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THEA203

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Fayetteville State University
Impact of Integrated course Design
Report Completed After Course Completion

Name: Jeremy Fiebig **Semester (revised course was taught): SPRING 2011**

Course Title and Description: THEA 203 – Introduction to Theatre

An introduction to the study of drama and to the art and craft of the theatre, with special attention to the role of the theatre in modern society. ***Work with FSU Theatre Company productions.***

1. **Explain the impact your "In-Depth Analysis of Situational Factors" had on your approach to the course.**
   The in-depth analysis caused me to think deeply about my teaching habits and preferences. Specifically, I've learned that I employed an array of policies (attendance among them) that, in my mind, actually prevented students from performing well in their engagement with the content (i.e., they were put off by the "rigor" of my attendance and tardy policy – so many were lost in the course because of a host of my expectations – not expectations, per se, of the discipline.

   The in-depth analysis also allowed me to navigate a number of demands placed on the course by my area, the department, the college & University, and the discipline and to attempt to design the course in a way that will address those demands. Importantly, thinking through these demands helped me to craft a course that is much more three-dimensional in nature – that is not just about the breadth of "covering material," but also about the depth of learning how to engage the material in a significant way.

2. **Explain the impact of the Taxonomy of Significant Learning (foundational knowledge, application, integration, human dimension, caring or valuing, and learning to learn) on your development of learning goals.**

   Prior to developing learning goals aligned with the Taxonomy, the course was primarily concerned with foundational knowledge, application, and integration. As I developed learning goals that addressed the other areas of the Taxonomy (human dimension, caring or valuing, learning to learn), I realized that the course could finally (in theory) accomplish a number of things: develop habits of theatre appreciation and engagement, attract majors beyond just those interested in the content, and form a community of learners in the classroom.

   Please see my revised learning goals below in the full course redesign template.

3. **Explain the impact of ICD on your assessment/feedback activities in the course, including the FIDeLity criteria.**

I found that, in a number of ways, my course already included FIDeLity feedback. I had already held daily or near-daily quizzes, frequent course assignments, and periodic "check-ins" with students. Theatre is also geared toward live, active, feedback in the learning process as we "coach" actors, guide warm-up exercises, ask questions over shoulders during the design process, and engage in talkbacks about shows. ICD did enable me to be much more intentional about designing assessment and feedback activities and allowed me to balance types of assessment and feedback. For instance, I pulled back on some content-based assessment/feedback in favor of more reflective work (i.e., "what are you learning?" and "how has engaging the material changed the way you think?").

One other impact is that I've begun to shift the midterm and final in the course from "foundational knowledge" and "application" assessments to include more questions from the other areas of the taxonomy.

Please see my assessment/feedback activities below in the full course redesign template.

4. Explain how ICD influenced your teaching and learning activities.

Like the assessment/feedback activities, most of the teaching and learning activities from previous iterations of the course have remained intact, but I've added two principal components to teaching and learning: (1) talking about how/why I value the theatre in an effort to promote the "Caring/Valuing" element of Taxonomy and (2) reflection in class – both group and individual.

Please see the teaching/learning activities below in the full course redesign template.

5. Explain how you sought to integrate teaching and learning activities with learning goals.

I'm not sure I did this in any magical way – I simply tried to make sure each activity aligned with at least one – and preferably two or three – learning goals.

6. Explain whether ICD had an impact on your own satisfaction in teaching the course.

Yes and no. Yes, in that it has helped me round out the course, and really focus on teaching the stewardship of the discipline. Yes, in that the course is much more learner-centered than content-centered. Yes, in that the course is a richer experience. Yes, in that the pressure is off me to "deliver" content. No, in that the workload for such a course – particularly as relates to FIDeLity feedback – is tremendously increased. Even though I don't "grade" all reflections and other activities, the amount of paperwork and time involved on my end of the course has increased significantly – and I don't feel like I was slacking to begin with. No, in that students often see the kind of frequent activities – graded or otherwise – as significantly higher in this class than in other classes, and seem to resent elements of the course somewhat as a result. Too, the increase in activities has meant in this first "redesign" of the class that there are more points for in-class engagement in various activities – so students fall behind much more quickly after just an absence or two. I imagine this will have a significant negative impact on grades.

7. **Summarize any evidence you have on the impact of the re-designed course on student learning.** Anecdotally, I see students performing much more "complete" work – synthesizing material to a greater degree. I'll be interested to see whether grades and performance on assessments like the final and major projects will improve. I'm guessing project and final exam grades *will* improve, while grade for various activities (impacted by absence as mentioned above), will pull overall grades down.

8. **Other comments**

After completing the initial ICD course in the Fall of 2010, I decided to engage the process much more fully in an online course with ICD's author, Dee Fink, and to really spend some time generating a complete course redesign that builds off of the workshop. Below is the full outline of the course redesign that will also be featured on Fink's website, *designinglearning.org.*

Example of a Well-Designed Course in: THEATRE

1. Specific Context

- **The subject matter**: Theatre; Theatre history; Theatre theory, analysis and criticism; Theatrical production and production roles; production experience
- **The title of the course**: Introduction to Theatre
- **Typical class size**: varies: 10-40 students per section
- **Level of the course**: 200
- **Mode of delivery**: Largely face-to-face, with some online/CMS reinforcement for out-of-class reading assignments and group work
- **Type of institution**: 4-year regional comprehensive university

2. General Description of the Course

Classes range from as small as 6 (on a given day – I have a class roster of about 12 in one section) to as large as 40. The course is a 200-level course that meets for: 50 on MWF. The course is offered live, in either a classroom or Butler Theater (a large lecture-hall type space with a stage), with some components held online (class reminders, some discussion boards, and a lot of feedback).

This course is meant to do four things: (1) fulfill a core curriculum requirement, (2) to attract potential majors, (3) to provide those students who do become majors with the foundational knowledge and basic sense of approach to theatre for more advanced work in the curriculum, and (4) to populate our production operations (i.e., working in the shops or auditioning for our shows).

3. Big Purpose of the Course

Students will be good stewards of the theatre by creating theatre and absorbing the theatre experience, whether as practitioners (i.e., actors, directors, playwrights, designers, critics), audience members, teachers, donors, or advocates for theatre in civic life – each with the ability to articulate theatre as a human experience that reveals truths about self and community.
Students will practice this stewardship in the class by exploring and experimenting with how theatre is made and regarded by various communities, including their own, both today and throughout history.

4. Important Situational Factors/Special Pedagogical Challenge

The subject (theatre) is extremely broad and dips into both theory and practice, and particularly how theoretical knowledge has a direct bearing on practical knowledge – i.e., a critical analysis of a play can influence how a director or actor might perform onstage. Artistic thinking is primarily thought of as divergent, but some of the historical or theoretical content in the course may be more convergent. One of the unique challenges of the subject is that we are called to balance how we understand theatre making throughout history with the live and embodied way we make theatre today.

Learners vary from early college students to traditional first-time freshmen, to upperclassmen trying to finish up core requirements to non-traditional learners. Whether they work or have families varies student to student, but work and family life are often mentioned by students as the primary obstacles to their performance in class.

Most students in the course are not theatre majors. Most are from our College of Arts and Sciences, and there seems to be a slightly higher percentage of people from the social sciences (sociology, criminal justice, and psychology if that counts) and other areas on the arts (primarily music and dance).

The **Special Pedagogical Challenge** for this course rests at the nexus of several situational factors:

- The course is taken by students in other majors; for them, theatre is an afterthought, not really anything that merits much attention;
- Almost all students are products of a society that has devalued performing and fine arts in favor of "practical" trades;
- These students bring baggage with them (either theatre is easy or it is unimportant to society or not useful to them in their respective careers);
- As a result of their baggage, they have no immediate connection with theatre;
- Whatever connection they are able to manufacture inevitably involves film;
- While the allure of film and Hollywood charms students, they see careers in film (and theatre) as unattainable, opting for careers in other areas instead.

Meeting this challenge involves making a case (a) that theatre is present in society and (b) that it has value.

Once this domino is pushed over, I think students will be able to have a more meaningful learning experience -- the barriers of career choice, niche study, and the pejorative associations about theatre people being "weird" -- become less important when theatre becomes a thing everyone is already doing and, in fact, must do in order to be human and in community.

This challenge becomes more difficult because I think it is easy to meet in a superficial way. We can say there are theaters of some sort in every town, at every college and university, and that there are theatre industries that will support careers for interested students. But these kinds of observations tend to describe theatre as not much more than a menu item on a smorgasbord of career choices. The real challenge comes from defining and valuing theatre as an essential, fundamental, and critical human interaction, just as is language. Beginning to contextualize theatre as people watching people watch people may help crack open the way students think about and regard theatre.

Watching and being watched is an exchange present in every field and therefore theatre, as a framework for human interaction, can inform not only students' career choices, but their core values. Watching and being watched, as a concept, calls us to think more fully about things like conflict (both internal and external), empathy, character (taking the "character" on the stage or page and extending that into "character" as a descriptor of moral behavior), and the need to be inspired.

5. 3-Column Table

Use this table below to provide information about these three aspects of your course design.

Learning Goals:	Assessment Activities:	Learning Activities:
Foundational Knowledge 1a.Students will be able to construct a clear sense of how theatre has been made, from its origins to present day, by relying on key terms, concepts, and relationships as tools. 1b. Students will be able to identify the essential elements of theatrical performance.	1a. *Chapter "learning" quizzes and unit exams.* 1a & b. *Group theatre pieces will be presented and each student will keep an "inventory" of the elements, ideas, themes, and concepts used in each piece.* *1a. Students will build their own timeline of theatre history, comprising it of notes, key terms, and major discussion points.* 1b*. Students will engage in a a creative project in: acting, design, playwriting, and criticism.* 1a. Midterm and final examination.	1a & b. *In groups, students will create small theatre pieces using the elements, ideas, themes, and concepts for each major theatrical era in history.* 1a. *Students will take "learning" quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships.* 1a. *Students will build their own* ***timeline of theatre history, comprising it*** *of notes, key terms, and major discussion points.* 1b. *Students will engage in a creative project in each of the following areas: acting, design, playwriting, criticism*.
Application 2a.Students will be able to construct meaning derived from observed performance by using their understanding of essential theatrical elements. 2b. Students will be able to apply their understanding of the essential elements of theatre to construct new meaning in	*2a. Students will submit a written production analysis of a live performance.* *2b. Students will create original performance pieces as a part of class, and discuss (in writing) how they had to make choices in their performance and discuss alternate choices that would have given different meanings to the*	2a. *Students will observe one live performance and engage in a talkback with actors, directors and designers.* 2a. *Students will read original documents from directors and critics dealing with specific performances and how they may be understood.* 2a. *Students will undertake a critical analysis of the live performance.*

performance.	*performance.* 2b. *Students will engage in production work for season shows.* 2a & b. *Students will take an exam or exams with questions that ask them to construct meanings out of simple dramatic stories. Likewise, exams will include questions that ask them to think through production scenarios for simple stories or plays.*	2b. *Students will create original performance pieces as a part of class, and discuss (in writing) how they had to make choices in their performance and discuss alternate choices that would have given different meanings to the performance.* 2b. *Students will engage in production work for theatre season shows.*
<u>Integration</u> 3a.Students will be able to compare divergent theatrical genres, styles, means and describe their potential impact on performance. 3b. Students will describe connections between the creation and understanding of theatre and their own disciplines, habits, preferences, and dispositions. 3c. Students will identify the interaction between the many disciplines and traditions that inform theatre.	*3a. Students will engage in an "interpretation" project where they write about how a story can be reinterpreted in a variety of different genres and styles. (An example might be that they take a commonly known fairy tale and reinterpret it into a new setting, or with a tragic ending instead of a happy one, and so on).* 3b & c. *Students will write an essay or take part in a "show and tell" on the connection between theatre and their major, their career goals, and their home life. This will happen toward the beginning of class.* *3c. Students will attend a gallery opening, musical performance, public lecture, church service, or other event in the community and write a reflection on*	3a. *Students will engage in an "interpretation" project where they write about how a story can be reinterpreted in a variety of different genres and styles. (An example might be that they take a commonly known fairy tale and reinterpret it into a new setting, or with a tragic ending instead of a happy one, and so on).* *3b & c. Students will write an essay or take part in a "show and tell" on the connection between theatre and their major, their career goals, and their home life. This will happen toward the beginning of class.* *3c. Students will attend a gallery opening, musical performance, public lecture, church service, or other event in the community and write a reflection on*

	the theatrical nature of the event and how the content of the event can inform theatre. *3c. Students will conduct (a) an interview with a theatre maker in which they inquire about the disciplines and traditions that inform that person's work or (b) will observe a recorded interview that addresses such influence.* *3c. Midterm and/or final examination will include questions asking students to describe disciplines' and traditions' influences on theatre.* *3a. Midterm and/or final examination will include questions asking students to reinterpret stories into another style, era, or genre.*	*the theatrical nature of the event and how the content of the event can inform theatre.* *3c. Students will conduct (a) an interview with a theatre maker in which they inquire about the disciplines and traditions that inform that person's work or (b) will observe a recorded interview that addresses such influence.*
<u>Human Dimension</u> 4a.Students will come to see themselves as active participants in theatre making and in communities of theatre makers. 4b. Students will value the advocacy of theatre within their respective communities.	4a. *Student showcase projects accompanied by peer responses, reflections, and self evaluations.* *4a. Students will write a reflection on their production work for the theatre season.* *4a. Students will write a reflection of their overall work in the class.* 4a. *Students will attend two theatrical performances and reflect on them.* *4b. Students will write a manifesto concerning their value of theatre and its*	4a. *Students will make theatre as part of their class projects and write a reflection on their participation.* *4a. Students will write a reflection on their production work for the theatre season.* 4a. *Students will begin a habit of attending theatrical events by attending two live theatre performances.* 4b. S*tudents will undertake role-playing where they represent board members or theatre artists who have to defend*

	role in the community. 4b. *Midterm and/or final examinations will include questions about defending theatrical expression in different settings.*	*themselves against critical response (i.e., angry parents or patrons), low attendance, etc.* 4b. *Students will write a manifesto concerning their value of theatre and its role in the community.*
Caring 5a.Students will value theatre as a reflection of themselves, their communities, and the experiences of each. 5b. Students will champion the role of theatre in society, and in their lives. 5c. Students will develop lifelong habits of making and seeing theatre.	5a. *Students will write a reflection on their participation in acting, design, and playwriting projects* *5b. Students will write a manifesto concerning their value of theatre and its role in the community.* *5b. Students will invite 5 friends to a theatre production.* *5c. Students will include in their manifesto (4b above) a plan for attending theatre after the class is complete.*	*5a. Students will write a reflection on their participation in acting, design, and playwriting projects.* *5b. See the last 4b above.* *5b. Students will invite 5 friends to a theatre production.* *5c. Students will include in their manifesto (4b above) a plan for attending theatre after the class is complete*
How to Keep on Learning 6a. Students will develop their own plans necessary for meaningful understanding and creation of theatre as part of a lifetime habit. 6b. Students will value the need to continually engage theatre as an essential element of lifelong learning.	*6a & b. Students will include in their manifesto (4b above) a plan for attending theatre after the class is complete.*	*6a. See the last 5c above.* *6b. See 6a.*

- Add 1-2 paragraphs of comments about the goals or your effort to identify good goals and appropriate learning and assessment activities.

I have experience with a variety of the learning and assessment activities listed above, though I have not structured them in such an intentional way before. One of the benefits of a theatre course is that there are ample opportunities for rich, significant, learning experiences.

Where the learning goals for this course represent a shift from earlier versions of the course is that they focus much less on foundational knowledge and application and much more on what it means to engage theatre (from whatever entry point) as something not only to be known, studied, and practiced, but also *valued*. The course is now much more geared to developing good theatre citizens rather than just good theatre students.

6. Weekly Schedule

Here is an example of a table to do this. But modify this table to fit the time structure of your course.

Week #1	Monday	Wednesday	Friday
1	Absorbing Theatre + Special Pedagogical Challenge: Role playing	Absorbing Theatre + Special Pedagogical challenge: Role Playing	Absorbing Theatre + Special Pedagogical Challenge:Students will write an essay or take part in a "show and tell" on the connection between theatre and their major, their career goals, and their home life.
2	Absorbing Theatre. Students will attend a gallery opening, musical performance, public lecture, church service, or other event in the community and write a reflection on the theatrical nature of the event and how the content of the event can inform theatre. Chapter "learning" quizzes and unit exams.	Absorbing Theatre: Students will undertake role-playing where they represent board members or theatre artists who have to defend themselves against critical response (i.e., angry parents or patrons), low attendance, etc.	Absorbing Theatre: Students will begin a habit of attending theatrical events by attending two live theatre performances. Chapter "learning" quizzes and unit exams.

		Chapter “learning” quizzes and unit exams.	
3	Exploring Theatre in History, Communities, and Voice: Students will engage in an “interpretation” project where they write about how a story can be reinterpreted in a variety of different genres and styles. (An example might be that they take a commonly known fairy tale and reinterpret it into a new setting, or with a tragic ending instead of a happy one, and so on). Students will take “learning” quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships. Chapter “learning” quizzes and unit exams.	Exploring Theatre in History, Communities, and Voices: Students will read original documents from directors and critics dealing with specific performances and how they may be understood: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points. Students will take “learning” quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships.	Exploring Theatre in History, Communities, and Voices: Students will read original documents from directors and critics dealing with specific performances and how they may be understood: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points. Students will take “learning” quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships.
4	Exploring Theatre in History, Communities, and Voices: Students will read original documents from directors and critics dealing with specific performances and how they may be understood.	Exploring Theatre in History, Communities, and Voices: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points In groups, students will create small theatre pieces using the elements,	Exploring Theatre in History, Communities, and Voices: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points. In groups, students will create small theatre pieces using the elements, ideas, themes, and

		ideas, themes, and concepts for each major theatrical era in history..	concepts for each major theatrical era in history.
5	Exploring Theatre in History, Communities, and Voices: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points. Students will take "learning" quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships. In groups, students will create small theatre pieces using the elements, ideas, themes, and concepts for each major theatrical era in history.	Exploring Theatre in History, Communities, and Voices: Students will build their own **timeline of theatre history, comprising it** of notes, key terms, and major discussion points. Students will take "learning" quizzes, which help them test their own sense of theatre history, terms, concepts, and relationships. In groups, students will create small theatre pieces using the elements, ideas, themes, and concepts for each major theatrical era in history.	Exploring Theatre in History, Communities, and Voices: Midterm and/or final examination will include questions asking students to describe disciplines' and traditions' influences on theatre. Midterm and/or final examination will include questions asking students to reinterpret stories into another style, era, or genre.Midterm and/or final examinations will include questions about defending theatrical expression in different settings.
6	Engaging in Theatrical Roles: Students will conduct (a) an interview with a theatre maker in which they inquire about the disciplines and traditions that inform that person's work or (b) will observe a recorded interview that addresses such influence.	Engaging in Theatrical Roles Students will observe one live performance and engage in a talkback with actors, directors and designers.	Engaging in Theatrical Roles: Students will engage in a creative project in the following area: acting Chapter "learning" quizzes and unit exams.

	Chapter “learning” quizzes and unit exams.		
7	Engaging in Theatrical Roles: Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles: Students will take an exam or exams with questions that ask them to construct meanings out of simple dramatic stories. Likewise, exams will include questions that ask them to think through production scenarios for simple stories or plays.
8	Engaging in Theatrical Roles: Students will engage in a creative project in the following area: directing Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles: Students will engage in a creative project in the following area: design Chapter “learning” quizzes and unit exams.
9	Engaging in Theatrical Roles: Students will engage in a creative project in the following area: playwriting Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles Chapter “learning” quizzes and unit exams.	Engaging in Theatrical Roles: Students will write a reflection on their participation in acting, design, and playwriting projects.
10	Creating Theatre: Students will engage in production work for season shows.	Creating Theatre	Creating Theatre: Students will take an exam or exams with questions that ask them to construct meanings out of simple dramatic stories. Likewise, exams will include questions that ask

			them to think through production scenarios for simple stories or plays.
11	Creating Theatre	Creating Theatre	Creating Theatre
12	Creating Theatre	Creating Theatre	Creating Theatre
13	Creating Theatre: Students will make theatre (showcase projects) as part of their class projects and write a reflection on their participation and discuss (in writing) how they had to make choices in their performance and discuss alternate choices that would have given different meanings to the performance.	Creating Theatre: Group (showcase pieces) theatre pieces will be presented and each student will keep an "inventory" of the elements, ideas, themes, and concepts used in each piece.	Creating Theatre: Student showcase projects accompanied by peer responses, reflections, and self evaluations.
14	Valuing Theatre: Students will invite 5 friends to a theatre production	Valuing Theatre: Students will undertake a critical analysis of the live performance.	Valuing Theatre
15	Valuing Theatre:. Students will write a reflection (to include in their manifesto) on their production work for the theatre season. Students will write a reflection (to include in their manifesto) of their overall work in the class.	Valuing Theatre	Valuing Theatre: Students will write a manifesto concerning their value of theatre and its role in the community.*Students will include in their manifesto a plan for attending theatre after the class is complete.*

My overall general **teaching strategy** is as follows (specific days are somewhat subject to change):

WEEKEND: Students do reading.

WEEKEND: Pre-class discussion board where students highlight issues and list three "thick" questions.

MONDAY: In class, Have the groups do an INTRA-group discussion of each other's 3 questions; see if they can answer some of them within the group.

- Then allow each group to pose 1 question for the teacher and/or whole class to answer or discuss.
- This pre-review within the group would get the group involved in answering the individual's questions and stimulate the group to prioritize their questions: which are similar questions, which are most fundamental, which would other groups perhaps not ask>

MONDAY: In class, application project; may vary from a "case study" as in a criticism assignment or styles worksheet to a "real" project like an acting or playwriting assignment."

MONDAY: In class **reflection**.

IN BETWEEN: Out of class Section Summary that consolidates reading and in-class discussion; application project work.

WEDNESDAY: In class application project in groups -- reviewing outside work.

WEDNESDAY: In class **reflection**

IN BETWEEN: Out of class culminating project work.

FRIDAY: In class review.

WEEKEND: Out of class culminating project work.

MONDAY: Turn in assessment/culminating project.

In this class (theatre), we have a lot of work that has to be done outside of class -- you can't very well memorize a script (or even write one) very well in class. This strategy introduces the content upfront, and relies on application-review-application-review with two reflection "touchstones" to result in a good culminating project.

- Add 1-2 paragraphs of comments about anything special you needed to do, to make this course work right.

In the past, my weakest area in terms of significant learning was having students reflect on their work. I've had the occasional formal daily reflection, or perhaps an online/after-class type activity, but I've engaged this pretty inconsistently -- mostly as a function of time. But when I have applied it in class, I've seen some success. My intention is to structure this better going forward.

More than anything, I think ICD requires more intention on the part of the instructor to gauge student involvement, success, progress, etc., so to "work right," I'll need to undertake some measures in assessing student learning in the course semester-to-semester and section-to-section.

7. Evidence of Impact (optional)

Provide any evidence you have, quantitative or qualitative, about the impact of the re-designed course on:

- The overall level of student engagement
- The kinds of learning achieved
- The proportion of the class that achieved high levels of learning

Prior to engaging the course redesign with Dee Fink, I went through a workshop on ICD hosted by our Provost where we were encouraged to engage in a redesign. So I've incorporated *some* elements of ICD this semester – but not fully, particularly with regard to course scheduling and teaching strategies. Anecdotally, I'm seeing still-mixed, but improving, success. One of the real challenges of ICD's FIDeLity feedback is that it asks students to do a lot of activities so that they can get a lot of feedback (the "F" part of FIDeLity stands for "frequent.") With a very high percentage of students who miss class, this can be a challenge to overcome just from a course management perspective. That said, the partial redesign is going very well in that I can see students being able to articulate their learning to a much greater degree.

8. Most Exciting Aspect of the Re-Designed Course for Me (optional)

One of the first things I've noticed in an ICD class is that students are much more willing to voice their opinions about the class and content – what frustrates them, what excites them, etc. What excites me is that MUCH of the feedback is VERY positive – they see what I am trying to have the course do and engage it. In some ways, I think this means that ICD is a sort of meta-teaching: the idea that you reveal the teaching process as you teach the content – letting students see the man behind the curtain, so to speak.

Another thing that excites me is the manifesto assignment, which really calls on students to describe the value added to their lives by the course.

9. My Contact Information

My name and institution: Jeremy Fiebig, Assistant Professor of Theatre, Fayetteville State University

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