**Course Design Working Document**

This working document is meant as a resource for participants taking the Course Design Intensive (University of British Columbia).  We encourage participants to adapt this to their own needs. This document is largely based on the work of Wiggins & McTighe (2005).

Wiggins, G.P. and McTighe, J. (2005). Understanding by Design (2nd Ed.). Alexandria, VI: Association for Supervision and Curriculum Development.

**Part 1: Learning Context & Enduring Understandings**

**Key Question 1: What factors influence the design of the course?**

**Why is this important?**Effective course designacknowledges the context in which it is embedded. Context includes considerations about the learners (who they are and how they learn) and about the broader goals and outcomes defined at the departmental, faculty or societal level (professional bodies).

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| **Broader Goals & Context** | **Learner Considerations** |

**Guiding Questions for Key Question 1**

**Learners:** What do you know about the learners who might take your course? What do you need to find out? What aspects of the course will allow for learner choice?  How will learners participate in assessment of their own learning?

**Broader Goals and Context:**

**Place:** What place does your course have in the curriculum (foundational, elective, etc)?

Are there pre-requisites? Is it part of a program or set curriculum?

**Space:** what role will technology/online spaces have in your course?

**Context**: In what ways is your field or discipline changing and how might this be important?

**Constraints and Known Factors**: class size, teaching assistant support, technical support, administrative support, technological support, time, experience, etc.

**Key Question 2: What core understandings guide the learning?**

**Why is this important?** Understanding happens when learners actively make sense of what they are learning through inquiry, application and reflection. Big ideas and essential questions act as scaffolding for learners - from which they build connections between concepts and ideas to support their thinking. Understanding leads to transfer - which refers to the ability to determine when and how to apply what has been learned in different contexts (the ultimate aim of meaningful learning).

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| **Big ideas** | **Essential Questions** |

**Example**

*Big idea/Enduring Understanding: “The essence of photography is capturing light.”\**

*Essential questions that help learners develop their understanding of this idea:*

*Why does shadow evoke mystery?*

*How do I create shallow depth of field?\**

*How can I control the quality of natural lighting?\**

\*Note: these big ideas and essential questions are from [Completed course planning doc](https://iteachu.community.uaf.edu/files/2013/02/UBD_TREE2.pdf) using UbD methodology: U. of Alaska-Fairbanks Faculty.

Note the criteria and examples in the links below as you consider this aspect of your plan.

**Guiding Questions for Key Question 2**

**Big ideas/Enduring Understandings:** What are the linchpin ideas in your course (ie. they hold together the related content knowledge) ? For example, in the photography example above” the essence of photography is capturing light” serves as an organizing idea for learners to refer to and relate to as they learn and experiment with new ideas. What big ideas provide a way for learners to structure new learning and build connections?

**Big ideas:** examples and criteria :<http://bit.ly/1lku7Ba>

**Essential questions:** What questions act as a guide to learning in the course and may even form the basis of ongoing inquiry?

**Essential questions**: Examples and criteria: <http://bit.ly/1kHJ3Zt>

**Key Question 3: How will I determine priorities?**

**Why is this important?** The creative process of course design often unleashes many more ideas about why, how and what students might learn than can reasonably be addressed in a 13 week course. For this reason, it is helpful to determine priorities around the big ideas in the course. This framework will help you keep the core ideas at the forefront of your design and (from there) consider what learners will need to know, do and be familiar with as they work toward understanding. It helps focus the design process.

Note: this act of unpacking what students need in order to grapple with big ideas can also be done successfully as a mindmap.

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| **Learners will understand that...** | **In order to understand, learners will need to know, do and apply...** | **It will be important for learners to be familiar with...** | **In the process of understanding, learners (develop, express, appreciate)...** |

**Example**

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| **Learners will understand that…**    *Big idea: the essence of photography is capturing light.*    *Light can be adjusted to reflect mood.* | **In order to understand “big idea” X, learners will need to know and do…**    *Know about color of light, golden light, color cast.*    *How to avoid shadows.*    *When to use a flash.*    *Take their own photographs and apply lighting techniques.* | **It will be important for learners to be familiar with…**    *the art and artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh, etc and their perspectives.* | **In the process of understanding, learners (develop, express, appreciate)...**    *their own perspective about the emotional impact of photography.* |

**Guiding Questions for Key Question 3**

How do I translate big ideas and essential questions into priorities for learning?  Given the context of my course (including constraints of time, the level of the course, the format etc), what do I want my learners to be able to know, do, value by the end of the course (given what I claimed were the “enduring understandings” I have identified)?

**Part 2: Learning Outcomes**

*Note: In the remaining sections of the course plan, you will begin to think about alignment. So that you can begin to visualize the alignment between the outcomes you have defined and the evidence and assessment methods you will consider here, you may want to use the* [**3 Column Course Planning doc.**](http://bit.ly/1lXua6l)

*In this section, you will practice taking some of the priorities you identified above (from the column “What do I want my students to understand, know, do and value?”  and translate these into learning outcomes.*

Suggested steps for translating the information in the first column [successful completion of this course means that learners...] into learning outcomes.

1. Revisit the priorities you identified and select one.
2. Ensure that the items in the “know, do, value” column correspond to the “big idea”. That is, if students can “know, do, value” X, does this align with at least one of the big idea that you hold as important?
3. Drawing from the information in columns “understand, know/do/apply”, create learning outcomes (see resources for Day 2 ).

**Part 3: Evidence/Assessment**

**Key Question 4: What counts as evidence of understanding?**

**Why is this important?** Understanding develops as a result of ongoing inquiry, experiment, reflection and re-working over time. It makes sense, then, that evidence of understanding needs to be collected over time, using varied methods, rather than as a single event (Wiggins & McTighe, p.152). Learners need opportunities to demonstrate understanding in ways that require them to reflect on their thinking and decision making processes - they “why” they did what they did as much as the “how”.  Assessments for understanding are best grounded in learning tasks that are close to the sorts of activities that someone would engage in if they had a professional role in the area of study.

**Example: Aligning Evidence and Assessment Methods**

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| **Big Ideas/Enduring Understandings:**    *The essence of photography is capturing light.\** | **Essential Questions:**  *How do I select the right shutter speed?\**  *How do I create shallow depth of field?\**  *How can I control the quality of natural lighting?\** |

*\*Note: these big ideas and essential questions are adapted from:* [*Completed course planning doc*](https://iteachu.community.uaf.edu/files/2013/02/UBD_TREE2.pdf) *using UbD methodology: from: U. of Alaska-Fairbanks Faculty Resource:* [*What is Understanding by Design and why should I use it?*](https://iteachu.uaf.edu/online-training/develop-courses/planning-a-course/understanding-by-design/)

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| **Learning Outcomes** | **Evidence/Assessment** | | **Activities** |
| ***Successful completion of the course***  ***means that learners...*** | ***Learners will know they are meeting***  ***course goals when...*** | | ***To help learners make meaning and***  ***develop the knowledge, skills, attitudes***  ***that will help them be successful,***  ***they will engage in...*** |
| ***Understand***  ***(note that other learning outcomes may roll up to these larger goal)*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Understand how and why light may be controlled by the photographer.* | ***Produce a piece of work for an end of term class show with invited jury****. Learners produce a portfolio of their work, documenting various applications of lighting techniques and reflecting on the impact of their results. One piece will be self selected to enter into class show.* | *Pieces will be evaluated ongoing through the course in critique circles. In the class show, students will be assessed on their use of light to capture a specific mood. A rubric will be developed by the class for use by the jury.* |  |
| ***Know and do/apply*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Explain color of light, and recognize the use of golden light and color cast and the resulting effect on mood.* | *Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.* | ***Weekly (online) posts of at least 2 photo references*** *with a brief write up indicating use of light, and what may be inferred about lighting choices,mood and subject.* ***Peer and instructor evaluated for thoroughness*** *in the analysis and correct reference to technique.* |  |
| *Determine when and why to use a flash.* | *Produce a series of 10 images taken in different lighting conditions with notes about how decisions were made regarding the use of flash. Include successful and unsuccessful attempts.* | ***Weekly critique circles,*** *share 1 photos each week depicting different lighting conditions and decisions and justify your decisions according to the mood you were attempting to create. Integrate* ***feedback from your peers*** *in your portfolio notes. Give feedback to your peers.* |  |
| *Apply techniques for adjusting light (shutter speed, angle, etc) to minimize or enhance shadows on a subject.* | *Produce a series of 10 images demonstrating the adding/minimizing of shadows and reflect on the resulting effect on mood.* | ***Weekly critique circles,*** *share 1 photos each week depicting different lighting adjustments to reduce or enhance shadows on a subject and justify your decisions according to the mood you were attempting to create. Integrate* ***feedback from your peers*** *in your portfolio notes. Give feedback to your peers.* |  |
| *Prepare a portfolio with all required weekly work and notes attached.* | *Portfolio will include a total of 20 images with attached personal reflection and peer critique.* | ***Self /instructor evaluation.*** *Criteria to be established.* |  |
| *Apply emerging knowledge of the qualities of light that make an impactful photograph to select a piece for the class show.* | *Learners will select and prepare a piece for the class show and explain why that piece was selected..* | *Piece will be* ***assessed by jury*** *on a class created rubric.* |  |
| ***Are familiar with*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Know about the art and artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh,  and their perspectives.* | *Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.* | *One of the two weekly posted image references will be from a photographic artist referenced on the course reading list.* ***Peer and instructor evaluated for thoroughness*** *in the analysis and correct reference to technique.* |  |
| ***Value*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Appreciate the role of light in creating an emotional impact in a photograph.* | *Create an artists statement to accompany the selected piece discussing the rationale for lighting techniques applied in the photograph.* | *Feedback from peers:* ***critique circles -*** *revise and submit to instructor.* |  |

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**Guiding Questions for Key Question 4**

How can the content in this course best be **understood** (by doing, thinking about, discussing, experimenting, iterating, analyzing, etc.).

What will learners do, apply, create to **demonstrate or express** what they have learned?

How will they be **assessed** and what will they **produce** in order to be assessed (ie. research paper, series of blog posts, collection of images, etc)?

**How you assess your students will impact how & what they learn.**

Blumberg activity: <http://bit.ly/1klU0Av>

**Why** do you assess?

**Who** else assesses?

* learners themselves
* peers
* TAs
* other instructors
* community (through ratings, etc).

**What** do you assess?

**3 Column Course Planning**  Google doc: <http://bit.ly/1lXua6l> (same as on page 5)

**Taxonomies of Learning: Side by Side:** <http://bit.ly/1O4MAIS>

**Part 4: Learning Activities and Teaching Strategies**

**Key Question 5: What learning activities and resources support learners in constructing and developing their understanding?**

**Why is this important?**The activities that learners engage in help them make sense of what they are learning and provide an opportunity to integrate what they know with what they are learning. Authentic learning challenges can motivate learners to participate in “real world” contexts. Careful selection of learning activities is essential in order to support the understandings articulated in part one and prepare learners for the assessment challenges outlined in part two. Aligning activities for learning with desired learning outcomes and assessment completes the 3 stage backward design process.

**Example: Putting It All Together**

The activities are highlighted in orange text. The goal in backwards design is to ensure that the learning activities and teaching strategies support the outcomes that you have defined and align with the enduring understandings and essential questions that you have deemed important for your context.

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| **Big Ideas/Enduring Understandings:**    *The essence of photography is capturing light.\** | **Essential Questions:**  *How do I select the right shutter speed?\**  *How do I create shallow depth of field?\**  *How can I control the quality of natural lighting?\** |

*\*Note: these big ideas and essential questions are adapted from:* [*Completed course planning doc*](https://iteachu.community.uaf.edu/files/2013/02/UBD_TREE2.pdf) *using UbD methodology: from: U. of Alaska-Fairbanks Faculty Resource:* [*What is Understanding by Design and why should I use it?*](https://iteachu.uaf.edu/online-training/develop-courses/planning-a-course/understanding-by-design/)

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| **Learning Outcomes** | **Evidence/Assessment** | | **Activities** |
| ***Successful completion of the course***  ***means that learners...*** | ***Learners will know they are meeting***  ***course goals when...*** | | ***To help learners make meaning and***  ***develop the knowledge, skills, attitudes***  ***that will help them be successful,***  ***they will engage in...*** |
| ***Understand*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Understand how and why light may be controlled by the photographer.* | *Learners produce a portfolio of their work, documenting various applications of lighting techniques and reflecting on the impact of their results. One piece will be self selected to enter into class show.* | ***End of term class photography show with invited jury*** *of local artists. Pieces will be evaluated on their use of light to capture a specific mood. A rubric will be developed by the class for use by the jury.* | *Attend a photography show or visit an online gallery. What qualities of light transform a photograph and make it art?*    *How do juries evaluate submissions? Review criteria. Build rubric together - think, pair share - each pair contributes a criteria - they are grouped and gaps are addressed - entered into a shared doc for refining.* |
| ***Know and do/apply*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Explain color of light, and recognize the use of golden light and color cast and the resulting effect on mood.* | *Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.* | ***Weekly (online) posts of at least 2 photo references*** *with a brief write up indicating use of light, and what may be inferred about lighting choices,mood and subject.* ***Peer and instructor evaluated for thoroughness*** *in the analysis and correct reference to technique.* | *Readings. Bring in photo to discuss as a group. Which photos in your group made an emotional impact? Why? What effect did lighting have on the response?* |
| *Determine when and why to use a flash.* | *Produce a series of 10 images taken in different lighting conditions with notes about how decisions were made regarding the use of flash. Include successful and unsuccessful attempts.* | ***Weekly critique circles,*** *share 1 photos each week depicting different lighting conditions and decisions and justify your decisions according to the mood you were attempting to create. Integrate* ***feedback from your peers*** *in your portfolio notes. Give feedback to your peers.* | *Monthly lighting labs - demo of various approaches to flash - when and when not to use. Practice with cameras.*    *Weekly critique circles. First task: each group contributes to a shared doc. which will serve as Critique Guidelines for the circles. Steps:*  *Research - what is critique process?*  *Discuss - what would be helpful feedback?*  *Contribute - 3 guidelines to shared Critique Guidelines doc.*    *Reading: The value of critique in art.  Determine how critique will be handled in peer critique circles. Build group agreements and feedback guidelines for critique circles.* |
| *Apply techniques for adjusting light (shutter speed, angle, etc) to minimize or enhance shadows on a subject.* | *Produce a series of 10 images demonstrating the adding/minimizing of shadows and reflect on the resulting effect on mood. Include successful and unsuccessful attempts.* | ***Weekly critique circles,*** *share 1 photos each week depicting different lighting adjustments to reduce or enhance shadows on a subject and justify your decisions according to the mood you were attempting to create. Integrate* ***feedback from your peers*** *in your portfolio notes. Give feedback to your peers.* | *Critique circles - bring 2 photos to share each week - include successful and unsuccessful attempts. What did you learn from your attempts/experiments? Share your rationale for lighting decisions, techniques applied and discuss results. Integrate feedback in notes.* |
| *Prepare a portfolio with all required weekly work and notes attached.* | *Portfolio will include a total of 20 images with attached personal reflection and peer critique.* | ***Self /instructor evaluation.*** *Criteria to be established.* | *Portfolio working groups in critique circles.* |
| *Apply emerging knowledge of the qualities of light that make an impactful photograph to select a piece for the class show.* | *Learners will select and prepare a piece for the class show.* | *Piece will be* ***assessed by jury*** *on a class created rubric.* | *Rubric refined and finalized by class. How does it reflect the understanding implied in overarching “big idea” about photography?* |
| ***Are familiar with*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Know about the art and artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh,  and their perspectives.* | *Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.* | *One of the two weekly posted image references will be from a photographic artist referenced on the course reading list.* ***Peer and instructor evaluated for thoroughness*** *in the analysis and correct reference to technique.* | *Explore online photography journals, magazines, etc. Jigsaw activity : each group selects an artist - learns about and disperses to form new groups where each teaches new group about what was learned.* |
| ***Value*** | **Evidence** | **Assessment Method** | **Learning Activities** |
| *Appreciate the role of light in creating an emotional impact in a photograph.* | *Create an artists statement to accompany the selected piece discussing the rationale for lighting techniques applied in the photograph.* | *Feedback from peers:* ***critique circles -*** *revise and submit to instructor.* | *What makes a good artist statement? Critique examples. Write draft and review with peer.* |

**Guiding Questions for Key Question 5**

What activities will **equip** learners to produce their evidence of understanding the central themes of the course?

How will learners **engage** in questioning, provoking thought, addressing a challenge or analyzing and solving a problem?

What sort of **learning challenges** are relevant to learners and linked to the big ideas of the course?

**Bridge to Syllabus Prep**

Why is this course important to learners? How might the big ideas at the heart of the course relate to their lives? What gets you excited about this course?

**How would YOU describe your course in a way that inspires (or at least engages) curiosity/interest?** - not the calendar description. Think of this first attempt at a draft of your thinking so far about why this course is important in the world?

Resource: \* Bart, Mary (2015) [A Learner Centered Syllabus Helps Set the Tone For Learning](http://www.facultyfocus.com/articles/effective-classroom-management/a-learner-centered-syllabus-helps-set-the-tone-for-learning/) - Faculty Focus