and one that continues to evolve. Indeed the sets of choices regarding learning objectives, content presentation, assessment, and interaction are still being developed in this emergent teaching environment.

To help Coursera faculty explore their options for teaching in this new setting, Center for Teaching senior staff are available for consultation throughout the course design and implementation phases. We're eager to help faculty think through any aspect of their Coursera courses.

Our consultation services are covered by our confidentiality policy, providing faculty with a safe space to explore this new teaching frontier.

To arrange a consultation, contact CFT director Derek Bruff (derek.bruff@vanderbilt.edu, 322-7290).