RESOURCE 2: DESIGN THINKING BASICS

Task 1: Students are advised not to analyse or overthink the task provided, just to draw the objects within the given timeframe. Students are provided with 2 regular Post-It notes (or can draw on plain paper) and a ballpoint or thin felt tip marker. Students are asked to draw a birthday or Christmas present in a 10 second time limit. No further details are provided. When drawn, students stick their Post-It on the white board or a sheet of butcher paper affixed to a wall. If Post-It notes are not available, students can hold up their drawing for the teacher and other students to see. The majority of drawings usually resemble a box wrapped with a ribbon (a few drawings may show something different). The teacher can remark on the similarity of many of the drawings. Once seated again, students are now requested to draw their 'perfect' present in 10 seconds. The same display of drawings takes place. The teacher can remark on the diversity amongst the drawings as students return to their seats.

Discussion and feedback framework: To provide feedback for the task, a classroom discussion can be initiated using the following discussion prompts:

We all noticed the similarity with the first drawing. Why do you think so many of you drew such similar objects?
Students may feel initial discomfort with their perceived lack of creativity. Society tends to associate creativity with artistic talent, but in reality, creativity has little to do with artistic talent. Creativity is a process of clearly defined steps that everyone can follow and nurture with practice.

Why do we tend to draw the package (box with a ribbon) rather than the present itself?
Teacher to explain to students that drawing is a common visual language in itself and we all share the common vocabulary. By drawing the box and ribbon it is an instantly recognised symbol and requires little artistic or creative talent in order to produce it.

How did you feel drawing the second 'perfect' present?
The students' sense of pleasure may be apparent at having drawn something more creatively richer and diverse this time. The reason for this that the scope of possibilities when we switch from the description of an object (package) as opposed to the concept (or the experience) linked to that object. Students moved from drawing (designing) an object to designing the user experience. Through the common visual language of 'drawing', students expressed themselves and thus demonstrated creativity. Congratulate them for all being creative visual language communicators!

What was different the second time?
Some students can describe what the 'perfect' present meant for them. The range of possibilities increases significantly and the drawings are far richer when the task of drawing a simple object is substituted with a concept or experience linked to that object. The mindset changes from drawing an object to designing a user experience. The student can tell a story through their drawing. You should already have started to observe some student mindset change around creativity and visual communication which they clearly should have demonstrated.

How does this link to Design Thinking?
The principles of design thinking are based on creativity and designing product or service solutions with the ultimate understanding of the needs and experience of the actual user in mind (i.e. human-centric led design). Typically, the user experience is considered as that of the customer – the person the solution (product/service) is being created for. In our second task the student considered and expressed his/her user experience in the design task.

There is little need to create an artistic masterpiece with a mere 10 second time limit. The key deliverable was the ability to making oneself understood. Key too, is to acknowledge that specific detail is unnecessary in the early phase of ideation.

RESOURCE 2 (CONTINUED):

Task 2: Start by asking students if understanding is emerging that creativity is not an 'all-or-nothing' skill. Are they feeling more comfortable with 'thinking outside the square', looking at visual cues and clues that provide a different perspective? This task takes students further into the frame of pattern matching and visual communication. Rebus puzzles are a graphical representation of everyday objects, words, sayings, quotes, characters, iconic landmarks, movies, etc.

Guide students through the activity. A good start is to ask for a show of hands so multiple students have an opportunity to participate. Some students find them simple, but others may struggle initially, requiring a bit of time and a push in the right direction. If the pace is slow, choose a couple of random puzzles and explain the workings behind the answer. Once the students determine there is a pattern to the puzzles, the majority begin to piece the answers together.

1 HO USE	**2** W I R E S W I E S (WIRES arranged diagonally)	**3** **MIND** ↑	**4** CCCCC
5 **AWAKE**	**6** U___N (on a seesaw)	**7** ECNO 12:36 (vertical)	**8** **JAIL**
9 **EVIL** → evil	**10** SCISAB2	**11** RETURNS (arranged in a curve)	**12** wad
13 itself (end)	**14** wh ey we igh	**15** **NIGHT** ↑	**16** the other 1 1 the other 1 1 the other 1 1 the other the other the other
17 looking	**18** (multiple "pi" letters)	**19** GRAND (vertical)	**20** N G S O I **MARY** M H T E
21 **CHEESE**	**22** AMERICAN (in a circle)	**23** e^{ni} $^{22}/_7$ 12 2 safety 23 9 314 .045	**24** **HE AD**

RESOURCE 2 (CONTINUED):

Task 2 Answers:

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1. A house divided	13. End in itself
2. Crossed wires	14. Parting of the ways
3. Once upon a time	15. Midnight or middle of the night
4. High seas	16. Six of one, half a dozen of the other
5. Wide awake	17. On the outside looking in
6. Unbalanced	18. Black-eyed Peas
7. Enlightening	19. Grandstanding or Grandstand
8. Jailbreak	20. There's something about Mary
9. Lesser of two evils	21. Big cheese
10. Back to basics	22. American Revolution
11. Diminishing returns	23. Safety in numbers
12. Tightwad	24. Blockhead

RESOURCE 2 (CONTINUED):

Task 3: Exercises like "30 Circles" help build up confidence in an individual's own creativity. **Instruction: Ask students to turn as many of the circles as possible into a recognisable object in 3 minutes**. This helps to push students beyond the anxiety of a blank white page, stops the impulse to add enriching detail and focus purely on thinking of and communicating ideas. Examples of resource and completed sheet shown below. Thirty Circles is attributed to resources used by IDEO (www.ideo.org) in Design Thinking challenges.

Debrief discussion on Task 3
It is important to do a debrief of the task and get the students engaged in sharing their thinking, as part of peer learning development. Start by asking who completed 30 / 25 / 20 /15 circles. Get students to share some of the 'far out' ones, and how they came to think of those. Ask who combined/linked two or more circles to form a single concept? If some did, did they think of it as cheating…why, or why not? Did anyone create patterns or relationships between circles?

- Were the rules stated clearly? Did anyone assume the rules were more restrictive than stated?
- If you "broke the rules," how did you feel while you were doing it? Did you worry that your circles might not be counted?
- Who got stuck...and if so, why? What got you back on track – what helped you to dislodge the creative barrier?
- How can this activity help us think about how to be more creative with our ideas in general?

RESOURCE 2 (CONTINUED): Task 3: 30 Circles
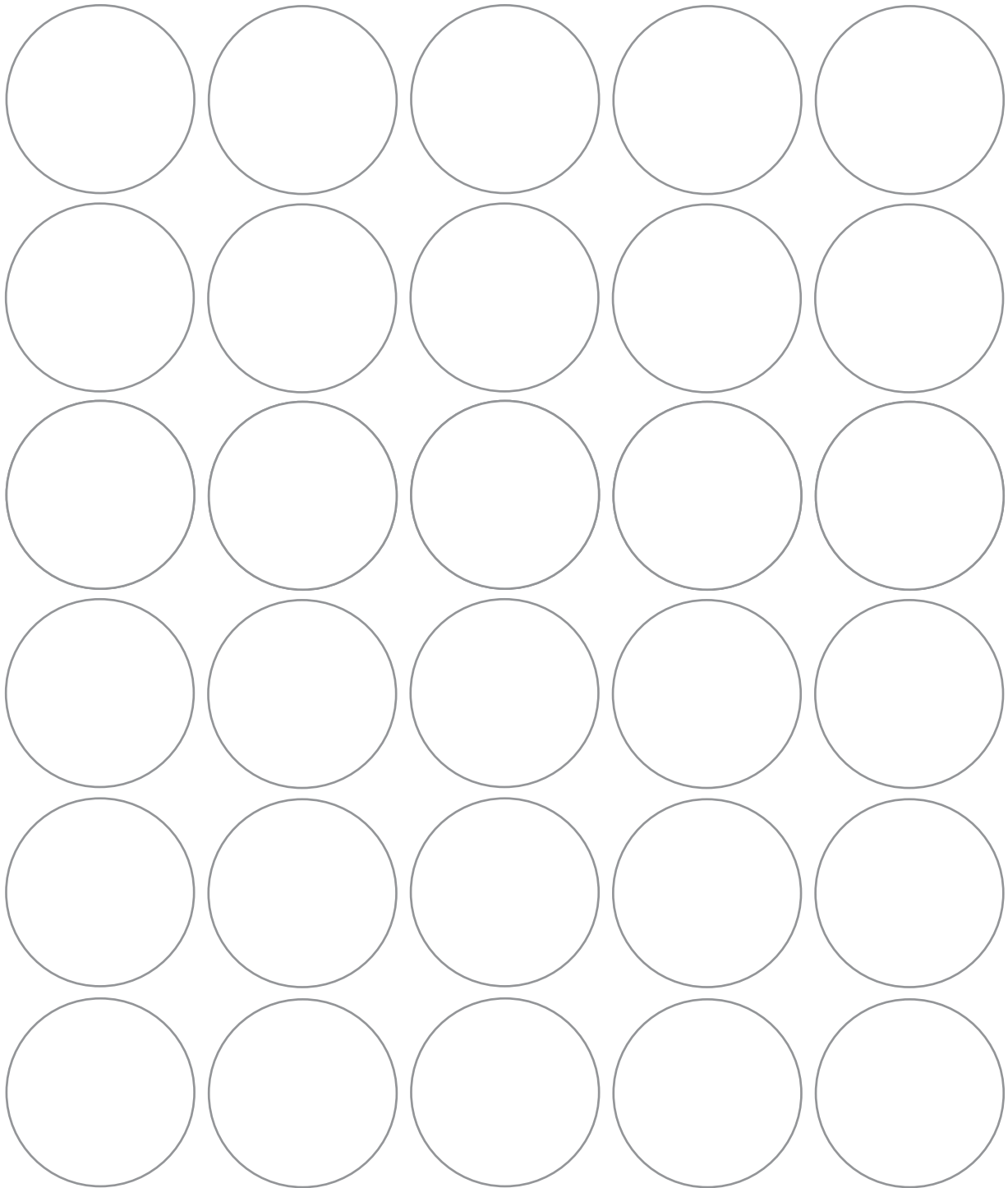
RESOURCE 2 (CONTINUED): Task 3: 30 Circles (example)
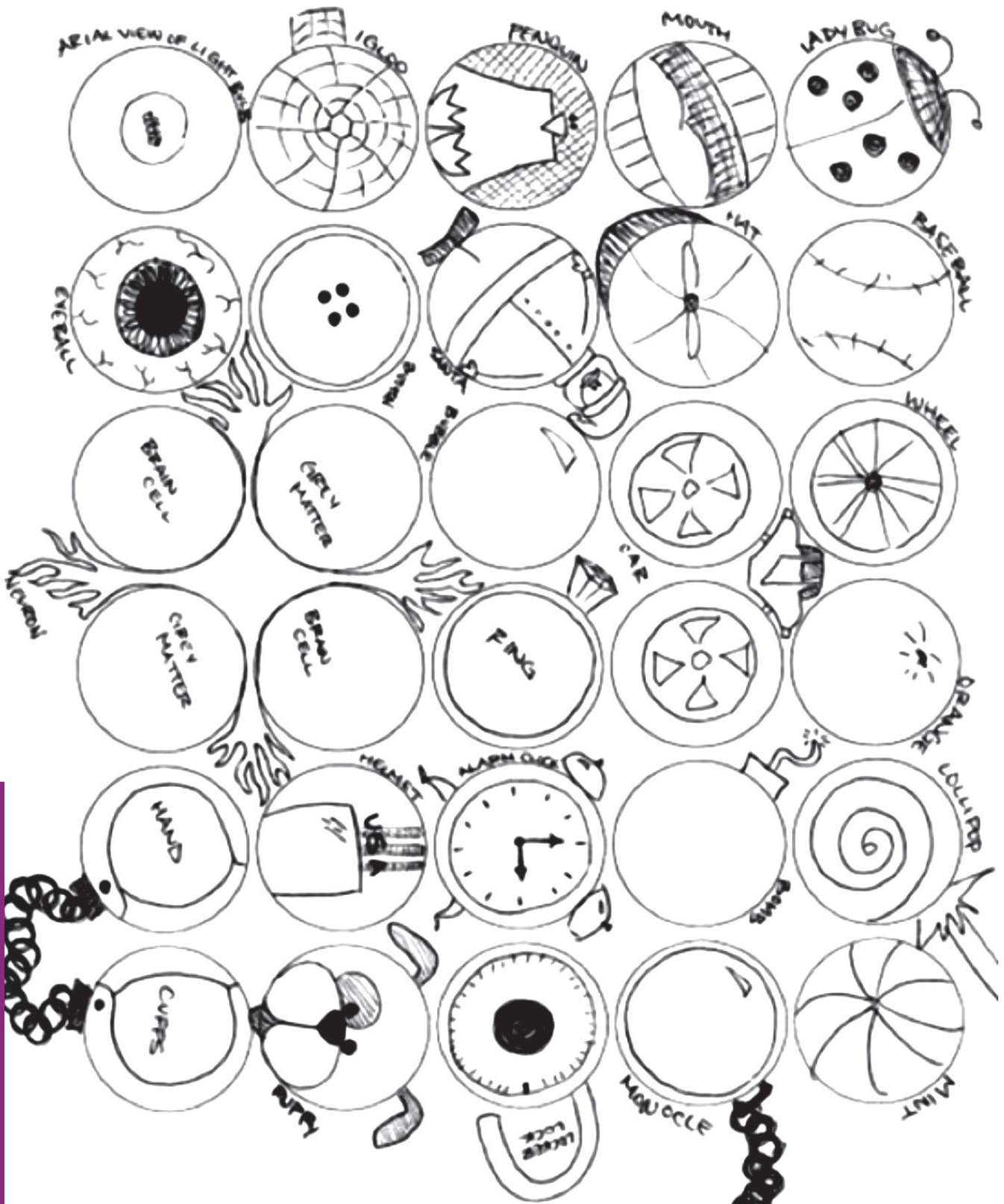
RESOURCE 2 (CONTINUED):

Task 4: 'Yes, but…' versus 'Yes, and…' suggestions

Have students undertake this as a team activity. Duration is 15 minutes. Start by setting up the task: Student teams have to plan an activity (a trip, a party, a school event, etc). The task has 2 rounds.

Round 1: 'Yes, but…' One student is designated to start the dialogue and share the planned activity with team members, for example: "Let's go camping near the lake this weekend…". Another team member is then required to respond with: "Yes, but….(and provide a reason why it isn't a good idea or won't work)". Then the next team member is required to respond to the second member's comment with another: "Yes, but…" and so on. Keep this going for 4 minutes and observe as they continue blocking ideas as they are proposed.

Round 2: 'Yes, but…' For the second round (4 minutes), start the dialogue with the same suggestion regarding the planned activity as round 1. The difference is that this time each suggestion must be met with a **"Yes, AND…"** response (student must add something additional that builds onto the idea provided by the person who made the suggestion)". Keep this rotating as per round 1, with each answer prefaced with **"Yes, and…"**.

A role-play by the teacher and a student is a good way to provide an example for the groups if necessary.

Feedback debrief should begin with the following prompts …

- What impact did the continual "Yes, BUT" have on group energy and enthusiasm?
- What happened to the pace of idea generation during the "Yes, AND" round?
- What differences were observed between blocking (but) and accepting (and) ideas?
- What are the advantages and disadvantages observed with both approaches?