



Empathy Toolbox

A toolkit designed to introduce the guiding principles of empathic design, using Stanford University's d.School BootCamp Bootleg (2013), research into Social Intelligence and approaches to game design from the Institute of Play (2013).

Through empathic inquiry, collaborative play and improv, students are introduced to design methods and encouraged to reflect on the potential of design thinking to enact positive change. The design tools require no prior design knowledge, and the activities in this toolkit can be performed across disciplines.

AUTHORS
BENCHMARKS
TEACHING LEVEL
CURRICULUM
CROSS CURRICULUM PRIORITIES

Terry Deen
National Curriculum
7-10, 11-12
English, Mathematics, Science, History, The Arts, Technology Studies, Engineering
Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's engagement with Asia, Sustainability

EXPECTED DURATION

The exercises within this Toolkit are designed to complement existing curriculum rather than being run as separate step-by-step workshops. Teachers should consider the role of empathy and other 'soft skills' (collaboration, leadership, communication) in their classroom to inform the selection of activities. The following exercises have been listed with increasing levels of demand (time required) and challenge (level of abstraction).

EXERCISES

1. Improv Activities (Inquire)
2. Modes of Engagement (Inquire, Ideate)
3. Split Cranium (Ideate)
4. Empathic.us LAB (Inquire, Ideate, Implement)
5. Global Viewpoints: Clairvoyants and Samaritans (Inquire, Ideate, Implement)

RESOURCES FOR COMPLETION

- Computer lab for developing a digital folio and researching the following references:
- An fMRI study of Facial Emotion Perception [The original faces were drawn from Ekman & Friesen (1976) and Russell (1997)].
- de Waal, F. (2011, Nov). Moral behaviour in animals. TED Peachtree: TED Conferences. Retrieved March 9, 2015, from (http://www.ted.com/talks/frans_de_waal_do_animals_have_morals?language=en#t-39948).
- Ekman, P. & Friesen, W.V. (1976). Pictures of facial effect. Palo Alto, CA: Consulting Psychologists Press.
- Frontiers Media S.A. (2007-2015). Frontiers: Frontiers in Human Science. Retrieved March 9, 2015, from <http://journal.frontiersin.org/Journal/10.3389/fnhum.2013.00551/full>
- Royalty, A. (2014, March18). The K12 Lab Wiki: Improv Activities for Design Thinking. Stanford, CA: Stanford University, Institute of Design. Retrieved March 9, 2015, from https://dschool.stanford.edu/groups/k12/wiki/3091c/Improv_activities_for_Design_Thinking.html
- Russell, J.A. (1997). Reading emotions from and into faces. In J.A Russell & J.M. Fernandez-Dols, The psychology of facial expression (pp. 295-320). Paris, France: Cambridge University Press.

Specific references for exercises:

Modes of Engagement

- Stanford University Institute of Design. (2013). Bootcamp bootleg. Stanford, CA: University Stanford Institute of Design. Retrieved March 9, 2015, from <http://dschool.stanford.edu/use-our-methods/the-bootcamp-bootleg/>

Split Cranium

- Institute of Play. (2013). QDesignPack: Games and learning. Retrieved March 9, 2015, from http://www.instituteofplay.org/wp-content/uploads/2013/09/IOP_QDesignPack_GamesandLearning_1.0.pdf
- Interactive Systems Group. (n.d.). Test Your Social Intelligence! Retrieved March 9, 2015, from <http://socialintelligence.labinthewild.org/mite/>. Cambridge, MA: Harvard University.
- Online Colleges. (2012, Jan 5). Are you left or right brain? Retrieved March 9, 2015, from <http://www.onlinecollege.org/left-or-right-brain/>

Empathic.us LAB

- Institute of Play. (2013). QDesignPack: Games and learning. Retrieved March 9, 2015, from http://www.instituteofplay.org/wp-content/uploads/2013/09/IOP_QDesignPack_GamesandLearning_1.0.pdf
- Rifkin, J. (2010). The empathic civilisation: The race to global consciousness in a world in crisis. Cambridge, UK: Polity Press.

Clairvoyants and Samaritans

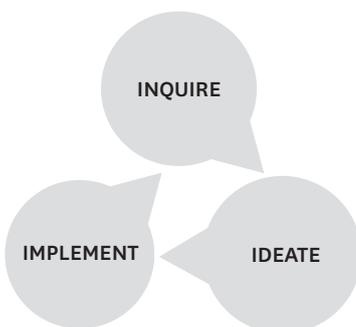
- Balliett, A. (2011, Oct 14). The do's and don'ts of infographic design. Germany: Smashing Magazine. Retrieved 23 April, 2015, from <http://www.smashingmagazine.com/2011/10/14/the-dos-and-donts-of-infographic-design/>
- Institute of Play. (2013). QDesignPack: Games and learning. Retrieved March 9, 2015, from http://www.instituteofplay.org/wp-content/uploads/2013/09/IOP_QDesignPack_GamesandLearning_1.0.pdf
- Koons, J. (2013). Jeff Koons reveals the meaning of the gazing ball in Lady Gaga's 'artpop' cover. Retrieved March 9, 2015, from <http://www.mtv.com/videos/news/976779/jeff-koons-reveals-the-meaning-of-the-gazing-ball-in-lady-gagas-artpop-cover.jhtml>
- Litemind. (2007–2015). Scamper reference mind map. Retrieved March 9, 2015, from <https://litemind.com/scamper/>

- Digital media: video and digital cameras, USB
- Printer access
- Folio, journal, exercise book
- A3 paper
- Butcher's paper
- Post-its
- A variety of pens, markers and highlighters
- Various presentation materials (such as coloured card and recycled materials) for prototyping in 2D and 3D outcomes

RESOURCES FOR DOCUMENTATION

- Digital camera: video and digital cameras, USB
- Photocopier
- Scissors, glue
- Binder, folio, journal

DESIGN AND CAPABILITIES



Capabilities for creating successful learners, confident and creative individuals, and active and informed citizens.

Literacy



Numeracy



ICT capability



Critical and creative thinking



Personal and social capability



Ethical behaviour



Intercultural understanding



[Visit Design Minds](#) for more info on design phases.

[Visit the Australian Curriculum website](#) for more info on general capabilities.



Empathy Toolkit: Improv Games



10 minutes (you may choose to re-engage with Improv Games to start other exercises in the Empathy Toolkit)

Inquire
Ideate
Implement



METHOD

Group and whole class approaches will depend upon class and classroom size.

ACTIVITY

'Improv Activities' developed by Stanford's d.school (Royalty, 2014), offers teachers a range of lateral thinking exercises that can be applied in any classroom to facilitate a creative and collaborative learning environment. The activities challenge student empathy through engaging with perspectives outside of their own. Teachers will need to determine which of the 'Improv Activities' will complement the curriculum and context involved in the delivery of this toolkit.

Before you start 'Improv Activities', take your class through an icebreaker. 'Something New, Something Good' is an effective large group icebreaker, which requires each student to share something new and something good that has recently taken place in their lives. An icebreaker is important in ensuring that all students start the session with the success of knowing that there is no wrong answer. Keep the pace quick and build the group's enthusiasm through commenting on student responses.

Improvisation and creativity go hand-in-hand. When we have to act and think without having time to plan our responses to challenges, we need to draw on experience and make use of impulse in responding. Playing 'Improv Activities' encourages risk-taking in place of perfectionism, and collaboration instead of competition. 'Improv Activities' will exercise our social intelligence (SI) – commonly known as 'people skills'. Humans are social by nature. Social intelligence can be developed through exercising empathy.

For Students:

Empathy is defined as: The ability to understand and share the feelings of another. Can anyone explain why playing improvisation games can help us to act and think with more empathy?

Let's sharpen our ability to think and act with empathy. As we work through the Empathy Toolbox, we will revisit 'Improv Activities' to progressively build, test and refresh our social intelligence. We will record strengths, weaknesses, opportunities and threats after each improv session, so we can share our experiences and build our skills.

REFLECTION

Teachers are encouraged to facilitate a brief class discussion to emphasise the value of selected games in relation to curriculum links. Keep a record of 'Strengths, Weaknesses, Opportunities, Threats' (SWOT) analysis through tabling student comments. You may make use of these records for reflection as you progress through further empathy exercises.

Prompts for reflection:

- What are some of the observations (body language, volume, facial expressions) that participants (teacher and students) made of each other during the 'Improv Activities'?
- Make use of SWOT analysis to facilitate class discussion (i.e. were you able to draw upon your strengths, challenge your perceived weaknesses, seek out opportunities, work through threats/beyond your comfort zone?)

DOCUMENTATION

Note key findings from class discussion through tabling experiences through SWOT analysis.



Empathy Toolkit: Modes of Engagement

 40 minutes

Inquire
Ideate
Implement 

METHOD

Whole class approaches through to smaller group explorations of modes of engaging stakeholders.

MATERIALS

- Folio, journal, exercise book
- A3 paper
- Butcher's paper
- Post-its
- A variety of pens, markers and highlighters

ACTIVITY

The 'Modes of Engagement' activity is designed to empower students as the seekers of empathic knowledge through learning about, and applying, new modes of engaging stakeholders/users. In completing this activity, students should form an empathetic approach to gathering information from a variety of people who can offer information that may improve the effectiveness of the student's solutions.

Teachers will need to establish student understanding of stakeholders/users with relevance to class curriculum and subject context (i.e. a class of middle school students planning to plant a community garden for the school would need to consult: administrators, grounds/facilities staff, other students, horticulturalists etc.).

Models for engaging students are no longer solely teacher-directed. Through encouraging your students to consider alternatives to surveys and top-down interviews, you will increase their social intelligence and provide them with a platform through which to dig deeper into real world problems from a variety of perspectives, not as an audience, but as active agents of communication, empathy and collaboration.

The following quotation from Stanford's d.School's Bootcamp Bootleg (Stanford University Institute of Design, 2013: 1) highlights the importance of empathising with users/stakeholders to find effective solutions to challenges:

"The problems you are trying to solve are rarely your own - they are those of particular users; in order to design for your users, you must build empathy for who they are and what is important to them".

Ask students to develop priorities for their own/group's preferred approaches to engaging users through rearranging the following lists from your highest priority to your lowest. Depending on the class project, the priorities may change from personal preference to those of greatest relevance to the assessment/challenge:

1. Number the following modes of engagement from most engaging to least:
 - Public performance (live music, flash mob, street theatre)
 - One-on-one consultation (questionnaire, interview)
 - Graphic design (flyers, posters, signage)
 - Give-aways (tokens, product samples)
 - Activities (craft, pop-up, ongoing project)
 - Information (fact sheets, data, infographic)
2. Number the following purposes for engaging from greatest importance to the least:
 - To inform
 - To consult
 - To involve
 - To collaborate
 - To entertain
 - To promote

Combine the priorities from the two lists to reveal a greater understanding of modes of engagement. In other words combine 'the how' with 'the why'. The next important step is to consider whether the chosen mode/s and purposes are well matched (i.e. giveaways + to promote, performance + to entertain).

Build on students' decisions about how to engage stakeholders/users by referring to 'Interview for Empathy' (Stanford University Institute of Design, 2013: 10) and the 'Empathy Map' (2013:15) from d.school's Bootcamp Bootleg.

REFLECTION

Students can use the following table to develop and document their 'Modes of Engagement' strategy:

Strategy Table		The Specifics: (Teachers could fill out the details in the two rows below)		
Outline your brief/task: What do you have to do?				
List Stakeholder/s: Who are the users/clients?				
Number priorities 1-6 in the left column below, highlight preferred methods, link purposes to methods				
#	Modes	Methods (what you will design)	<link>	Purposes
	Performance	live music, flash mob, street theatre		To inform To consult To involve To collaborate To entertain To promote
	Consultation	questionnaire, interview		
	Graphics	flyers, posters, signage		
	Give-aways	tokens, samples, souvenirs		
	Activities	craft, pop-up, ongoing project		
	Information	fact sheets, data, infographics		
Describe your strategic approach to engaging stakeholders. Refer to your chosen priorities to demonstrate how you are meeting your brief and reaching all stakeholders:				
How will your strategy assist you gathering information from your stakeholders?				
How will you record and collate information from your stakeholders?				

Prompts for reflection:

There is scope in this activity to reflect on the role reversal at play in giving students the authority to decide on how they will seek out information from others, rather than have information passively given to them. Encourage students to consider the benefit of being proactive in attaining information and in accessing point of views beyond the classroom. Ask students to write reflectively on how they are developing social skills of collaboration, communication, resilience and empathy through making informed decisions about engaging with stakeholders through a range of modes, methods, record keeping and collation strategies.

DOCUMENTATION

Use the table above to document student decision-making. Further student engagement with stakeholders can be archived through audio-visual recordings, collating questionnaires and surveys, or tabling/graphing data.



Empathy Toolkit: Split Cranium

 3 x 70 minutes

Inquire
Ideate
Implement 

METHOD

This exercise is broken into three activities and will require a computer lab, a projector + screen, and preparation of game cards. Some activities will require purposeful consideration of individual testing, and others, group work with an awareness of collective social intelligence.

MATERIALS

- Folio, journal, exercise book
- A3 paper
- Butcher's paper
- Post-its
- A variety of pens, markers and highlighters

ACTIVITY

Social intelligence (SI) theory is tested in neurology labs equipped with cutting edge fMRI technology. Scientists test out SI theories through playing on the processing of fear, anxiety and excitability in the human brain. Findings from such research offer fascinating insights into how the complementary hemispheres of the brain work and the role of perspective taking (empathy) within social intelligence.

Have students test out their social intelligence through the link below. Students should work through the online test individually within test conditions.

The Interactive Systems Group (n.d.) social intelligence test: <http://socialintelligence.labinthewild.org/mite/> will provide you with a numerical indicator of your ability to interpret human emotion in response to sets of eyes.

Once you have worked through the test individually, share your result with the person next to you. Be sure to discuss your result in relation to the information on the website regarding 'what your result means'. Do you think your individual results would improve if the tests were taken in collaborative groups? Consider the role of non-verbal communication (eyes, mouth and hands) and any limitations that people can encounter through non-verbal communication.

To build on the understanding of the role of empathy in communication, we now shift to playing with how we communicate through tone and facial expression. For this activity, students will work in small groups (4-5) and focus on a text that has been studied in class. It is best to use a text that the students are familiar with.

Have individual students write a list of 10 emotion words and at least 3 synonyms for each word. The vocabulary selected should not be overly complex to avoid difficulties with comprehension. The lists need to be kept hidden from other students.

Next have students work in their groups to compile a list of 10 short quotations from the focus text. Groups then leave their list of quotations face up on the centre of their table, while each individual student places their list face down on their desk. Have groups rotate to another table, without turning over the lists of emotion words and synonyms. Groups can familiarise themselves with the quotation lists left by another group.

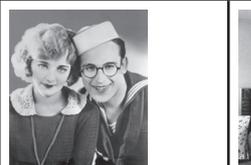
Each student takes turns to communicate as many of the 10 emotions on their respective list within 3 minutes. The aim for each group is to guess as many of the emotions being communicated by each individual as they perform from the list of quotations at their table.

Once a quotation is used successfully within each 3 minute period, it is no longer usable. Students are not restricted to communicating each emotion through facial and verbal expression only. Hand and other bodily gestures are not allowed.

The following table provides an example of quotes, emotions and synonyms in relation to a study of Aldous Huxley's Brave New World:

Mix + Match Quotes and Emotion Cards		
Brave New World Quotes	Emotions	Synonyms
...that beautiful and inspired saying of Our Ford's: History is bunk.	Anxious	Nervous, worried, concerned
And a man called Shakespeare. You've never heard of them of course.	Bored	Disinterested, tired
she asked in a tone whose excessive casualness was evidently forced.	Thoughtful	Considerate, kind, caring
I want to know what passion is. I want to feel something strongly.	Serious	Thoughtful, grave, solemn
If one's different, one's bound to be lonely.	Stressed	Harrassed, worried, tense
Ending is better than mending.	Frightened	Scared, terrified, afraid, alarmed
A love of nature keeps no factories busy.	Excited	Happy, eager, enthusiastic
Isn't there something in living dangerously?	Tired	Exhausted, sleepy, drained
Pain was a fascinating horror.	Confused	Puzzled, disorganised, scattered
Never put off till tomorrow the fun you can have today.	Shy	Cautious, nervous, wary

So far, this exercise has explored how verbal and non-verbal communication can test out our social intelligence, particularly when we juxtapose emotional opposites like boredom and excitement. The next exercise in this activity requires you to respond quickly to 8-10 scenes from black and white T.V. and film. Record your analysis of the level of danger represented within each image from mild (m), medium (M), high (h), extreme (x).

Royalty-free search "Scary Scene"					
Royalty-free search "early TV scenes"					

The recommended approach to the above example imagery is to collate, randomise and rapid-fire royalty-free and/or original imagery that sit along an extreme sliding scale of danger ← → banality. The imagery selected should relate to subject content (i.e. science: dangerous ← → safe lab activities; music: Norwegian metal ← → 80s easy listening imagery).

REFLECTION

As this activity sits within the ideation phase, and therefore involves play and experimentation, it is essential that students reflect and archive the ideas that develop as a result of the experiments, with reference to class specific focus areas.

Prompts for reflection:

Utilise Online College's (2012) overview of left vs. right brain, as a prompt for reflection. In relation to the first activity within the Split Cranium exercise, students should reflect on the role of the right brain in interpreting facial expressions. Valuing collaboration is also a key take-away when learning about the science of improving social intelligence. For the second activity, students will be able to reflect on the different experiences of performing and interpreting. Finally, when interpreting scenes, students can compare the different uses of the left and right hemispheres in analysing versus synthesising information. Students will be able to gauge their social intelligence based on the interrelated strengths of their left (analytical) and right (holistic) hemispheres.

DOCUMENTATION

Ideation works towards building ideas for future implementation. The archive of outcomes from the Split Cranium activities will depend upon the classroom context and view toward implementation. For instance, a short story unit may archive ideas within a plot overview, or preparing for a business interview or proposal could involve the development of team strategies based on social intelligence findings.



Empathy Toolkit: Empathetic.us LAB

 3 x 70 minutes

Inquire
Ideate
Implement



METHOD

Students are to work in groups of two or three in designing their game and test their games in combination with two or three other groups (about 6 to 9 test participants).

MATERIALS

- Folio, journal, exercise book
- A3 paper
- Butcher's paper
- Post-its
- A variety of pens, markers and highlighters

ACTIVITY

In light of recent economic disasters, Rifkin's Empathic Civilisation (2010) proclaimed that 'we are homo-empathicus'. Researchers from the fields of cognitive neuroscience, child development and behavioural psychology, have found that mirror-neurons in the brains of humans and our fellow mammals are driven by empathic inclinations for collaborative learning.

Empathic.us LAB requires students to develop their own collaborative games to demonstrate the power of empathic behavior. To provoke ideas further, teachers should develop subject-specific questions in relation to the moral behavior in animal experiments and findings of renowned primatologist Frans de Waal (2011): http://www.ted.com/talks/frans_de_waal_do_animals_have_morals?language=en#t-39948

Having explored Frans de Waal's research into the moral behavior of animals, ask students to design a game that demonstrates the collaborative nature of empathy. Possible sub-themes from de Waal's research to explore in the 'inquire' and 'ideate' phases of the design process include: mimicry, perspective taking, and coordination.

To develop the games, use the Institute of Play's (2013:12) six parts of a game. Consider how musical chairs differs greatly to the collaborative nature of empathy as a way to define, ideate, test and refine your empathy game. For instance: How would musical chairs work in reverse? How could the individualistic goal of being the last person sitting be flipped to a goal based on inclusivity, perspective taking and coordination?

System			
General  Specific	Parts of a Game		Musical Chairs
	Space	1	Formation of Chairs
	Goal	2	Be the last person sitting
	Challenge	3	The missing chair
	Core Mechanics	4	Walking, sitting, listening
	Components	5	Chairs, players, music
Rules	6	Not taking chairs, keep moving, sit when music stops	

REFLECTION

Empathic.us LAB requires students to work through all three Design Minds phases and will therefore need to document research, brainstorming, drawing for design, prototyping, testing and evaluating. Use suitable resources to record each respective stage (i.e. bookwork, journaling, digital folio, video, photography).

Prompts for reflection:

When designing a game, the best way to test and evaluate the design is to play the game. Students designing games will need to test their games with various audiences, record and collate feedback from participants, and make ongoing adjustments in relation to the six parts of a game.

DOCUMENTATION

To archive this exercise, utilise video documentation of games being played and documentation of the rules, instructions, and objects designed for the game.



Empathy Toolkit: Global viewpoints - Clairvoyants and Samaritans

 3 x 70 minutes

Inquire
Ideate
Implement 

METHOD

'Global Viewpoints: Clairvoyants and Samaritans' differs from the first four exercises in the Empathy Toolkit in its level of abstraction and in requiring a lengthier duration of delivery.

The exercise is broken into two phases. In the first phase (Clairvoyant), a team of five students focus in on a designated subject area (Science, Technology, Engineering, The Arts, Mathematics). In the second phase (Samaritan), teams become interdisciplinary with a member from each of the previous groups being represented in each new group (i.e. each team has a member from Science, Technology, Engineering, The Arts and Mathematics).

MATERIALS

- Folio, journal, exercise book
- A3 paper
- Butcher's paper
- Post-its
- A variety of pens, markers and highlighters

ACTIVITY

The crystal ball in fairy tales represents predictability and clairvoyance (def. clear vision), while the gazing ball found in gardens and in strategic positions around the home is "a symbol of generosity to your neighbours" and of transcendence (Koons, 2013).

The premise of 'Global Viewpoints: Clairvoyants and Samaritans' combines the need for empathic thinking and interdisciplinary collaboration. The two-tier framework highlights the role of empathy in design:

1. As a clairvoyant seeking a clear vision of a design challenge, the crystal ball metaphor can inspire students to practice empathic design
2. As an altruistic Samaritan seeking to design for positive change, the gazing ball metaphor can inspire students to practice socially responsible design

Clairvoyant's crystal ball:	Action: looking into/through other perspectives Transformation: extension of control, knowledge, agency Thinking: narrative + sequence (past, present, future) Team structure: subject specific focus
Samaritan's gazing ball:	Action: reflecting/adjusting/synthesising perspectives Transformation: seeing from multiple angles, oblivion and transcendence Thinking: embodied (systems and relationships) Team structure: interdisciplinary collaboration

Design and Empathic thinking are complementary to the cross-curriculum priorities of the Australian National Curriculum:

- Aboriginal and Torres Strait Islander Perspectives
- Asia and Australia's Relationship with Asia
- Sustainability

'Global Viewpoints: Clairvoyants and Samaritans' highlights the importance of empathy in addressing ACARA's cross-curriculum priorities. The following table outlines three example scenarios to be workshopped through this exercise.

Cross-Curriculum Priorities	Scenarios
Aboriginal and Torres Strait Islander Perspectives:	Greening the Gap A class of Middle School students in Brisbane's inner city has partnered with a Middle School class in a remote Indigenous community near Weipa. The students plan to collaborate on a project to grow a native garden on each of their respective school grounds.
Asia and Australia's Relationship with Asia	Neighbourhoods Since 2010, a regional town of ~5000 residents in Central Queensland has seen an increase from 65 to 296 residents move from South East and Central Asia due to economic and political hardships. Approximately two-thirds of the new residents are not fluent English speakers, and 45% of those who can speak English are under the age of 18.
Sustainability	Bio-burbs A suburb in North Brisbane features a creek and nature strip, which provides its community with a space for walking, cycling and other activities. Recent water shortages and excessive winds have caused significant damage to the area, which has reduced the presence of native birds and limited public access.

For Students:

Designers are like clairvoyants; they need to find solutions through other people's perspectives, sometimes before others even know a problem exists. Great designers are like good Samaritans who recognise their social responsibility in designing systems, objects and environments that benefit the lives of others.

Frans de Waal's definition of empathy relates to the 'Clairvoyant' and 'Samaritan' metaphors as the 'Clairvoyant' seeks understanding to make predictions and the 'Samaritan' acts on understandings that share benefits:

Empathy: the ability to understand and share the feelings of another.

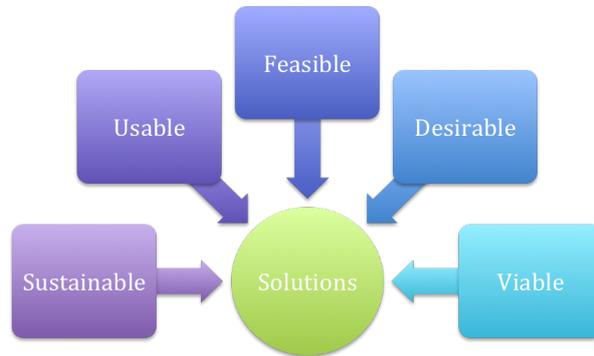
Clairvoyant: looks into the crystal ball to gain deeper understandings of other perspectives.

Samaritan: takes in the reflection of the gazing ball and shares perspectives with others.

Clairvoyant Sphere: Students work in groups to develop a clear vision of what is possible in response to one of the three suggested scenarios (Greening the Gap, Neighbourhoods, Bio-Burbs).

Team:	Subject Area:	Focus Question for Stakeholders
Sustainable	Science	What are the environmental and cognitive possibilities?
Usable	Technology	What are the digital and technological possibilities?
Feasible	Engineering	What are the technical and organisational possibilities?
Desirable	Arts	What are the financial and statistical possibilities?
Viable	Math	What are the financial and statistical possibilities?

Samaritan Sphere: Students form new groups with a member from each of the subject specific groups combining to make five STEAM teams. In your STEAM teams, share findings from the 'Clairvoyant' groups to form a mind map of possible solutions. Make use of the SCAMPER model (Litemind, 2007-2015) to assist groups in working toward recommendations: <http://img2.mappio.com/lucianop/creative-problem-solving-with-scamper-Large.jpg>



REFLECTION

'Global Viewpoints: Clairvoyants and Samaritans' requires students to work through all three Design Minds phases and will therefore need to document research, brainstorming, drawing for design, prototyping, testing and evaluating. Use suitable resources to record each respective stage (i.e. bookwork, journaling, digital folio, video, photography).

Prompts for reflection:

This exercise challenges students to empathise with stakeholders and collaborate with each other. Prompt students to reflect on the challenges of understanding and sharing the frustrations, hopes, perspectives and viewpoints of others. Remind students that in the 'Clairvoyant' phase, their aim is to gain a clear vision, and in the 'Samaritan' phase, their aim is to benefit others.

DOCUMENTATION

To archive this exercise, the 'Clairvoyant' lens requires notes from each audit to be maintained for further discussion, while in the 'Samaritan' lens students should develop a concept panel or poster to illustrate and annotate their recommendations. Use infographic design (Balliett, 2011) as a tool for communicating your recommendations through visuals. Having students present their recommendations is ideally archived through video footage.

Feedback

We truly appreciate your contribution to furthering Design Thinking in education through the use of this toolkit. To thank you we would like to send you a FREE book courtesy of State Library of Queensland. Just include your full contact details below and we'll handpick something special for you!

ABOUT YOU:

Teacher name: _____ School: _____

Postal Address: _____

Email: _____ Phone: _____

Age of students involved: _____ No of students involved: _____

Would you like to receive occasional updates from APDL? *(please tick)*

ABOUT THE TOOLKIT:

How well did the toolkit align with and support your existing learning benchmarks?

How easy was the toolkit to use?

How easily understandable did you find the language and concepts presented?

How well did students enjoy the activity? *(Please provide any examples of student feedback or anecdotal evidence)*

Anything else to share? *(Your experiences, learnings or suggestions)*

HELPING OUT:

I'm interested in being contacted further for:
(please tick)

Providing ongoing feedback

Authoring future toolkits

Becoming a Design Minds ambassador



WHAT'S NEXT?

Return your completed feedback form to the Design Minds team:

E: asiapacificdesignlibrary@slq.qld.gov.au

M: Asia Pacific Design Library
State Library of Queensland
PO Box 3488
South Brisbane QLD 4101

And we'll get to work selecting a special book, just for your school!