

**Analysis of My Instructional Design Values Visual**

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My initial idea for the visual representation of my instructional design values began as a more complex concept. Originally, I intended each orchestra section to symbolize a unique instructional design value, with each instrument type representing different aspects like communication, collaboration, or creativity. However, I simplified this to avoid excessive complexity, ultimately focusing on the orchestra as a unified entity, symbolizing instructional design values collectively. In the final version, as shown in Figure 1, the conductor embodied the instructional designer, harmonizing the values to create a cohesive and impactful experience.

### Figure 1

*My Instructional Design Values Visual*

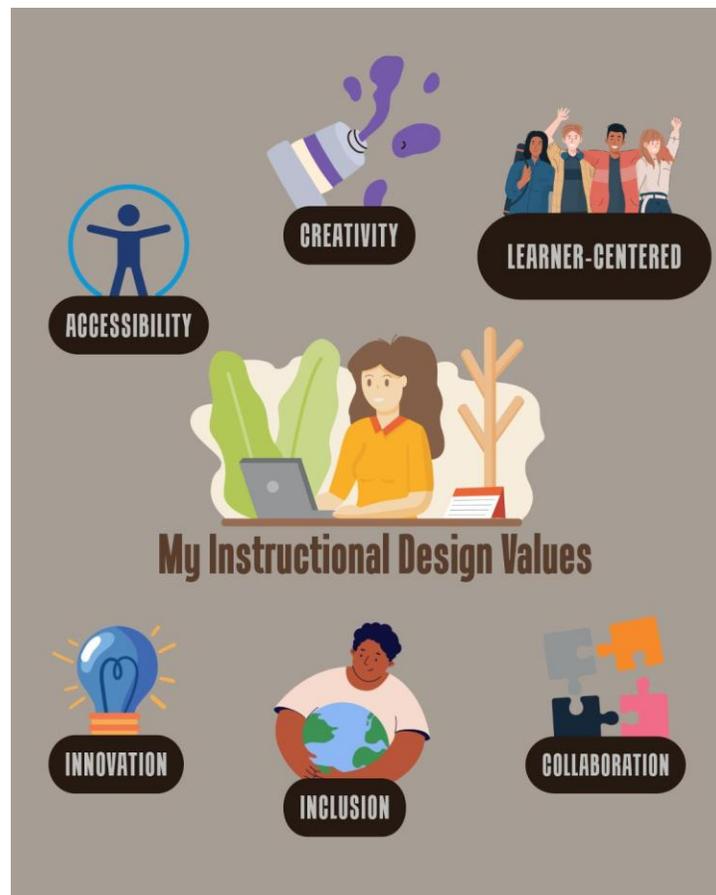
# Symphony of Instructional Design Values



Reflecting on peer feedback and their graphic designs, several elements surfaced as valuable points for revision. Peers noted the spatial distribution of text in my graphic, suggesting improved centering at the top to address excess white space and an expansion of the black area at the bottom to reduce cramped text. These adjustments would enhance both aesthetics and clarity of the graphic. Additionally, the use of color by my peers highlighted its potential impact. I chose a stark, black-and-white design to reflect simplicity and clarity; however, my peers' vibrant graphics, as shown in Figure 2 and Figure 3, demonstrated how color could make the graphic more engaging and inviting without detracting from its message (Eldridge, 2017).

## Figure 2

*Peer A's Visual Representing Instructional Design Values*



*Note.* Reprinted with permission from Peer A. The visual represents effective use of color.

**Figure 3**

*Peer B's Visual Representing Instructional Design Values*



*Note.* Reprinted with permission from Peer B. This visual represents effective use of color as well as the pros and cons of using AI generated art.

One major challenge I encountered was finding graphics that matched my conceptual vision. The chosen graphic did not fully align with my initial mental image but represented the best available option. Recognizing this limitation, I considered but ultimately did not employ AI image generation, a solution used by one of my peers (Figure 3). This approach offers detailed customization through written descriptions, potentially overcoming the constraints posed by traditional graphic resources. However, AI-generated images sometimes yield unexpected or distracting results, which necessitates careful selection and refinement (Güney, 2019).

Throughout this process, my understanding and appreciation of visual impact grew significantly. Identifying suitable visuals proved challenging yet instructive, enhancing my

critical evaluation skills regarding visual effectiveness. My ability to discern what makes visuals memorable or impactful has improved, shifting my approach from mere aesthetic appeal to strategic visual communication. Despite this progress, I acknowledge that my skills in selecting visuals still require further development. Continuous peer feedback and ongoing analysis of successful examples are essential strategies for refining this capability further (Güney, 2019).

In conclusion, creating a graphic representation of instructional design values provided invaluable insights into visual literacy and the importance of purposeful graphic selection. Considering peers' visuals and constructive feedback significantly contributed to identifying areas for enhancement and informed my understanding of effective visual communication strategies. Moving forward, continued engagement with peer examples and iterative refinements in my approach will be essential to deepen my visual literacy skills and produce more impactful instructional graphics.

## References

- Eldridge, G. (2017). Can decorative graphics improve learning from text? *International Educator*, 31(3), 15.
- Güney, Z. (2019). Visual literacy and visualization in instructional design and technology for learning environments. *European Journal of Contemporary Education*, 8(1), 103–117.