

Preface

One of the oldest technologies that humans use in structuring information is stories and narrative. If we adopt the view that any communication of a sequence of events is a simple kind of story, then the narrative element in language is as old as human communication itself. Today, stories are used for communication, for instruction, and for shaping the minds of learners in all fields. Perhaps because of their ability to entertain and amuse, they tend to be welcome methods of instruction and often have substantial impact.

Within the field of instructional design and educational technology, there is a need to effectively convey and express ideas and theories to a broad audience, one that includes students of instructional design, instructional design practitioners, and teachers. Narrative provides a facilitating vehicle for this discourse in our field. Similarly, there is a need to represent the content of instructional design effectively; for example, if we are designing a course about the nature of creativity, we can draw upon the stories told by known innovators about how important ideas came about in their experience.

Narrative, or storytelling, is often used as a means for understanding, conveying, and remembering the events of our lives. Our lives become a series of stories as we use narrative to structure our thinking. More importantly, we use stories to teach, train, socialize, and develop values in others. In professions, organizations, and corporations, stories are often used as a form of knowledge management to pass on the values and knowledge cherished by the community. There is power for leadership, learning, and motivation in the use of stories and narrative, a concept that is recognized in business, medicine, and education. The goal of the 2016 Association for Educational Communications and Technology (AECT) Research Symposium was to examine stories and narrative in instructional design.

For the symposium, and this subsequent publication, proposals relating to the use in education of narrative and story were solicited from the membership of the Association for Educational Communications and Technology. Received written submissions were reviewed by a team of reviewers and the symposium leaders (listed below).

The selected authors were asked to develop their proposal ideas into full-length chapters, each of which were reviewed by the other symposium participants.

All authors gathered for an in-person symposium held in July 2016 in Bloomington, Indiana, to participate in additional discussions and development. Steve Peters presented a keynote on the first day of the symposium, focusing attention on story as a broadly used form of communication. The ensuing discussions of the writings were rich, intense, and engaging and formed the basis for subsequent drafts and shared reviews by all authors. Divergent experiences during the symposium, including a visual-thinking-focused excursion to Indiana University's Eskenazi Museum of Art [<https://artmuseum.indiana.edu/>], also enriched and balanced the discussion.

The authors and teams of authors used the symposium to develop their best ideas and explorations, interacting with each other on a detailed and professional level, to form the chapters of this book. This experience has been essential to the development of this volume.

The in-person sessions of the symposium were structured using the methods of participatory leadership from the Art of Hosting movement; this is a significant departure from conventional academic conferences, moving from concurrent paper presentations to iterative small group discussions around each written piece. Authors worked together in a “Pro Action Café” format of structured discussions. In our use of Pro Action Café, each chapter author hosted three intense discussions, each with four or five other discussants.

Steve Peters, who served as a keynote speaker on the first day of the symposium, begins this publication with an essay on the spirit of storytelling.

Glenda Gunter, Robert Kenny, and Samantha Junkin outline the “imperative” of narrative, exploring the nature of story in terms of what can be defined and building a compelling case for the recognition and conscious deployment of story as an integral component of instruction.

Andrew Tawfik, Matthew Schmidt, and Fortunata Msilu examine the use of stories and narrative to support problem solving. They tie narrative and communication to case-based reasoning and to better understanding of learning environments.

Jaitip Nasongkhla and Ana Donaldson present the use of stories and narrative as a means to strengthen a university network in Thailand. Tying together significantly different regional backgrounds of Thailand by university academics provides an intriguing investigation in the development of an open learning object.

Colin Gray writes on the narrative qualities of design argumentation, examining design presentations and critiques as a *design argument*, one which explores design rationale and the inherent process.

Hedy Lim presents an examination of scenario-based workplace training as storytelling, recognizing the tacit and implicit knowledge that can be efficiently distributed through narrative and story. She notes that stories are an inviting form of teaching, pulling the learner into building experience and expertise. Stories are central to human experience and can be effectively used to convey value and meaning.

Yi Jin, Nadia Jaramillo Cherrez, Autumn N. Cartagena, and Wei Wang examine the use of narrative and storytelling to build connections between faculty

and instructional designers. Formalized storytelling was seen as an effective strategy to integrate roles and project understanding.

Michael Smith and Jeffery Evans see storytelling as transdisciplinary, one which can be effectively used to integrate knowledge into a meaningful whole.

Karen Kaminski, Paula Johnson, Shelly Otis, Dwayne Perry, Tracy Schmidt, Mindy Whetsel, and Haley Williams examine their own narrative and reflective design practice. Integrated into a master of education curriculum, this story-based element has proven to be effective for both learners and faculty.

Paige Hale and Matthew Schmidt examine the value of story and narrative in interventions for individuals with autism spectrum disorder. Tied to high-level use of technology and advanced data gathering, they make a strong connection between narrative and technology.

Kathryn M. Wozniak examines adult learners and their use of narrative identities to self-regulate and develop their metacognitive skills.

Heather Tillberg-Webb and Ned Collier bridge disciplines, connecting architecture and education in their qualitative research on narrative and innovative learning spaces.

In *Show and Tell: The Steps to Keeping the End in Mind*, **Cindy Cash** examines the use of narrative to support online career development. Storytelling is presented as a powerful constructivist approach to educating learners.

Marisa Exter, Ali Ashammari, Todd Fernandez, Anthony Randolph, Catherine Cartier, Yu-ung uo, Steven Lancette, and Blake Nemelka present their narratives from a course on educational software design. Recognizing beautifully imperfect opportunities to learn about educational software design, the effort chronicles the authors' own experiences.

Ora Tanner and Yiping Lou recognize the heightened interest achieved through narrative and apply this concept for learning in the sciences. They developed a content-specific narrative for a digital science game and report their efforts in this writing.

Ted Frick, Cesur Dagli, Kyunghbin Kwon, and Kei Tomita present the story of their work with tutorials on plagiarism in online courses.

Yiping Lou and Lucille Moon-Michel examine the use of scenario-based science learning for middle and high school students. They recognize story and narrative as supported by activity theory.

Amy M. Grincewicz describes stories as an efficient way of storing, retrieving, and conveying information and describes work to create an online program using narrative. She describes the integration of the phases of a story in the design process.

Amy Bradshaw examines the implicit stories embedded within the discourse of the field of instructional design and technology. Our own narrative patterns shape the goals and thinking of the profession, and often these patterns contain hidden messaging to the effect that certain issues are better left unaddressed. Our narratives should be made more explicit and more just.

An emphasis on designing for experience is found in leisure and recreation studies, and this perspective is brought to bear on instructional designers by **Michael Matthews**. Designers can create learning experiences that utilize a narrative arc.

Similarly, where we come from – the precedents of our work – is carried forward by the narratives of instructional design. **Elizabeth Boling and Colin Gray** examine narrative as a tool for designing, a means to learn from design experience and to advance the capability of our work.

A description of storytelling as used to promote creativity and critical thinking is authored by **Albert Akyeampong**. Both skills are an important aspect of the college experience for the millennial generation, an age group that is immersed in digital storytelling.

Finally, in keeping with the age of data visualization and analysis, **Phillip Harris and Donovan Walling** examine new cognitive aspects of learning activity, shedding light on how we come to know and educate.

As with previous symposia, the 2016 Summer Research Symposium in Bloomington, Indiana, gathered a diverse range of individuals who shared their ideas and directions and, from the discussions, helped shape the eventual form of this publication. Unlike the collections of articles published in many journals, this collection of work is collaborative and interactive, developed through personal interaction and trust. The authors are those who should be lauded for the work, for their explorations and representations shape both their own writing and the work of their peers.

The resultant publication and the Summer Research Symposium would not be possible without the support of the Association for Educational Communications and Technology. Executive Director Phil Harris has consistently been a strong supporter of the symposia as well as the engaging and collaborative process that is used.

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Stephen Peters has again been of great value for his editorial help.

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