

Treasure Island Pedagogies Episode 32

Podcast Transcript

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Tünde Varga-Atkins

Hi, this is Tünde Varga-Atkins and this is episode 32 our Treasure Island Pedagogies podcast today from the Center of Innovation in Education at the University of Liverpool where we share our light bulb movements teaching. Props and pedagogies as we cool habit, our treasure islands, the space for contact time with. I have the pleasure of introducing 3 guests today. Claire Stocks, Jennie Blake and Rhod Woodhouse and can I ask each of you to briefly introduce yourselves, your disciplinary backgrounds, and and anything else you want to?

Claire Stocks

Yeah. So I'm Claire stocks. I am the head of academic practice and development. In the Centre for Academic Innovation and Development at Chester University. Tea still tripping over that a little bit because I'm two weeks into that post, immediately before Chester I was at BPP University, which specialises in professional higher education. So a lot of our academics there have come straight from industry or practice rather than through a kind of traditional academic routes. That's quite an interesting context. At BPP, I was the leader of the Postgraduate Certificate in Learning and teaching and kind of took the lead on all of our advanced he accredited provision similar at Chester with a slightly wider remit in terms of my original discipline. So way back when I did my undergraduate work, it was in English literature and then my doctorate. Was in American literature, which I taught also a little while as a graduate teaching assistant while I was completing my.

Tünde Varga-Atkins

Doctorate. Great. Thank you very much. Claire. Jenny.

Jennie Blake

Hi everyone. I'm Jennie Blake. I have two substantive roles that at the University of Manchester, the the the more substantive I guess is I'm ahead of teaching in the in development at the University of Manchester Library, which means I look after any of the times we're teaching students or in fact staff anything about the library's collections or the support services that we run. So we do all the skills support. Essentially for the university, I'm also act to make lead for student success for institute teaching and learning, and that remain is a bit wider. It includes things like welcome and academic advising, but the idea there is that they both are quite closely linked as roles and they really just about either supporting students directly or supporting our staff to support students in their.

Tünde Varga-Atkins

Great. Thank you, Jennie and Rhod.

Rhod Woodhouse

Hi, I'm Rhod Woodhouse. I'm a a lecturer in the Department for Health at Bath University and I work on our distance learning postgraduate talk programs. So that would be the sports medicine, sports physiotherapy and football medicine programs where I'm the academic program and digital learning. Deed. And I am also a lecturer on our professional doctorate in health program as well. I ended up in health in a slightly securities way. I started off in maths and my undergraduate is in maths. My postgraduate is in psychology. I then ended up in the School of Optometry in Cardiff, Cardiff University. Teaching a variety of different things, and then I left Cardiff and came to bath. So I. And I've gone progressively more qualitative as my career has developed.

Tünde Varga-Atkins

Lovely. And I love that everyone is wearing many hats and so many ranges are lovely context for student and and learners in general. So thank you very much. And as you know, we will talk about light bulb moments. So can you share some light bulb moments you've had with your learners, students in whatever of these contexts they may have been?

Claire Stocks

UM. So it's interesting because whenever anybody asks about lights or moments in teaching, there's always one that really, really stands out to me, and it's from way back when I was teaching American literature to first years.

But then there's been a more recent light bulb moment. I think for me, in teaching on postgraduate certificates, and actually I think the two of them are connected. When I was kind of reflecting on these two different moments so. The first one when I was doing my doctorate, I was teaching an introductory module on American literature. And all of the students who were doing American studies had to do this module on American literature, whether they liked literature or not. It was kind of compulsory as a kind of introductory. So we used to kind of take them through and really the idea of this this course was not so much about the texts per se. We did kind of big canonical American text. So there was some. The Scarlet letter was on there by Nathaniel Hawthorne, Rip Van Winkle. These kind of big canonical. Texts. But really it wasn't about that. It was about trying to introduce introduce them to critical analysis of literary text. That's really what that was all about. And one of the students one time. He'd finished the module and he said to me at the end of the module missed because he always called me miss. I don't know why. I think it's just because they were kind of straight out of school, but he said. Miss, you've ruined reading for me. And actually what I think he meant by that. Was he couldn't kind of just sit on a beach and read a book anymore and kind of just enjoy the story because he'd been exposed to this much more kind of disciplinary way of engaging with literary texts and thinking about, OK, well, what's the social context for this? What's the historical context and kind of, you know, analyzing subtexts and all that kind of stuff so. I thought that I thought was really interesting the way he said he was quite funny the way he said it, but I thought, you know, he's moved from this very kind of. Experiential way of reading is just like, well, I read this and it's a story. This common sense understanding of how we engage with the literary text to a much more disciplinary way of engaging with the literary text. And then later when I became more involved in kind of academic development, I thought, well, that that seems like a really clear example to me of a threshold concept in London mayor's terms. So this student had kind of said I've crossed this threshold and I can never go back and it's changed. I've got this disciplinary way of thinking and practicing, and that's changed. How I engage with text so for a long time I used that as an example of a threshold concept. And then more recently, I was uhm, I've been teaching on PG Certs in learning and teaching for quite a long time. But the cohort at BPP was a little bit different to cohorts that I've worked with before. So these professionals who were coming into higher education, again bringing a kind of common sense understanding of teaching. So I think people think. You know, I was taught since I was five, I've seen lots of teaching. I've I've experienced teaching and know what teaching looks like and know what good teaching and bad teaching looks like, cause I've experienced it. So they. Come on to the PG certain I think. Feel like they had an understanding of

what teaching is, what it involved. Wolves and then one of them said to me recently we were getting towards the end of the module and she said I feel like the thing that I've learned from this module is. There's loads more to teaching than I realized, and I feel like. You know, I didn't know what I didn't know. And I thought, again, I think this is one of these. Threshold concept moments where this person had realised that teaching isn't just about kind of standing up in front of the classroom and talking about, you know, your experience as a solicitor or as a nurse. But it's this theory informed practice that there's all of this underlying stuff that she. And was becoming aware that she wasn't aware of. So for me that was another of those kind of. Light bulb moments for her, but also for me in understanding how how people experience. Maybe those threshold concepts as they move from. Common sense understanding or based in experience to. You know, a a very disciplinary way of thinking about the topic. So those were the the, the, the kind of two that really sprang to mind when I was thinking about light bulb moments.

Jennie Blake

So I'm I'm really appreciative that Claire started by ignoring the the command to pick one because I also want to pick two. And I realized I didn't say anything about my sort of background. So I also have an English lit degree. Yeah. And I have a masters in education from the University of California at Berkeley. And interestingly, that that masters was deliberately designed to sort of create disruptive teachers. I know we don't always think of ourselves that so much of teaching is like classroom control. Right. But it was it was explicitly there to create people who would push against. Paranormal dive, patriarchal sort of institutionalized systemic issues and and things like that. And so I got to read lots of bill books and poetry and and it was amazing. But and that came directly out then when for one of my life's moments and another one is for for me as a while ago I was teaching year seven in the states so they were. I don't know 1213 still old enough to get sarcasm sweet enough to want you to like them. It was like my sweet spot. Age. I love that age and. I'm I'm very not tall. You can't tell because this is only audio. But I'm not very tall. So they were all taller than me. And anytime I sat down, I literally disappeared. I was quite young. You couldn't find me in a classroom. And so at one point, some students were asked a question to the front of a room. Cause like, that's what you do if you want. An expert answer. They sort of turned because they're 14. Turn to the French like announced a question or something and then another student being 14 thought oh. Here's an opportunity, and they stood up and answered the question as if they were the teacher, which I I clearly gel with this age group. So I thought that was very

funny. They were also correct. So everyone kind of looked at me and I was like, I don't know that. I mean, that's right. And we moved on and I just remember thinking that, I mean, that's. It. Though I mean learning about about who, one person having the only answer is about. All of us sort of establishing what we need to know in that moment and that, you know, that kid had it then and. I've I've carried that kind of feeling of like it doesn't have to be me. It doesn't have to be me. I should always think about how it might not need to be me with me throughout my whole career. And I I also do a lot of teaching now and or what's called a new academics program. Things like that. So I deliver one session that looks at the way we we create relationships, pedagogical relationships with our students and getting that like right. Does it have to be us kind of feeling with us? So I was talking to them about gravit and relational pedagogy and inclusion and and elements of that and I was. Just kind of trying to push them to think about, look, we are all trained to be the expert in our extremely niche, often very specific area, which means that anytime we get a question, we start answering it from that enormously weighty position. But actually when you're talking about relational pedagogy or student partnership. The I think one of the telling elements of true partnership is equity of discussion of an idea right of reaching for an answer together. And so I wanted the people in the room to sit when they were talking to students who had a question instead of just answering to to think about how to arrive at a conclusion together, deliberately, not. Not because. They've been so practicing teaching these out to instinctively, but like the plan to do that on purpose and a huge group, you know, sometimes these these classes are quite big, so there must have been about six people there, but they all did that. Thing where you freeze you. Know and they're like, oh ohhh. And then like, there was a lot of nodding. And I remember thinking, ah, I just told all of you don't have to be the most, like, the only one who knows the answer in the room and. You've all agreed with me, which is amazing because there is a moment where you think some people do want to raise their hand and push back on that idea, but I really did see everyone go. Ohh yeah, like I do. Either I do do that or or actually, that sounds relevant. So I think it really does connect to Claire's kind of idea around. How we interact with our spaces and our teaching, and I also like this element where we're always questioning like how pedagogy and practices work. And that's one an element of teaching that props doesn't get highlighted enough like it's it's never finished. You know, you're always recreating it in the moment.

Tünde Varga-Atkins

Really. And that, that's. Yeah. And that as you say, as that connects with Claire's idea as well, and both are really good examples of the AHA moment. I almost feel like I was in your classroom feeling that and and as.

Speaker

Has.

Tünde Varga-Atkins

Said as well, that movement of transformation and realization that so evocative Rd. What about your life of movement?

Rhod Woodhouse

Thus, or whether I should I should follow the crowd and pick two, or whether I should meet a stand out guy and just go? No, I'm just going to go. I'm going to. Go for once. We'll, we'll say we go. Umm, so this is this is back when I worked in worked in Cardiff because I was I was working with. Undergraduate optometry students and these were. Second year students were the ones I I taught this particular class with, so I I worked with a with a A A colleague, Andrew Andy Millington, who unfortunately can't join us today. But he's here in spirit because I'm here and we would teach professional awareness. And the idea was. We would teach it together. And Andy being the optometrist would teach the clinical side and me not being an optometrist would teach the patient side of it and we and we we we we double handed it all the all the way through this and the and the idea behind the sessions was to get students to. Start thinking about their themselves as professionals, not as students. So. It it it, it hooks in very nicely with what Jenny's talking about in terms of. We handed a lot of the power over to the students and it was a case of we are not telling you. How to be a professional? That's that's for you to to to decide. I'm. I'm taking a very long time to get to the point here. I'm very sorry. And and the the. The the The the main session that always stuck out for me and there's there's a number of different reasons, but the main one I would I would focus on is when we did on professional personalities. So we get students to do a personality test to start with. And. Then we would discuss the results and. Fine. Just get them to to understand. The the flaws of personality tests and then we would say, OK, here are the results of of two personality tests. Person A is quite extroverted and quite low in neuroticism. Person B is almost the opposite. They're quite high in high in neuroticism. They're quite low in in, in, in extroversion, and everything else about their personalities are roughly the same. How are you going to cope with these two people? As as your patients in, in, in the testing

room and then Andy and I would double hand it and they would, they might say oh we we'd have to. Get the the very sociable person to shut up, and then I'd say, OK, yeah. How would you do that? And and they talked to person to to, to actually speak. Yeah, great. How would how would how would you, how would you, how would you do that? And then? We make a big play of the big reveal. The big reveal was these were both my personality test results. I'd done the personality test twice. I did it first as a professional. And that was the very sociable, extroverted, not particularly anxious version of myself that I presented to the students. And the other one was me, outside of work very. The. Introverted, quite happy being stuck on my own in a in a in a darkened room. Very neurotic. Slightly upset it wasn't as highly neurotic as I thought it was, but that was always the running joke and and the the key learning message is when I started as a as a teacher, I knew my real personality wasn't going to work. So I had to take the time to craft that professional personality and took control of how I presented myself to my students. Therefore, as optometrists, you couldn't. You can, and you should do the same. And and like like Jenny was saying, you got that. That sort of rush in the room wherever just went.

Speaker

Oh.

Rhod Woodhouse

And it was hooking back to Claire as well. That was their threshold concept. It was the point at which they would stop becoming a student. Go. OK, well, I can decide what I want to be. I feel really uncomfortable in day-to-day life, but I can hide. I can essentially hide it for want of a better word. And and and and make do that. So so that was one of the and I knew there were there were a number of times in those professional awareness sessions where you you got a light bulb. Moment and I could always remember one student. Loyal name just for just for an anonymous sake. Who was? Quite in, you know, in the first year would would would be your normal Jack, the lad type, type type student and then the second year. Wanted to to to knuckle down a bit. And I can pinpoint the exact session in January where he had his light bulb moment. And that was absolutely wonderful, because you that was about the only time I could physically hear the ping as the light hits above his head in one of these sessions and he just went. I get it now. This all makes perfect sense and the piece is slotted into place and the wonderful thing was from that point on he was like a different person.

Speaker

He he, he, he.

Rhod Woodhouse

Really grasped this concept of professionalism is really important.

Speaker

So to watch.

Rhod Woodhouse

When he was in the third year, he came back in the second year. To help teach us these. These sessions, and it was fabulous. It was brilliant. So it was the appreciation of someone else's light bulb moment, I think is very important as well.

Claire Stocks

I think that's really interesting as well. Just listening to Rod and Jenny, you know this thing of. What we bring from different professions that can like shed light on how we teach or how we develop as teachers so, you know, rode idea of. You know, there's a professional personality or a kind of persona that you have and that you can create and that you can kind of choose how to present to, to learners. And I think that's quite empowering sometimes for people who are quite new to teaching that. You know, they're kind of grappling with that idea of who they should be for their students, and if you can kind of say well. It's a version of yourself and you can choose that version and maybe some of these. You know, some of the tools that get used in other professions to help people to think about how to present as a professional in that area could also work for us. And I think, you know what Jenny was saying about how that experience as a teacher in. School, you know, thinking, reflecting on how that experience she then uses that when she's working with new academics as an example to draw. And I think it's so interesting sometimes. That. People who do have that professional background don't necessarily. Bring it through enough, maybe into kind of who they are. As a teacher, I think there's so much potential for that. So it was just really interesting for me, hearing the two of you talk about those kind of experiences that you've translated over.

Jennie Blake

Yeah. For me it was the UM, like the interrogation and the tools to do that. Interrogation of like what? Space and place and. Act am I inhabiting in this

moment? And I think when we leave it to people to imitate what they've had so like copy the teaching that they've received, either only the good stuff or like trying to not do the bad stuff, whatever it is, they're they're not meta cognitively aware, you know, they're just imitating without understanding perhaps the pedagogical reasoning or if that person also was just imitating. And what I where I view teaching, even for people who are going into teaching. One of the things I think is so important is is giving people. That capacity to create their own AHA moment like it's not reliant on me creating a session on them. Being in a room with me. But it's in fact them going. Ah, like OK, so I can be jovial. I'm another person who would score quite different on a any kind of however accurate personality test. Like there's the teacher persona it's like. Yeah, we're all. Yeah. And then there's like the rest of me, which is like, quiet all the time. So. I think it's really interesting you brought that up, but I also think it's so important that people not feel like it's something they put on right, but something they they understand and they develop with a purpose. And I think when we talk about teaching in pedagogy on our, on our like Desert Island and that that moment when you're with student, it's about them interrogating what's happening. And that helps them identify what they don't know. When Claire is like, I now know. I don't know all this stuff, right. Those are the tools that make you. Go. Ohh wait. There's a gap. I don't know why this happens and and start looking for, you know, the reason why or talking to the people or things. And so I thought was so interesting that that that came up, that sort of interrogation of of who I mean habiting now and the. Power. I have to choose with with reasons, you know, with sort of some kind of pedagogical, hopefully route, you know, with that in that decision making moment.

Tünde Varga-Atkins

Yeah. Now I guess maybe from how you talk as well that you might have might be using different strategies or different strategies may work for different people or maybe different contexts and moments. Or I think in roads example and the other examples as well, sometimes those moments are for the individual students irrespective of if they're in a classroom. But for that student at that moment. But maybe it happens for others at other moments in other circumstances. So I think that's. That links Jenny what you said as well that there may be a multitude of ways and our our role is perhaps to to help us create as as many of those moments whether they are a group experience or individual as well. So we thought we started talking about teaching props and pedagogies. So let's sail to our islands where we we are having these light bulb moments with our students. Not teaching props or pedagogies. Would you like to bring with us in our boats or ships or

submarines? However, we get to the island that we can then use with students to have these moments.

Rhod Woodhouse

I'm going to I'm going to. I'm going. To jump in here. I I've I've been having to think about this and and and I'm kind of going through, you know I was going. Shall I take the entire concept of constructivism because I love being could be a constructivist? Could I take that? How would how would I pack a concept into a trunk? I'm not sure. I could be something.

Tünde Varga-Atkins

And seeing it's an imaginary narrative so we can do whatever we want.

Rhod Woodhouse

I'm gonna have a whole room full of constructivism, then we'll call it. Construct the constructivist suite something.

Tünde Varga-Atkins

We can build a little corner on our or or just story on ourselves for some just just glue it on or something.

Rhod Woodhouse

Yeah. So that's where I was going and I thought maybe some more tangible. So I bring one of my my model brain or my model school or something. But given that he was going to join us here and he's not able to, my teaching prop is going to be my colleague Andy, because. He and I were. An interesting double act. Let's put it. Let's put it. Let's put it that way. And I think some of the the best pedagogical moments I ever had were teaching with him and. It taught me the value of. Effectively, team teaching, but doing it when you've got but both voices in the room. And and and and that was a. A role we fell. We fell into very easily this idea that, OK, I will represent one thing and Andy will represent the other thing. Andy is the clinician. I am the the the non clinician. And these chaos I am order all of these sorts of things. He's the he's the creative one. I'm the the structural one. All of this. Well, this sort. Issue and and I think. That to me was was probably the most powerful teaching I ever did was in. Collaboration in the room. And it just happened that Andy and I known each other for years beforehand and. Therefore, we were we were quite. Compatible. And I'm not sure and I've never captured that elsewhere, that the the idea that you would you're essentially 2 halves of the

same coin type type type perhaps I think. I think if I'm if I'm going to Pedagogy Island, I think I would just be completely lost without him.

Speaker

Yeah.

Rhod Woodhouse

Or I'm more likely to wander off down. Strange. Avenues. Actually, I'm less likely to go down strange avenues, but without Andy.

Tünde Varga-Atkins

So can I ask then? So can I ask that question because also in your light bulb moment you mentioned about this dual dual role that you have in teaching and then also but in your example given when you were talking about the dual personality and how students you're giving that sort of agency to students to decide that also to make them think about their duality, so the. Introvert, extrovert and so on. So is this. Is this relating to the discipline you're teaching, whether that duality is useful or this young and young approach or is it? Is it more to do with your teaching approach or something else?

Rhod Woodhouse

I would say it's it's more to do with the with the. With the teaching. Approach because ultimately when when we're teaching higher education. Whether it's undergraduate or postgraduate, we want students to accept that there is now a Gray area. That that there is no. Or, depending on the discipline, perhaps there are no definites two and two always equals 4, but you know going to to to clearing Denny's examples of of English literature, there are multiple ways of interpreting a given piece of literature. And and that due duality, that idea of. I can see both sides of the story. I can. I can see from multiple viewpoints is key to or I would argue anyway that it is key to developing their. Their criticality. Because you you, you have to leave your particular viewpoint. Aside, at some point and go. OK, well, I'm gonna look at it from the other side. And there is the if we, if we look at discourse in the media that is missing. Massively. You you you're either right or wrong. And it it. And it's it's always right or wrong about issues for which there is no right and there is no necessary.

Tünde Varga-Atkins

MHM.

Rhod Woodhouse

Wrong. So yeah, I I I would say that that duality. Is is a is a functional teaching method.

Tünde Varga-Atkins

Right.

Rhod Woodhouse

Not necessarily discipline specific.

Tünde Varga-Atkins

Great. OK. So we have team teaching constructivism on the board. Anything else?

Jennie Blake

So I I love that we keep reinterpreting your questions. Who? Are you brilliant? Yeah. So because I I didn't want to bring a whole classroom, so rod made me think about how learning is a social act, like even asynchronously, right? We learn best in connection with others and with the knowledge we have. And the prior knowledge everyone else has. And so if I was thinking, I think I'd written flip charts and pens before and that was basically making sure there other people to fill them out essentially behind that in the room for my pro. But I think what you need is that network I I I think learning is one of those things that we're we're told and told stories about like individual geniuses and the man usually who discovered the thing. And there's no story about like, all the people who were around that discovery and. Lots of times, like substantively contributed to it, and I think we're not transparent and clear enough with our students about that element. So often they go off and try and do it by themselves. You know, they they view independent learning as something that happens in isolation. They view discovery as something that only counts if you can. Own it and and if I was going to bring something with me to an island where that would sort of like help anchor me in, in terms of my teaching, it's that sense of collectivism and community where we we learn better when we're doing it together. Like my example when when your when your student can take the front of the room. And then effectively there is no front of the room. You know, there's. Something going on right now, led by Mahabali and others called intentionally equitable hospitality. So they're leading a series of sessions online in May. Right. And they're happening now. And one of the videos was about, I can't believe I've forgotten their name. We

put it in the blog that there's a leader in every chair. You know, this idea that. That the capabilities of the students we have are as near to infinite as to be. You know that that's just a number or a concept you can use. So what I'd like to bring with me is like that sense of network and possibility that only comes from an emerging kind of, you know, flexible community where people are entering and exiting and contributing where they can and listening where they need to and and it all really pushes things forward. In a real positive way, and I think that might be where you get your new ones to, like Rob was bringing up. And and your criticality it's it's by being part of that network. So I bring everyone, I'm ruining the island. It's. Gonna be very crowded.

Tünde Varga-Atkins

No. And deserted island. It's a Treasure Island, yeah.

Jennie Blake

Even better, infinite resource.

Tünde Varga-Atkins

Yeah, yeah, roll with however big it needs to be. So yeah, very glad. Well by you, that's brilliant.

Claire Stocks

I did as I was told today, so I've chosen. I've chosen a tool. Yeah. So it's a bit of a Marmite one and I I kind of know this because whenever I talk to anyone about this tool, you get people who are super into it and want to hear all about like what you've done with it and other people, just their eyes glaze over and you know, it's just like, uh, no. So it's. Microsoft OneNote. Which I've used. Yeah, rode giving me the no. So I've used it in a couple of different ways. And I think you know, just as Jenny was talking, I was thinking about, you know, all these different ways that we ask learners to engage with learning as independent learners and collaborating with others. And, you know, some of the challenges that we have certainly in the classroom at the moment. And kind of go back to COVID and probably before COVID around monitoring engagement, keeping students engaged, how we check that they're on track, particularly when they're at a distance, particularly maybe in asynchronous learning settings, so I think one note actually can help with a lot of that stuff. I think people don't like it because it isn't as intuitive as other Microsoft tools. Because there's like a desktop version and an online version and you can integrate it with teams, which is really great. But then that adds

a layer of complexity. So it does take a little bit of. YouTube videos I found really super helpful in in helping me to understand how to use it and also trial and error getting someone else to sit in the students position and kind of me going share your screen. What can you see is this working? You know trying to figure out what's not working. So it is a time investment but. I think it does. You know you can have it as an individual, as a portfolio tool. So as a teacher, you can use it to drop resources in it's multimedia. So you can put documents in, you can record straight into it. You can drop videos in you. Can drop. Emails into it. You know it is literally people talk about it as a ring binder. They're kind of an electronic ring binder and it is very like that, you know, you can slide things in and separate it. So I've I've used it in two main ways. I guess one is. As a as a portfolio tool for people who were on the academic professional apprenticeship in a previous institution that I worked at because it meant that each of those individual learners could have their own version of this ring binder. But the course team actually could see across all of the ring binders so we could dip in and we could put things in and we could monitor their progress. And we could look at them, look at the portfolios alongside the learners and then more recently I I was a bit inspired by some work that a colleague or a couple of colleagues had done so. Scott Farrow, who's now head of digital. I think digital education at Edge Hill and also Rochelle O'Brien, who I think you've had on a previous Treasure Island pedagogies episode. They've done some work around escape rooms. And so I used OneNote to create an escape room. For our postgraduate certificate, for the induction stage of the Postgraduate certificate, because again some of the. Some of the induction wasn't as naturally engaging and as thrilling as it could have been, so we used it to kind of engage them with some of the policies they needed to read and the the, the, the, the professional standards framework, getting them to understand that and we could monitor their progress through it by. You know, have they got the code? Have they progressed to this next section? Is someone stuck anywhere? So we've built a kind of a nice linear. Series of rooms. Actually, it was a series of escape rooms using OneNote, which actually. Worked a lot better than I thought it would. I was expecting lots of people to get stuck and there to be lots of technical issues, but I think my YouTube videos must have done done the job. For me. So for me it's a bit of a. It's a bit of a pedagogic Swiss army knife and I thought that was in keeping with this idea of being on a.

Tünde Varga-Atkins

Well.

Claire Stocks

On a Treasure Island.

Tünde Varga-Atkins

And really, and I think that's.

Jennie Blake

So interesting though, like first of all, well played, getting good at OneNote, I am one of those people who's like no, but I like it. Obsidian MD. So like I have no excuse, which is another. It's basically the same thing. It's just a bunch of pages you can turn into a notebook. So, but what I was thinking that's so interesting is how we can use these tools to like. Shape or how these tools shape and reflect our practice? You know, because I love the idea of of of an escape room window like that. That's. That's a way for our students to engage with each other and with technology. You know, it gets a lot done, doesn't it? All at the same time. And it also asks us to, like, test or comfort levels, you know, going back to what I said before, when a lot of teaching training, at least for when you going to be in front of a classroom of teenagers, is about classroom management. You know, like they have to behave and they behave in this way and then a. A lot of discourse in higher education is around what are our graduates like? Like what's this mold we're going to shove them through while they're here. So they come out the other end all the same. And I think actually what's coming out now is how many differences there are and how OK that is. But how then you have to deliberately be OK, you know with. With an element of chaos or potential technological difficulties, or having your partner in crime not there all the time for and. And it's just one of those things. But it it makes it different every time and I think, you know, teaching is it's almost a gift that way, you know, for those of us who would be easily bored. It's just it's never the same. Even that aha moment. You could deliver the same teaching and it feels different because it's got different people in the room with you. So I I just thought it was really interesting. I am quite. Intrigued by the escape?

Claire Stocks

There's some good stuff a few people have used one note for escape rooms. There's a few kind of nice papers out. That you can have a look at, but it did. Yeah, it it worked well. It surprised me how well it worked, so I'd recommend it.

Rhod Woodhouse

I think I think I might even, maybe even I who dislikes working with. You know immensely because of the headaches it causes our students. Maybe I might. My that's that's intrigued me enough to make me.

Tünde Varga-Atkins

You see, I'm I'm sounding an extracurricular island coming together when Claire is still going to show you how she's used one note game room.

Rhod Woodhouse

Yeah, I think I think we're gonna or Claire might be some sort of criminal mastermind that's going to imprison. And so with with one note knowing we don't like it now, so I'm. I'm a bit I'm. A bit worried about it, I I really.

Speaker

The.

Rhod Woodhouse

Took to to to Jenny's point about. Getting out of the comfort zone. And I think some of the. The most rewarding teaching experience that I have had and I and I, I suspect Claire and Jenny will say the same is when I push myself out of my comfort zone and I've gone, you know what? I don't know what I'm what he's going to happen, but I'm going to have a go. I'm just. I'm just going to to test this. I don't know if this. Discussion. Is going to work, but let's let's try it. And. And I think we need more of that in education. I mean partially, that's down to the fact that I'm becoming more and more disenchanted with didactic teaching and. That is, that is how you get away from didactic teaching. You you challenge yourself and go, OK? Is there a better way of doing this? And I think that also links in with with. With the the the points we were raising early about building that community. Of of practice. Which is very difficult to do if you're if. You're just talking at. People. So yeah. Yeah, not sure I'm contributing a huge amount to this particular to discuss, but but it's all sort of germinating and ruminating in in my head a little bit. And I'm now having to deal with the discomfort of the fact that one note might actually not be as bad as I think it is.

Tünde Varga-Atkins

You are because you are already.

Speaker

So.

Rhod Woodhouse

And therefore I might need to just get over it.

Tünde Varga-Atkins

Whether you're dual thinking about young and young and whether or not can be used or not, maybe that's the next step. But Rod, you were already getting on to the bartering I idea. So in a sense, I was going to ask next of can you see each of the barter with each other? Or maybe we could. Uh, we have the ship already with constructivism and the teaching, so teaching team teaching. Community flick charts and pens. There's there's and then the one note is there anything else that you want to put on this ship to bring in addition? But I think there's already some bartering going on around 1 Norton community as an approach.

Rhod Woodhouse

Are we bringing food? I think that's problem. With that's a good idea.

Tünde Varga-Atkins

Yeah, I think we can. Class food is essential. Cause I'm gonna ask you about luxury next, but yeah, food. OK, that is specific food that you would like.

Rhod Woodhouse

And if any of my. If anyway ex students are listening to this, they're they are massively unsurprised that I've said food cause. Every single one of my examples is. Always food based. No, as long as as long as it's not, uh. It's not going to go off on a on a hot desert island, so not bringing ice cream or anything like that. I think any food will do me be. Funny.

Jennie Blake

I was wondering there's a a woman named Adrian Marie Brown. She did a community organizing in the United States, and she's written a book called Emergent Strategy, which is amazing as long as you're comfortable. With biological metaphor, like, if you're comfortable people being compared to trees, which obviously people's mileage varies, you know, some people feel like a mushroom, etcetera. But if you're comfortable with that kind of elaborate metaphor, it's a beautiful and really powerful book. And when you

said, is there anything else you like bring, they always want to carry this with me. It's a. It's a reminder of the things that you can do that you can only do together, right, that group of people, that there'll be a unique experience and a unique outcome from coming together, but also that like every little thing changes something. And I'm terminally online for which I deeply apologize. So because your audience will laugh, including having a Tumblr account. Which will date me and what I think is so interesting about tumblers, just people flailing around learning everywhere there and one time I saw a post it was like, look, everyone worries about going back in time and making one small change and wiping out humanity. Nobody worries about making one small change today. Like we have no concept of the impact of iterative change in the moments that we're making it and that emotion strategy book helps remind me of that that like you can keep moving even if it doesn't feel like you're going very far. And I think if you're on an island, not obviously ours is a Treasure Island and it's imaginary, we can do whatever we want, but. There is a sense I think I'd like to keep that sense of movement, you know, of gross and and things like that. So I think I'd like to put that in there too.

Speaker

Hmm.

Tünde Varga-Atkins

I love that because it also links back to to the students movement and when we talk, the light bulb moments that we experience that that they they never stand, never stay the same as well. And that I think that's obviously a measure of a good educator as well. If those that movement happens. But I love that, yeah, I love that. OK, so. Time to relax. Now you've been all busy teaching or educating others. How do you? What helps you lyrics. You can bring a luxury item to help you do that to the island. And.

Jennie Blake

I feel like Claire has to go first, cause we all wanted us. That's like the basis for all.

Claire Stocks

The bargaining. OK, I'll go first. So yeah, so the the absolute way that I relax kind of outside of work and stuff is exercise and. I suppose I've. Always been kind of in to exercise at various points, but definitely kind of in the pandemic when when everybody was kind of at home, Joe Wicks was my go to kind of

guru while I was while I was at home and I've kind of carried that on post pandemic and got much more into. UM. Particularly exercise classes, and I think for a couple of reasons. I like the exercise classes. I think I is. That. I was kind of having a moment of reflection and thinking about, you know, why do I enjoy this so much? And I think one of the reasons I enjoy it. Is because I'm a little bit addicted to cardio really, so it's not yoga and stuff. I like to sweat. I like to be. You know, I like to know I've exercised, but the other one for me is because the classes that I do are quite fast-paced. It means I can't think about anything else. I have to just be in the moment and. Just do what the instructor says, so it's.