

PEDAGOGICAL CONFESSIONS: NARRATING EMPOWERMENT FOR KNOWLEDGE PRODUCTION pdf

1: 6 Principles of Critical Pedagogical Course Design - Digital Pedagogy Lab

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Enroll or see the full schedule here. It is the teaching model most compatible with promoting the dominant authority in society and with disempowering students. The click-through courses I designed as part of my job were carefully structured to take a learner from knowledge to comprehension to application to analysis. If you wanted to be a really good employee, you could pass these higher level courses, showing your supervisors that you were able to do more than, say, a trained dog. I thought very little of the learning these courses purported to inspire. Fast forward a decade and I found myself working inside the much more complicated Blackboard LMS, where community college students capable of evaluation, synthesis, and creation in their daily lives folks who were making music with GarageBand for example, or running small businesses were expected primarily to do tricks of recall and compliance in order to pass, graduate, get a better job. Nothing, really, had changed in that decade – except for the fact that now institutions of higher learning had adopted the corporate training model. Then came Coursera upon a field of such great possibility, but with such unoriginal technique, such a failure of imagination, that I recognized instructional design had inspired little more than a wasteland where learning went to die. Digital Pedagogy Lab Courses rise directly out of what has gone wrong in instructional design. It is a humble attempt to bring learning online through community, discussion, creation, digression, and narrative. Like Hybrid Pedagogy, the journal, seeks to redefine peer review through collaboration, Digital Pedagogy Lab is an experiment in a new way of approaching digital learning and faculty development. As I collaborate with the instructors for these courses, I work to build environments where learners can get to know one another, where they can actively practice what they came to learn, and where they may have the opportunity to talk through aspects of Critical Digital Pedagogy as it affects their teaching philosophy, their praxis, their research, and their own learning process. Perhaps primary among my goals: I want learners and instructors alike to feel the support and empowerment that a collaborative community provides. Every course should have an intrinsic value that – regardless of their quantifiable behavior – will leave us happy, sated, and a little bit surprised. Content does not equate to learning, but should instead form the foundation for inquiry, discussion, dissension, and the production not, never, no-way-no-how the consumption of knowledge. Content is a proposal; no one should ever be quizzed on content. To this end, we keep content as minimal as possible, and include always the spur toward dialogue. Not reading, not memorizing, not passing tests. Content needs to be the ground upon which we meet, not the basis for what we learn. All courses are compositions, and as such they should tell a story. In this, I am referring both literally and also more generally to the idea of story. I believe that teaching should utilize anecdote, storytelling, performance in specific moments, but I also believe that any course should follow a narrative arc. An online course cannot be a series of handouts followed by a quiz. The course should begin one place and end someplace decidedly elsewhere – someplace learner and teacher mutually discover. Yes or no questions are for computers, not people. Pedagogically, open-ended questions are one of the simplest, least threatening ways to abdicate authority. If we are truly curious about what learners think, then we need to leave lots of room for their reasoning, musing, and questioning. And sometimes the best answers are questions. Never ask for regurgitation of information. Why would we want it? Actual work, no busy: Activity in a course should never be empty. Something happens when we go to write our very first page inside the LMS. Even those of us who are not grammar guardians become hypervigilant about sounding like the stony, unapproachable expert. Most teachers sound nothing like themselves when they write online; and yet voice sets the tone in an online course.

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