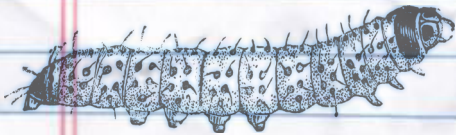


DESIGN FORWARD



A GUIDED WORKBOOK

for

CRITICAL INSTRUCTIONAL DESIGN

Sample Exercises



This workbook was initially designed by the Open Learning & Teaching Collaborative during the pilot of Design Forward, an emergent exploration of critical instructional design at Plymouth State University during summer of 2021. Since then, the CoLab has further developed Design Forward into a new approach to faculty development, one that focuses on equipping faculty to become more confident, agile, and adaptive designers of a critical approach to teaching and learning. This workbook will continue to be used in the Design Forward curriculum, and it will be updated to reflect the future programming of Design Forward.

It is released under a CC-BY-NC license, and we encourage others to adapt it and other Design Forward resources to meet their particular institutional contexts and needs.

More information about Design Forward and additional resources can be found at colab.plymouthcreate.net/design-forward.



YOUR TEACHING ORIGINS

Step One

Below, check off all those things/people/experiences listed that have shaped your approach to teaching.

NOTE: Please remember that anything listed below could have a positive or negative influence!

In the blank boxes, write down any that we haven't listed.

	Influenced?	Rank
A former teacher(s):		
A parent:		
A friend:		
A mentor (other than a teacher):		
A specific course(s):		
Your experience as a primary student		
Your experience as a secondary student		
Your experience as a college student		
Your experience as a graduate student		
Training in teaching you learned in graduate school		
Faculty development opportunities at your job		



Step Two

After you have checked off and/or listed any influences, go back and rank them (as best you can), where the lowest number (1) means the greatest amount of influence.

Take the top three influences you identified and write three paragraphs about the impact they had on your teaching.

Step Three

Paragraph 1: Identify specific ways in which this influence can be witnessed in your own teaching.

Paragraph 2: Discuss whether you feel like that overall impact has been positive or negative.

Paragraph 3: Imagine your future teaching self and write how you would like to further integrate or eliminate these influences.



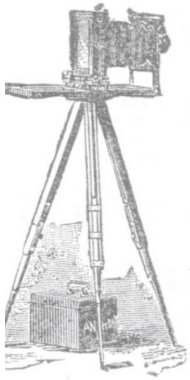
STUDENT BIOGRAPHY

In this exercise you will explore the stories and lives of your current students. You may choose to write a biography (incorporating the elements identified below) or you may choose to draw or otherwise represent a student (again, finding some way to incorporate the identified elements). Be as specific as possible, but think of your imagined biography as an amalgamation of students, rather than the actual biography of an individual student you know.

Elements to include:

- Name
- Hometown(s)
- Childhood education experience: type of school attended, typical grades, relationship with teachers, overall impression of what school is for
- Family background: How many parents, siblings, etc. Who do they live with? Who do they have close relationships with?
- Interests & hobbies
- Declared major(s) or minor(s)
- Future life goals
- Stressors and obstacles
- Opportunities and comforts





When you're done, write 1-2 paragraph reflecting upon the student you have created. Where did you get your inspiration? How is this student like/different than you were as a student? As a teacher, what do you think are the 3 most important things you can do for this student?



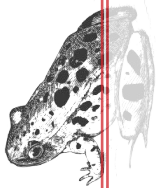
#WRONGANSWERSONLY

In the spaces below, brainstorm the MOST restrictive, oppressive course policies you can imagine. You can choose to frame these around a course you teach, or you can just come up with a list that could apply to any courses you like. Be as heavy-handed and authoritarian as you like; it's okay if the rules you write make you uncomfortable.



A large, empty rectangular box with a red border, intended for brainstorming restrictive and oppressive course policies.

Referring back to the rules you wrote, now write the **OPPOSITE** of each of them in the space below. Reframe each rule by imagining what it would be if you tried to completely counteract its purpose.

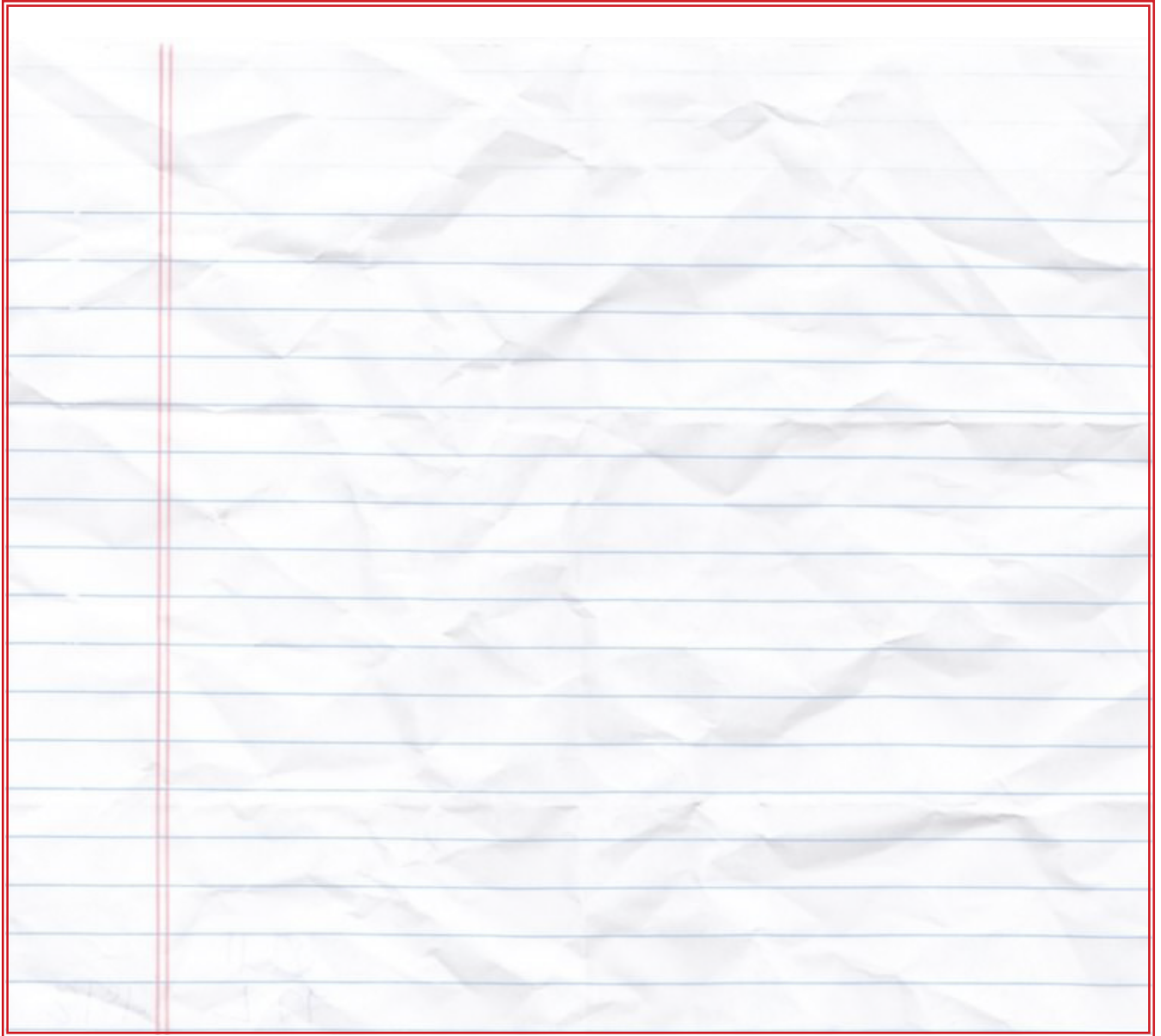


Reflect upon the experience of writing both sets. How did writing these rules make you feel? How were the two experiences different? In your own courses, are your policies more like one set or the other? Put yourself in the shoes of a student again, and re-read the rules. How do they feel now?

Annotate both sets with any feelings or responses that come to mind.

FREE WRITING: FLEXIBILITY

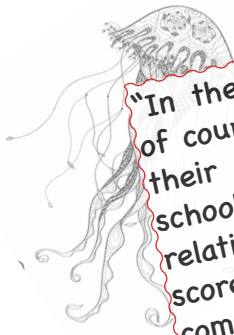
This week we talked about flexibility and how we go about embracing a more emergent approach to teaching while still designing courses that feel coherent. What is the most rigidly structured class you teach or have taught in the past? If you were going to redesign this class to incorporate more flexibility and space for student choice and agency, how would you start? How do you think it would feel to teach this redesigned class compared to the existing version?





ANNOTATING ID

Read each of the following quotes and in the marginal spaces provide, annotate them with your thoughts and impressions. Underline/highlight important words, phrases, sentences and connect these to your ideas. If you like, at the end reflect upon any strong thoughts or feelings that came to you as you completed this exercise.



"In the world of K-12 and higher education, the issues of course design and evaluation of learning always make their way into the discussion of competency of both school-age children and competitiveness in the world relating to higher education accomplishments. If test scores in the United States are lower than those of other comparable countries around the world, essentially that's an instructional design problem"

(Hodell, 2016, p. 187).

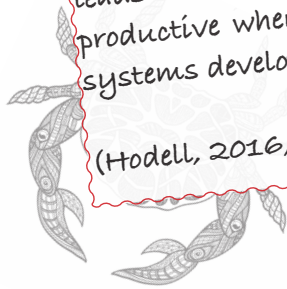


"The phrase 'better, faster, cheaper' is not new to the instructional designer working in business and industry. This phrase has become a mantra for many organizations as they seek to tackle the problems associated with a constant changing society and the workforce that must perform in response. Instructional designers today are tackling the problems associated with producing instruction in a 'better, faster, and cheaper' manner while adhering to the foundations of proven instructional design approaches"

(Reiser & Dempsey, 2011, p. 183).

Systems are everywhere in our world and are more a fact of life than the famous "death and taxes" absolutes often wistfully evoked. In fact, systems include death and taxes and everything else in our lives. There is a system associated with every facet of our world, and the more we recognize that logic, the more we are able to function efficiently and effectively. The recognition that training and education are both systems leads us directly to the logical notion that curriculum development is more productive when utilizing a systems approach like ISD [Instructional systems development]. In fact, system is its middle name"

(Hodell, 2016, p. 311).



"...what's the difference between a learning experience that's effective and one that gets forgotten as soon as the learner is done? Even "amazing" classes are useless if the learner doesn't do something different afterward. While some learning experiences as "learning for the sake of learning," I won't really address those in this book... For me, the goal of good learning design is for learners to emerge from the learning experience with new or improved capabilities that they can take back to the real world and that help them do the things they need or want to do. If your learners are on a journey from novice to expert, how can you help them along that path?"

(Dirksen, 2016, vii).



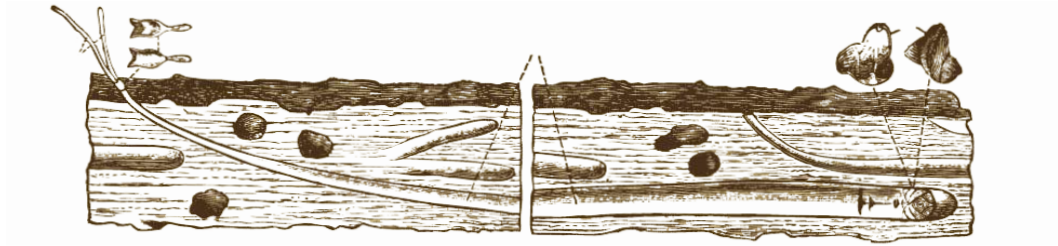
NOTES

IMAGINING CLASSROOMS

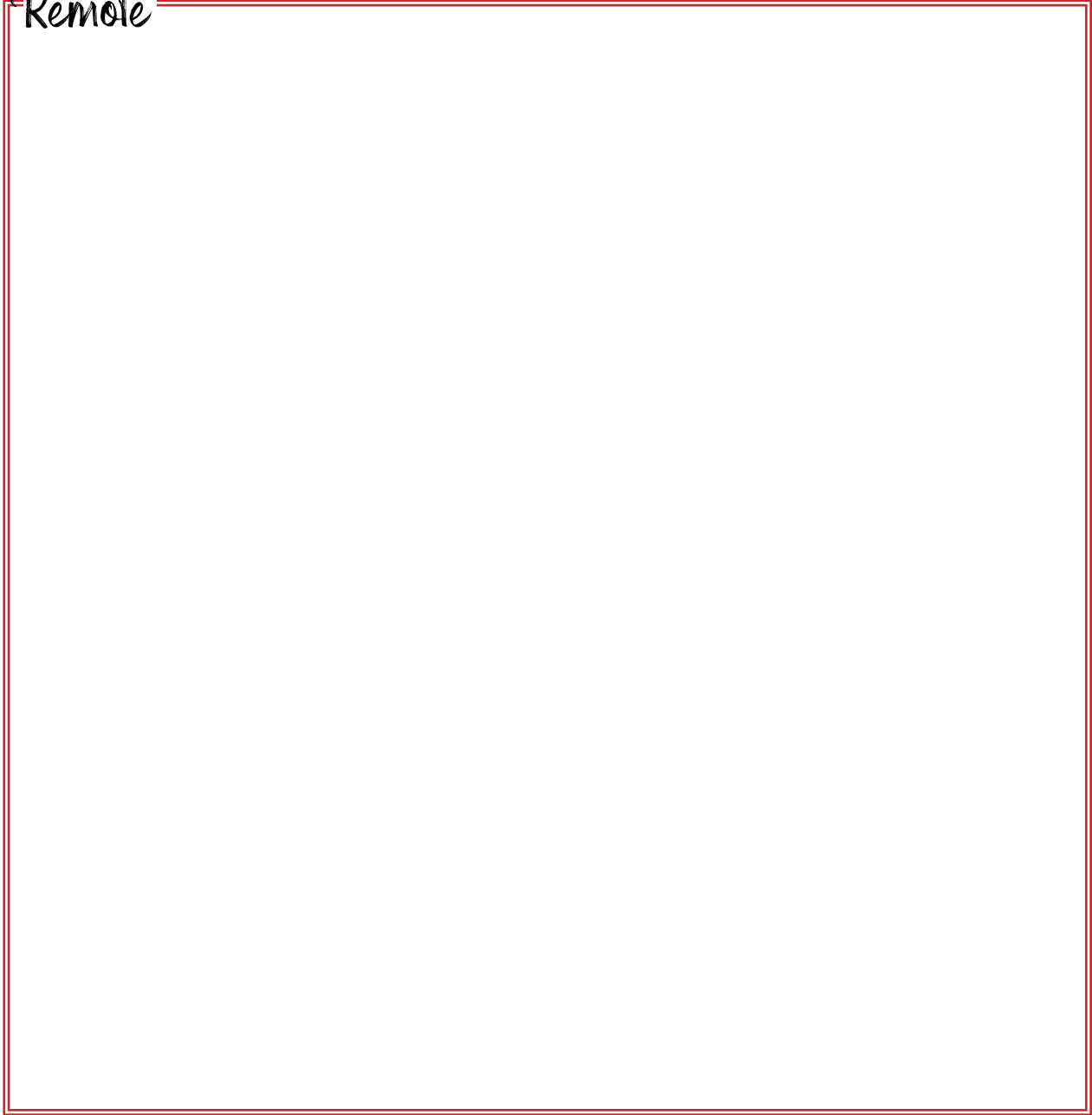
In the two spaces provided, draw/create a representation of an ideal 'classroom.' On the first page, focus on a 'traditional' (face-to-face) classroom. On the second page, focus on a 'remote' (online) classroom. You may be as literal or abstract in your representation, as you like. Consider adding labels/titles to your creation to add more context or information. After you have completed this exercise, examine and reflect upon your two representations as the creator/teacher. What are the similarities? What are the differences? What is missing from both/either? What makes these 'ideal' for you?

Traditional






Remote



After you have completed this exercise, examine and reflect upon your two representations as the creator/teacher. What are the similarities? What are the differences? What is missing from both/either? What makes these 'ideal' for you?



Next, re-examine your creation, but this time try and do so through the eyes of student and learner. Do you notice anything new? Is there anything missing from this perspective? Is there anything surprising? After this consideration, would you change your creations at all?



NOTES

