**Course Design Intensive (CDI) Workbook**

This workbook has been created for participants taking the Course Design Intensive (CDI) through the Centre for Teaching, Learning & Technology (CTLT) at UBC. The purpose of this workbook is to support your analytic thinking in the process of building, refining and iterating your course design. This guide also includes background information on each phase of the course design process, which mirrors the sequence of the workshop. This guide is largely based on the work of Wiggins & McTighe (2005)[[1]](#footnote-1).

This is a “working document”--as you build out your course design, this document (the template charts and tables) will grow (that is, if you using a digital copy). We encourage you to adapt the templates to your own needs. You might prefer to change the orientation of the document to “landscape” (which gives you more space) or you might prefer a printed copy. In this case, we suggest going through the document first, adding white space within the sections to allow you space to write and draft as your ideas emerge.

In addition to the templates and examples in this guide, we’d like to share two of the strategies built into the CDI which support your learning:

**CDI Wiki**

The CDI uses a wiki to curate our resources and share out our facilitation plan. This wiki includes all of the resources used throughout the day (including presentation slides) and discussion activities. There is also an open, online discussion space, with opportunities to add a comment, share a resource, or ask a question (a “muddy point”), where both facilitators and participants can engage in conversation with you. In order to “post” onto the wiki, you need to be logged in (using your CWL)--the login button is located on the top left of any wiki page.

View the CDI **Day 1 Learning Plan** here:<http://wiki.ubc.ca/Documentation:Course_Design_Intensive/Facilitators_Guidebook/Day_1_Learning_Plan>

**Design Feedback Groups (DFG)**

During the CDI, some of the learning will take place in the large group, some in small group activities and discussion, and others in Design Feedback Groups. The DFG has up to 8 participants and one facilitator and is intentionally designed so that members and facilitators become more familiar with the work of each participant. In this smaller group you will share your course designs in progress, receive input on your ideas, and respond to other members of your design group. In this peer learning context, you will learn from other people’s strategies and decision processes which may spark your own ideas/creativity, and others will learn from you.

**Pre-work**

(preparatory work to be completed prior to the CDI)

**1. Please read the following three articles:**

* Allen, D. & Tanner, K (2007). [Putting the Horse Back in Front of the Cart: Using Visions and Decisions about High-Quality Learning Experiences to Drive Course Design](https://www.lifescied.org/doi/pdf/10.1187/cbe.07-03-0017). *CBE-Life Sciences Education, 6,* p.85-89.
* Weimer, M. (2012). [Five Characteristics of Learner-Centred Teaching](https://www.facultyfocus.com/articles/effective-teaching-strategies/five-characteristics-of-learner-centered-teaching/). *Faculty Focus,* Aug. 8, 2012.
* Bart, M. (2015). [A learner-centred syllabus helps set the tone for learning](https://www.facultyfocus.com/articles/effective-classroom-management/a-learner-centered-syllabus-helps-set-the-tone-for-learning/). *Faculty Focus,* July 29, 2015.

**2. Please watch the following video:** [Backwards Design Video](https://www.youtube.com/watch?v=QbKx_tG99ho) - Time: approx 6 mins.

**3. Complete this exercise:** [Instructions for Empathy mapping](https://wiki.ubc.ca/Documentation:Course_Design_Intensive/Facilitators_Guidebook/Empathy_Mapping) **-** Time: approx. 45 mins.

Please review the introduction and instructions for the mapping exercise first. You will need to print a copy of the one-page map (or recreate it on paper) before you begin. Be sure you bring a copy of your completed map to the workshop.

**4. Complete the One-Sentence Challenge**: You are pitching your course in a radio show to a diverse audience. How will you hook people to want to take your course? --using only one sentence!. You’ll have the opportunity to come back to this during Day 2 and 3.

Add space for your response

**5. Complete Part A of this guide**. Please reflect on the course you are re/designing and complete questions 1-4.

***Bring all of your completed pre-work to Day 1 of the CDI***

**Part A: Learning Context & Situational Factors**

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

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).

*Below are four questions for you to consider and document before Day 1 of the CDI.*

1. **What are you hoping to achieve with this re/design? What are your goals during the CDI?**

Add space for your response

**2. What are the known factors or constraints of your course?** *For example: class size, teaching assistant support, technical support, administrative support, role of technology and/or technological support, time, experience, space, etc.*

Add space for your response

**3. What do you know about the broader goals & context of your course?** *How does this course fit into the larger curricular context? What place does your course have in the curriculum (foundational, elective, etc)? What are the recommended or required pre-requisites for your course, and why? How does this course fit into the department, the institution, the profession? In what ways is your field or discipline changing and how might this be important?*

Add space for your response

# ***4.* Visioning Exercise** *Imagine it is two years from now and you've run into one of your students who took your class. They’re telling you that the most important thing they learned in your class was X. What do you hope the X is? Write it down.*

# 

Add space for your response

# 

# 

# **Day 1**

# **Part** **B: Considering your Learners**

**What do you know about the learners who might take your course?** *What do you know about their needs or what they bring with them? What insights about students can you take back to your course design?*

Add space for your response

# **Part C: Big Ideas & Essential Questions**

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

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 understanding - from which they build connections 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).

# **Big ideas:** What are the *linchpin ideas* in your course (ie. they hold together the related content knowledge)? What big ideas provide a way for learners to *structure new learning and build connections*? What understandings will endure as *organizing ideas* for learners to refer to and relate to as they learn and experiment with new ideas?

**Tips for uncovering your Big Ideas**

Ask yourself one or more of the following questions as you consider the intention of your course:

* *Why study ....? Why should we care about...?*
* *What makes the study of ..."universal"?*
* *If this course was a story, what's the moral of the story?*
* *What's the big idea underneath the skill or process of...?*
* *What larger issue, problem or concept underlies...?*
* *What couldn't we do if we didn't understand...?*
* *How is ... used and applied in the world?*
* *How would we be changed if we understood...?*

Add space for your response

# **Essential Questions:** *What questions act as a guide to learning in the course and may even form the basis of ongoing inquiry? What questions can you ask your students on a recurring basis to help them gain understanding of the Big Ideas?*

Add space for your response

Worked example, from a photography course (the full worked example begins on page 13):

*Big Ideas:*

*The essence of photography is capturing light.*

*Light can be adjusted to reflect mood.*

*Photography is storytelling*

Essential Questions*:*

*How does light reflect mood?*

*What’s the role of shadow?*

*How can I control the quality of natural light?*

**Additional Resources**

* **Big ideas:** examples and criteria :<http://bit.ly/1lku7Ba>
* **Essential questions**: Examples and criteria: <http://bit.ly/1kHJ3Zt>

**Day 1 Homework**

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

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**? What should my learners be familiar with (but perhaps not to the level of knowing, doing, or valuing)?

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 for the course. This framework will help you keep the Big 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 an enduring understanding.

**Priorities chart**

1. **Review your course map in detail, and identify what you want learners to be able to know, do, value by the end of the course**. Use the chart below to record your ideas (replacing the example text). You can also detail what they need to be familiar with, and post yourself questions or reminders.

|  |  |  |
| --- | --- | --- |
| **Big Ideas:**  *The essence of photography is capturing light.*  *Light can be adjusted to reflect mood.*  *Photography is storytelling*  **Essential Questions:**  *How does light reflect mood?*  *What’s the role of shadow?*  *How can I control the quality of natural light?* | **Possible Priorities: In order to understand Big Idea(s)... learners will need to know, do, apply, value….**  *Understand how and why light may be controlled by the photographer.*  *Know about light, golden light, color cast.*  *Avoid shadows*  *Use light to communicate mood*  *Critique their own work in order to continuously improve* | **It will be important for learners to be familiar with…**  *Be familiar with the art and artists of photography and their perspectives**(from particular periods? Choose diverse artists and perspectives)* |

2. Once you’ve completed the chart, **submit your priorities (up to 4)** [**on this google spreadsheet**](https://docs.google.com/spreadsheets/d/1TT8kW1IfobJMyFlD8pZoJ-_kS1ABJbnGzjJWTheWemI/edit?usp=sharing)

3. **Review the following document and answer the questions below:** [**Taxonomies of Learning**](https://wiki.ubc.ca/images/e/e8/Taxonomies_Informing_Learning_Design_Decisions.pdf), which highlights 3 different taxonomies of learning

* Bloom’s Taxonomy of Educational Objectives
* Fink’s Taxonomy of Significant Learning
* Wiggins & McTighe’s Facets of Understanding

3a. **Which taxonomy of learning resonates for you in terms of your priorities and what you hope your students will demonstrate?** *(it might even be a different taxonomy for each priority you’ve identified)*

3b. **What particular level, facet or category within the taxonomy best describes each of your priorities?** *(e.g. Analyze, Empathy, Application ….)*

*For example: Priority (Taxonomy & Category)*

*Understand how and why light may be controlled by the photographer. (Bloom’s, Differentiate)*

*Know about light, golden light, color cast. (Bloom’s, Understand)*

*Avoid shadows. (Fink’s, Application)*

*Use light to communicate mood (Bloom’s, Create)*

*Critique their own work in order to continuously improve (Bloom’s, Evaluate; Wiggins & McTighe, Self-Knowledge)*

Add space for your response

4.  **Review your One-Sentence Challenge.** Would you revise this in any way based on how you are now thinking about your course?

Add space for your response

**Day 2**

# **Part D: Evidence, Learning Outcomes & Assessment**

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

What evidence will convince you, and your learners, that they are developing an understanding and are able to know, do, apply and/or value what you intend?

**Evidence of understanding**

Look to the specific verbs associated with the levels, facets or categories of learning in the taxonomy (or taxonomies) you identified earlier.

* **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?

Example:

***Know about light, golden light, color cast****. How will you know that students have achieved this priority? What kinds of evidence will you look for?*

*Possible Evidence: I will look for evidence of students’ ability to*

* *Explain the colour of light*
* *Recognize different light sources*
* *Analyze found photographic images and conclude what types of light sources were used*
* *Infer* the intentions of the photographer in creating mood.

# **Revise priorities into course-level Learning Outcomes**

In this section, you will practice taking some of the priorities and evidence you identified above and translating these into course-level learning outcomes.

Suggested steps for translating the information in your priorities chart into course-level learning outcomes:

1. Revisit the priorities you identified
2. Review the possible evidence you’ve identified.
3. Combine your priorities and evidence to begin crafting course-level learning outcomes. Work on completing this sentence:

***By the end of the course, learners will:***

Extending the example from above:

*By the end of the course, learners will be able to explain color of light, recognize the use of golden light and colour cast in photography, and identify the resulting effect on mood in photographs.*

**Assessment of understanding**

Understanding develops as a result of ongoing inquiry, experiment, reflection and re-working over time. Evidence of understanding needs to be collected over time, using varied methods, rather than as a single event (Wiggins & McTighe, 2005, 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.

* 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)?
* **What** do you assess?
* **Why** do you assess?
* **Who** else assesses?
  + learners themselves
  + Peers
  + TAs
  + other instructors
  + community (through ratings, etc).

*Possible Assessments: Students will*

* *Describe the types of light sources that were used in images drawn from the work of the artists they should become familiar with*
* *analyze the effects of light source on mood in their own photographic images as well as the work of their peers*

**3-Column Course Planning Table**

Use this table to connect your Big Ideas, Essential Questions and Learning Outcomes and to align them with evidence and assessment. Bring all of the pieces you’ve been working on together in columns 1 & 2. Don’t worry about column 3 yet.

|  |  |  |
| --- | --- | --- |
| **Big Ideas:** | | |
| **Essential Questions:** | | |
| **Course-level**  **Learning Outcomes** | **Evidence/Assessment** | **Activities** |
| What will people **have learned or developed** as a result of participating in your course?  *(consider outcomes that will have enduring value beyond the course)* | What is **acceptable evidence** for demonstrating learning ?  **Who** will and **how** will work be **assessed/evaluated**?  *(consider alignment with outcomes and relevance beyond the course)* | What activities or opportunities will help learners **build the capacity** for demonstrating or applying this learning?  (*consider learning scaffolds and alignment with outcomes and evidence*) |
|  | **Evidence:**  **Assessment:** |  |
|  | **Evidence:**  **Assessment:** |  |
|  | **Evidence:**  **Assessment:** |  |
|  | **Evidence:**  **Assessment:** |  |
|  | **Evidence:**  **Assessment:** |  |

**Day 2 homework**

Continue working on aligning your learning outcomes and assessment plans.

Day 3 will be about integrating learning activities to support the outcomes you have defined for learners and the evidence they are expected to produce. Spend time exploring the resources on **Teaching and Instructional Strategies** ([we've curated a resource list for you, on the CDI wiki, Day 3 Resources](http://wiki.ubc.ca/Documentation:Course_Design_Intensive/Facilitators_Guidebook/Day_3_Resources)). As you explore the materials think about the types of learning activities that will support your learners, seeking alignment with your learning outcomes and assessment plans. You can review the following section on **Learning Activities and Instructional Strategies** on the next page.

You may have previously identified a particular "learning challenge" or "learning pitfall" that your students experience in your course. If so, pay attention to how some of these strategies might address the learning challenge and support student's learning throughout the course.

1. As you explore the resources, i**dentify some strategies/techniques you've used in the past**, and **some you are interested/considering using**. Write 2 of the strategies you've used before on the WHITE cards. Write 2 of the strategies you're interested in using on the YELLOW cards. **Bring these cards to Day 3.**

2. **Update your course design plan, integrating your ideas for learning activities** into Column 3 of your 3-column course plan. These ideas can be drafty at this point, and you will work on alignment of learning activities on Day 3.

3. **Review your One-Sentence Challenge.** Would you revise this in any way based on how you are now thinking about your course?

Add space for your response

# **Day 3**

# **Part E: Learning Activities and Instructional Strategies**

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

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 and prepare learners for the assessments.

**Aligning activities for learning with desired learning outcomes and assessment completes the 3 stage backward design process.**

* 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?

*Add to the final column of your 3-Column Course Planning table.*

See the completed course plan from Photography starting on page 13.

# **Post- Workshop Next Steps**

# **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. Attempt to draft your thinking so far...Why is this course important in the world? You may want to include aspects of your One-Sentence Challenge here, and elaborate on it.

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

**Course Sequence Planning**

You can begin to sequence your course themes, and draft your ideas for in-class and out-of class learning and resources. Add additional rows on this table to match the number of weeks in your course. *Note: this table works best as a full page in landscape format.*

|  |  |  |  |
| --- | --- | --- | --- |
| Week’s Theme\* | Out-of-Class Learning | In-Class Learning | Reading /  Resources |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

**Examples & Additional Resources**

**Part C: Big Ideas, Enduring Understandings & Essential Questions**

**Example (Photography)**

Big idea: “The essence of photography is capturing light.”

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

How does light reflect mood?

What’s the role of shadow?

How can I control the quality of natural lighting?

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

**Further Examples**

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

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

**Prioritizing Learning Example (Photography)**

|  |  |  |
| --- | --- | --- |
| **Big Ideas:**  The *essence of photography is capturing light.*  *Light can be adjusted to reflect mood.*  *Photography is storytelling* | **In order to understand Big Idea(s)... learners will need to know, do, apply, value….**  *Understand how and why light may be controlled by the photographer.*  *Know about light, golden light, color cast.*  *Avoid shadows*  *Use light to communicate mood*  *Critique their own work in order to continuously improve.* | **It will be important for learners to be familiar with…**  *Art & artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh, etc and their perspectives* |

**Part D: Aligning Evidence and Assessment example (Photography)**

|  |  |  |
| --- | --- | --- |
| **Learning Outcomes** | **Evidence/Assessment** | **Activities** |
| **By the end of this course, learners will ...** | **Learners will know they are meeting**  **course goals when…**  *How will learners* ***demonstrate******or apply*** *this learning?* ***Who*** *will be responsible for* ***assessing/evaluating****? And* ***how****?* | **To help learners make meaning and**  **develop the knowledge, skills, attitudes**  **that will help them be successful,**  **they will engage in…** |
| *Understand how and why light may be controlled by the photographer.* | ***Evidence: Produce a piece of work for an end of term class show with invited jury****. Learners produce a portfolio of their work, One piece will be self selected to enter into class show.*  ***Assessment****: 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.* |  |
| *Explain color of light, and recognize the use of golden light and color cast and the resulting effect on mood.* | ***Evidence****: Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.*  ***Assessment:*** *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.* | ***Evidence****: 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.*  ***Assessment: 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.* | ***Evidence****: Produce a series of 10 images demonstrating the adding/minimizing of shadows and reflect on the resulting effect on mood.*  ***Assessment: 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 their own work in order to continuously improve.* | ***Evidence****: 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.*  ***Assessment:*** *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).* | ***Evidence****: Learners will select and prepare a piece for the class show and explain why that piece was selected..*  ***Assessment****: Piece will be* ***assessed by jury*** *on a class created rubric.* |  |
| *Be familiar with the art and artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh, and their perspectives.* | ***Evidence****: Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.*  ***Assessment****: 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.* |  |
| *Appreciate the role of light in creating an emotional impact in a photograph.* | ***Evidence****: Create an artist statement to accompany the selected piece discussing the rationale for lighting techniques applied in the photograph.*  ***Assessment****: Feedback from peers:* ***critique circles -*** *revise and submit to instructor.* |  |

**Part E: Completed course plan example (Photography)**

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. In the example below, learning activities/strategies are highlighted in orange.

|  |  |  |
| --- | --- | --- |
| **Big Ideas/Enduring Understandings:** *The essence of photography is capturing light.[[2]](#footnote-2)*  **Essential Questions:**  *How does light reflect mood?*  *What’s the role of shadow?*  *How can I control the quality of natural lighting?* | | |
| *Understand how and why light may be controlled by the photographer.* | ***Evidence:*** *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.*  ***Assessment: 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.* |
| **Learning Outcomes** | **Evidence/Assessment** | **Activities** |
| *Explain color of light, and recognize the use of golden light and color cast and the resulting effect on mood.* | ***Evidence****: Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.*  ***Assessment****: 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.* | ***Evidence****: 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.*  ***Assessment: 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.*  *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?* |
| *Apply techniques for adjusting light (shutter speed, angle, etc) to minimize or enhance shadows on a subject.* | ***Evidence****: 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.*  ***Assessment: 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.* |
|  |  | *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.* |
| *Critique their own work in order to continuously improve.* | ***Evidence:*** *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.*  ***Assessment: 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).* | ***Evidence****: Learners will select and prepare a piece for the class show and explain why that piece was selected.*  ***Assessment:*** *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?* |
| *Be familiar with the art and artists of photography: Gerhardt Richter; Anselm Keiffer, Ansel Adams, Yousef Karsh, and their perspectives.* | ***Evidence****: Analyze found photographic images and conclude what types of light sources were used and infer the intentions of the photographer in creating mood.*  ***Assessment****: 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.* |
| *Appreciate the role of light in creating an emotional impact in a photograph.* | ***Evidence:*** *Create an artists statement to accompany the selected piece discussing the rationale for lighting techniques applied in the photograph.*  ***Assessment****: Feedback from peers:* ***critique circles -*** *revise and submit to instructor.* | *What makes a good artist statement? Critique examples. Write draft and review with peer.* |

1. Wiggins, G.P. and McTighe, J. (2005). *Understanding by Design*. Alexandria, VI: Association for Supervision and Curriculum Development. [↑](#footnote-ref-1)
2. *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/) [↑](#footnote-ref-2)