

Thinking

Section 5 Choreography



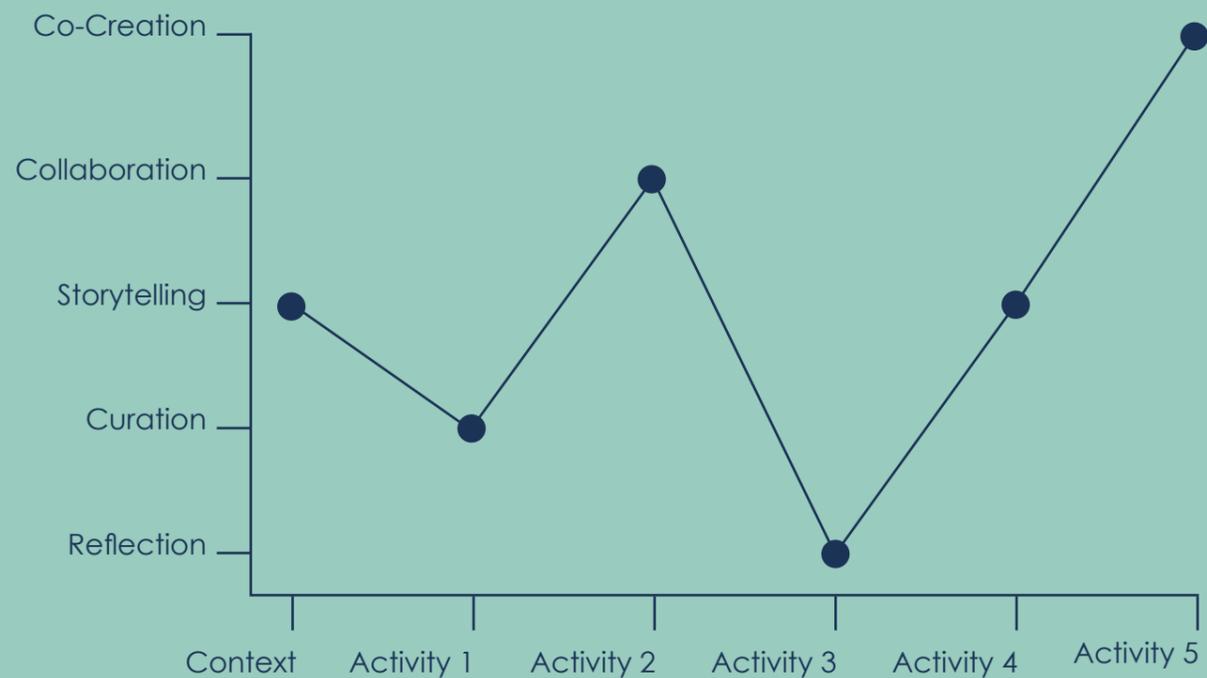
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Managing energy

Good choreography does not maintain a constantly high tempo, it actively manages energy, varying engagement so that there are times when learners are primarily listening, when they are sharing, when they are exploring, doing, or resting. Understanding how learners feel and consciously changing the rhythm of the programme can help you make sure that no one becomes either too complacent, too exhausted or just plain bored!

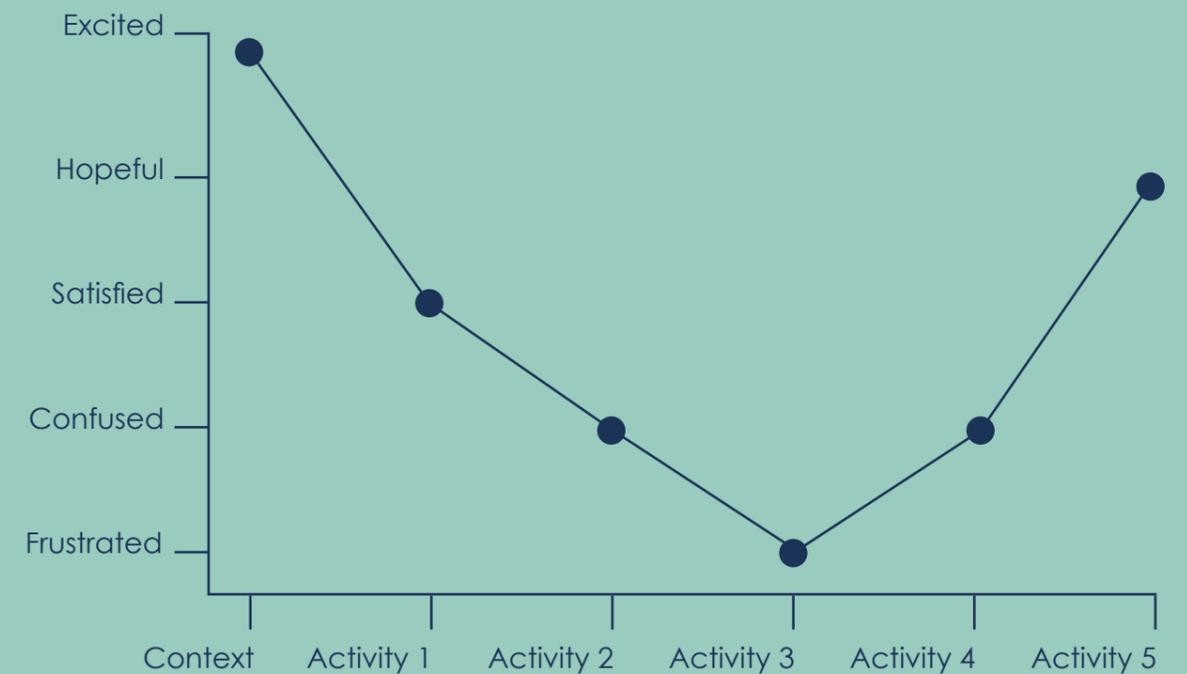
Choreography considers learners' emotional and energetic journey over the programme, with the ultimate aim of making it easier for them to learn. How do or will learners feel? How much time or attention is required? These factors affect learning. As a learning designer, you'll want to keep learner's motivated and eager to learn without pushing too hard one way or the other.

Mapping energy across the learning opportunity



This graph shows an example of how activities are distributed to vary high and low energy requirements over the lifetime of the learning opportunity. Energy is mapped according to attention and time commitment necessary.

Mapping emotions across the learning opportunity



This graph shows the possible emotional journey of a learning community, as described in *Section 3 Learning Communities*.

Mapping emotions is more of a retrospective, evaluative process. You can predict how you want learners to feel, however you would need frequent temperature checks to see if your projection matches reality. This is more of a tool to build awareness that learners are also experiencing an emotional journey.

HINT



The Scaffolded Social Learning opportunity you design might raise negative emotions for learners. Social learning is, by design, an open, self-directed and collaborative type of learning. By asking learners to actively participate and co-create, you may be disrupting the way they feel they're 'supposed' to learn. Make space for those negative emotions, recognise, acknowledge and challenge them appropriately.

Focusing on experience with Learner centred design

A strong Choreography helps ensure that learning designers focus on learners, and by extension, on the usability and practicality of the learning experience.

We are aiming for cohesive design: a unity of experience, objectives, content and outcomes. Visual design can help to achieve it, but in fact cohesion goes much deeper than that. Inconsistency can be jarring, and can interrupt learning by distracting learners from substance and content. Coherence allows learners to focus on their learning by providing a seamless experience.

People are more likely to engage with a strong, compelling learning experience. Engagement is not something that needs to be begged for, or demanded. It is a natural result of strong learning design carried out with a deep understanding of the learner's everyday reality combine with opportunity for reflection, gaining understanding from interaction with others, actively rehearsing and prototyping new behaviours and skills, and forming and sharing their own learning story out of their experience.

There are three elements to Choreography: the Context Statement that you can develop in the Learning Methodology section, the Learner Journey that you can develop in Storytelling, and finally the Running Order that we will develop in this section. The first is a statement of reality, laying out where the learning sits in relation to the learners. The second is a narrative account that allows the designer to imagine the programme from the learner's perspective, the 'user experience'. The Running Order is a detailed account of all the actions necessary to achieve the Learner Journey. Who needs to do what, when? What materials need to be produced and delivered?

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Have you ever given up because of this?

