Treasure Island Pedagogies Episode 35

Podcast Transcript

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Tadhg Blommerde

Ahoy, maties! and welcome to Treasure Island pedagogies!

Tünde Varga-Atkins

Hi, this is Tünde Varga-Atkins and this is episode 35 of our Treasure Island Pathologist podcast today from the Center for Innovation in Education at the University of. Liverpool and as you know, we share here our light bulb movements, teaching props and pedagogies, as we call have it our Treasure Island. The space for contact time with students. Our three guests today are Charlotte Haberstroh, Gwen Moore and Tadhg Blommerde. Yeah. So can I ask each of you to introduce? Yourself. And yeah, your discipline and how you came to be in your role so shallow. Shall we start with you please?

Charlotte Haberstroh

Yeah. Thanks so much and really lovely to be here. Yes, I'm a senior lecturer in education. And an academic developer. So I'm within the academic development, teaching and Learning Center at Kings College London. So that's the centre called Kings Academy in Kings College, London. And I've been an education developer for two years and previously I was teaching and researching education policies and teaching public policy at other universities. I'm Prior to joining Kings and so in the current my current role I mainly support program leads in the design of their their programs, undergraduate and postgraduate taught program. And I'm also involved in the support for educators to develop their teaching practice, both for early career educators, graduate teaching assistants, as well as lecturers new. To their roles.

Tünde Varga-Atkins

Really. And thank you, Charlotte. So you work across all disciplines, which won't be really interesting as well.

Charlotte Haberstroh

Exactly. At the moment I do.

Tünde Varga-Atkins

Thank you, Gwen, and thank can we come? To your next.

Gwen Moore

Thanks a million, Tünde. So delighted to be here as well. So I'm Gwen Moore. I am associate professor of music education at Mary McLeod College, Limerick in Ireland, which is a higher education institution focusing predominantly on teacher education and the liberal arts. And so I have worked for 18 years in the whole area. Of preparing student teachers to teach in primary schools, but how they might go about teaching music. So for seven. Years I worked as institutional director of teaching and learning during the whole COVID shift during the pandemic, and I suppose I'm really interested in that whole area of how we learn to teach and how we learn to learn and and so currently I am back working. With all of the student teachers and we have large groups of 400 plus per year and they all must learn music. So that's it in a nutshell. Prior to that. I worked in secondary schools as music and other subjects teachers.

Tünde Varga-Atkins

Brilliant. Thank you very much, Gwen. Hi.

Tadhg Blommerde

Well, hello there. Thank you very much today for the invitation to appear on this podcast. And hello to all the listeners as well. My name is Tadhg Blommerde and I did my PhD in Ireland and then came to the UK to do a postdoc at the University of Sheffield. And this focused on the adoption. Of sophisticated emerging technologies such as artificial intelligence, a taught at Oxford, Brooks first Bell, and presently I'm working at Northumbria University in Newcastle as senior lecturer. I'm getting a lot of airtime this summer because I had a very innovative research methods module that shows students how they can effectively, ethically, critically and responsibly use generative artificial intelligence as part of their studies.

Tünde Varga-Atkins

Yes, I bet you have been very much in demand and that's a really interesting area. Thank you, Ty. Thank you all of you for introducing yourselves and can

be you. You all sound really passionate from your interactions about teaching. So let's hear some of your light bulb moments and. As you might have had many of these across over the years, but yeah, can you share some light bulb moments with our listeners please?

Tadhg Blommerde

I'll share a light bulb moment from my experience. With the introduction of generative AI and change GPT in October and November 2022, well, I'm gonna say there was a lot of very, very poor quality cheating going on and it got me thinking, despite having access to such a powerful tool like generative artificial intelligence. Why is this standard of cheating? So bad. You see, there's this mistaken idea floating around in higher education that students can just input an assignment into a chat bot tool and get the perfect answer that's going to pass easily without them doing any. Work at all. And that's not true. It's not correct. So this encouraged me to give this students. Some practice, some experience through active experience. You're learning using generative AI and understanding its limitations and its benefits to them in both their studies and careers. So I think the light bulb moment for me was why the cheating so bad when it doesn't have to be.

Tünde Varga-Atkins

Yeah. Can you give us a little bit of an inside of an uh of an activity or something that you do with the students for instance?

Tadhg Blommerde

Well, yes, of course. I was afraid it was going to dominate the conversation there. When I'm really interested in more Charlotte and Gwen have to sing. But yes, certainly I redesigned my research methods module in response to, well, partially the poor. Quality, cheating and partially the demand by employers for prompt engineering or prompt crafting skills. As part of my revised research methods module, as students use generative AI in six of the 12 weeks, so they use it for various purposes, including problem solving. Can they get a recommendation for the most appropriate research philosophy or paradigm to a particular research? Problem. They use it for generating materials like literature reviews and research proposals, and then critically analyze the quality of these. These are for other things, designing questionnaires and some people say I'm wild for this one, but in the very final seminar of my module, students put all the prompter engineering skills they developed over the course of the 12 weeks to the test and see if they can cheat the final assessment or at least get some help with it. Based on this,

students find. Generative artificial intelligence has quite a lot of limitations and it can be helpful tool to support them with their studies, but they can't outsource their thinking and there's certain things that it can't do. So I would say one of the major realizations of students was that. Gen. AI is not this all knowing super intelligence, but just a tool that can be helpful and can actually create more work for them. So many students said. Yes, I could cheat the final assessment, but the length of my prompt and the level of detail that I'd have to put into it, it would be quicker just writing the thing myself.

Charlotte Haberstroh

Maybe I can jump in here with my light light bulb moment because I think it's it's related in the sense that. When I started working in academic development, I was mainly focused on learning development, so working with students as well as academics to develop students academic literacies academic skills. And thinking about how students develop their critical thinking as part of their studies, so really around. Embedding academic skills into the curriculum and how to do that, and this is the kind of critical thinking piece, has not vanished with with generative AI. It's possibly increased. I mean, employers still say that critical thinking is one of the most important graduate skills that they're looking for and how that actually works and how students build those skills and supporting them. If this is something that we really need to focus on. Especially with respect to thinking about what students might be outsourcing to generative AI and and how that might actually impact their learning. And so my kind of light bulb moment with respect to that is not related to generative AI, it's more related to the role of students when we try to design. These academic skills sessions as part of a curriculum, so as part of a disciplinary curriculum. Not I'm not talking now about the kind of general add-on sessions that students can book on from a central service. But where lecturers or program leaders think about where in their programs students need. Port within their program or within the modules and to develop critical reading and and critical writing skills. And so I took part in the project where we were able to embed academic literacies within the curriculum, working with module and program leads to build this through the three years of that undergraduate program. And we've got funding to support the involvement of students. In our in into this kind of design project, but so I had kind of a light bulb moment and two, two steps. My first light bulb moment was even if you want students to take part in focus groups or take part in kind of student voice projects, it's very, very difficult to engage them. Because they've got so many other things on us as at least it was my experience in that in that case, and I was actually quite struck about how difficult it was to get them into it or to get to, to get them,

understand how important or how valuable their contribution would be. But then my kind of second light bulb moment was when we had the students how? How much value that actually brought, both in terms of having students themselves support others? In the development and and kind of reporting back to how it is that they are developed, they develop their critical reading and critical writing skills. The motivation for that and how much that actually improved our our resources that we were able to gain and also what we learned as educators on the other side about the students experience when it comes to developing. That was kind of those kind of skills and how much time they they will also need to to get through that kind of critical reading, the hard work, it takes them essentially. So we need to kind of think about how we can involve students and and really bring out that kind of importance in, in the kind of. Funding around these kind of programs.

Tadhg Blommerde

Charlotte, I thought that was absolutely fascinating. The importance of critical thinking in this modern world that we're in, that was one of the things I tried to bring attention to in the course of my module, with the increase of AI generated materials, online students need to be very, say, technology literate. And critically, aware of what is real and what is fake, it's more important than ever.

Charlotte Haberstroh

Yeah, exactly. And I think they also need to be really rooted in their discipline, understanding, you know, learning to read and understand so that they build their own expertise, that they can then use to critically analyze what's out there. So that's really important.

Tadhg Blommerde

One of the things as part of developing media literacy that I do with students is looking for bias in things that you see online. Who would have written this? What is the agenda that they might have? Was this written by a human? Even what do you think?

Tünde Varga-Atkins

I was going to ask when is that a a thing in music education at the moment? How does this play out in your area?

Gwen Moore

It's so interesting. So I'll start by dovetailing from what I I really think what Tyke and Charlotte have shared is so interesting and then go on to my life, both moment is a little bit different. But similarly I just wanted to tag on that that I've also looked at generative AI in relation to music creation. With students you know so where you can, you know, come across the website and says you can create your own music, but actually you're not. You're just actually instructing it to generate something. And we've discussed that critically. But I suppose what seems to be resonating to me here and which I suppose, you know, circling back to my lipo moment. Is the assumptions that often. We as teachers or as academic developers or as academics, make about the learners in front of us, and that is, and whether they are our peers. So in the case of when I was working as director of teaching learning, working with fellow academics and colleagues as learners, or indeed the students, and how critical. But there's so many. Similarities here from my from my perspective in relation to music learning and they fostering good learning practice and academic practice, and I suppose it's when it started for me was the term instructional design. So when I came into the role in 2016. This was lexicon I'd never become from. I was never familiar with in the 1st place, and obviously I did leading an academic Center for learning enhancement. I thought, what do you mean instruction? I've never instructed anything. I've always facilitated learning. So for me, like, I started to problematize that in in my own. But also then trying to work with colleagues and with students around their philosophy. What's your? Why do you teach the way you teacher, why are you? And of course, with student teachers, that's really important because sometimes they're literally just learning content, not pedagogical content knowledge, but just the content that they need to teach. And so for me, I I suppose it was kind of grounded on three similar things. The first one was again meeting learners where they're. At so we need. It's like, you know, we can't assume that there's a deficit. You know that you're not obviously not going to be able to learn this because you've never played an instrument before because that's ridiculous. And equally to say that, you know, we are actually able to do this constructively together once the environment is right. So that idea of creating a safe space. For learners, whether that's true, you know, experimenting with tools like genitive AI, and where you say, let's have an open conversation, this is a safe space and no questions. To city to ask around this but, but particularly for music, you know there is an element in teaching and in music which is a performance, you know, a perform performance. Which is a product but. The process of getting to that place, of being able to stand up and teach and facilitate learning. Is another thing, so ultimately that balance between how do we facilitate? Good learning or you know something that is fostering a safe space for learners. And so the 3rd or the 2nd element is the vulnerability

piece. So in music you know you need to take risks. You you know that for for example, it's a temporal art and that means once the moment passes. Why? Unless you've recorded it, it's gone. Whereas with a piece of visual art, you have something tangible to look at. And similarly, if we're teaching and we feel we've made a mess of something, we think, oh, how do we do? So there is a vulnerability with that. And so seeing the similarities between allowing that vulnerability but also ensuring that there that people can take risks and learn not to fear failure when things don't work out. That that's really, really important. So I suppose that that that's the second element and the last one really is that it's this. Thing between the formal and non formal learning for me, because often lifelong learning is, you know we want to maybe go out with a a group. Outside of our workplace, where we want to develop new skills, new knowledge and skills. And we enjoy being. With other people learning something new, and that's often the non. More peace. So I think when we can strike, strike this balance between, as I mentioned, I don't like the instruction terminology that's used with this. There is formal teaching, but there's also non formal and informal learning, particularly with academics. When I developed a national project called Flexi Path. Which was around trying to encourage academics to choose something they wanted to learn that they felt they didn't have enough knowledge on whether they were a Dean or a head of department or a PhD student. What was it? And then working closely with a mentor or even in that kind of mentoring slash. Coaching environment to carve their own pathway around that so that their interest is immediately, you know heightened. This is what I want to do, not something that's been foisted upon me and and then also building that into our graduate certificate in academic practice so that it became non formal, but then it was. Recognized and formally accredited through that piece. So. There for me there's that light bulb. I mean, you know what I had been doing all along and I thought took for granted in, in relation to safe space for musicians to fail or to make mistakes and then what needed to happen or could can help enhance academics practice.

Tadhg Blommerde

Gwen, that is fascinating. And I've been thinking a lot recently about this fear of failure. I was at the IE Asbl skills based learning and experiential Learning Conference recently, and there was a session talking about this fear of fail. Here. And I was thinking, Dang, that's such a good idea. That's something I'd love to include and plan to. And next semester when my module runs again, if students can't get what they want from a Gen. AI, is it their fault? Is it the limitations of the technology? Does it matter that it can't be done? So really

interesting. Tell me more about what the students thought about coming face to face with failure, please.

Gwen Moore

OK, so I suppose what I'm getting at here is each of my sessions with students is my role as facilitator. OK, so I don't see it that OK, we start off with Ice Breakers. Actually, I'm kind of for jumping ahead here to the kind of pedagogy on the Treasure Island, but you know, so that there is that safe space created from the outset. And the students learn to teach amongst users. So there's a lot of peer tea. In that space space amongst each other and and so it's very. I'm very much in the background there. So I suppose going back to that failure is that there is a lightheartedness about that because ultimately they're they're taking risks in a safe space where they're not on show and they're not the only voice in the room. Everybody is Co constructing something. In small groups and so ultimately there is that idea that there's there's group learning, there's active experimentation. And of course, if they mess up, it's doesn't matter. It's actually if that's part of the learning process. And so we do then discuss that and how they how they feel when that happens. You know what, what feelings they have and and that actually that is that discomfort that comes with actually learning to get over hump with something and trying it out anyway. With with knowing this, you might fail, but that's OK once it's. If you have that safe space.

Tadhg Blommerde

Fantastic. And what kind of feelings are they reporting?

Gwen Moore

Well, I suppose look with students, I think especially if they're 18/19/20, it's that you know that embarrassment, you know in front of you. I mean the some of the games and musical games we play are very much aimed at the, you know, there's 7 and 8 year old game, what you would teach in a primary classroom. So they can be a little bit ridiculous for somebody who's 19 or 20, but if they're going to teach, they have to know that like they're gonna have to at. Some stage feel. Comfortable to act in that sort of childish way. And and so it's about creating that sense of look, it's OK to feel silly. So they've expressed that you know where they say, oh, I feel so embarrassed. I don't mind if it's children in front of children, I'm doing it. But in front of my fears, I feel a little bit like this is ridiculous. But my point is, well, you you may not be the only adult in the room in that school anyway. There will be other people. There. So you know that discomfort is normal and and and it's OK to feel like

that. But it is sort of part of the act of, you know, working with small children that you you're going to have to get used to.

Tünde Varga-Atkins

And I also like when what you how you connect the formal informal experiences and exposing people to different kinds of learning in a sense. So you do it very gently. I guess that they they experience different kind of pedagogies through the mentoring coaching as well. And we did talk about some. Earlier episodes about how some of those informal learning environments can be so useful when you can observe the same theories of learning and and then apply it, I guess so that I I really love that example that you keep.

Gwen Moore

If I can just could add, I just sorry, I just wanted to add that I I it would be more missing me to say that that was my idea in terms of music. So the work of Lucy Green, who's done really interesting studies on how popular musicians learn, has kind of informed my practice around that. And that is, you know that that idea of coming together. Choose something. Test it out. Try it out. See how goes in a group. They kind. Of rock bands and. Aerial is is where that's an emanated from. And often that lead can lead to lifelong engagement, because the, you know, similar interests and similar goals are fostered from the outset. So I just wanted to add that in there, in the informal.

Tünde Varga-Atkins

Charlotte.

Charlotte Haberstroh

Yeah, I I wanted to. I can. I wanted to ask if you have, you know that kind of fear of failure or failure has this kind of negative connotation of feeling with it. But then I was wondering if that kind of space that you provide them to experiment also brings kind of joy or how how you can bring that kind of enjoyment into. It where they where the the kind of fear failure gets offset by. Well, this was actually fun. You know, we had we had a good laugh together about how embarrassed we were. Or. Something like that is that. Is that something that that you're able or that that would resonate with you or or how how can we create that or you know that could kind of be that balancing act within that kind of more experimental space?

Gwen Moore

Yeah, absolutely. I like, I actually think it's the social. Dimension the relational dimension in terms of, you know Co constructing. Learning with students. That often it can be quite hilarious and funny when things go a little bit pear shaped, or they don't quite work out but but. But also there have been some moments where I've had to. How would you say sort of just forewarning? Say nothing is as ridiculous as it might seem, and we're not going to laugh at anyone in this space. OK, so if this so again it's it's about making sure that people don't feel that that they are open to ridicule by others, by their peers. And that's really so there's a fine line between, you know, you do have to be careful to make sure and as the. Mutator. That's where you really are highly heightened awareness of the the the vibe in the room you know, is there a positive support to vibe among students or is there a sense that this this could go a different direction and and that's where modelling practice because they're going to go out to schools and they need to know. This is this has turned into something that may actually be quite, quite harmful if if if it was, you know, that sounds ridiculous. You couldn't say that, you know, if it's going to turn into something that's a bit more of a mockery, that's not a safe space at all. So yeah, I guess that that the heightened awareness of knowing when something feels like it's going in a direction. So wanted to go. And being able to pull back to say, well, let's just check in there. How do we feel about this now? Yeah, that's really important. Thanks for raising that, Charlotte.

Tünde Varga-Atkins

So I think it's time to sail towards our treasure islands now. So this is when I ask you of in our boats what kind of teaching process or pedagogies would you bring to make that to create more of these light bulb or light bulb moments for our students or creating that safe space with a good vibe where we can support each other? To learn in a positive way. Simon.

Charlotte Haberstroh

So I'm happy to start now, kind of it's it's it relates to what Gwen said, I think because for me that was another kind of light bulb moment that I developed through my teaching career and it was around the importance of of creativity for me and and the understanding of of bringing creativity into the classroom. But also I'm thinking about. Role play as one of the pedagogical forms that students can engage with during classes to to develop their learning. And it's it's really so that kind of bring role play. I would bring role play or or simulations or anything that's more formally or informally related to

maybe acting. In in a certain certain form in, in it, and I think that's related to the the kind of principles that when mentioned around taking risks, being able to fail, but also already taking on authentic tasks. So for granted was what the students will do in the classroom with the children. For me, I was teaching public policy, aspiring or already professionals in a in a Masters degree at at the London School of Economics. And it was about. Allowing them to take their theories about public policies into the world of policy advice. And so I designed a simulation for them where they would take on the role of research agency that would develop a research project or kind of some kind of evidence for an imagined. Public government, government role. And so I think what was really important for me in that in that part was that it was something authentic. So something that made sense in the real. Called. But it was not something where they would actually have to create an output for some actually existing real world providers, so they were able to take that session and take it into different forms and and kind of play with it. And I think that's that's the kind of, yeah, different difference between just saying we need an authentic task where we do something that actually will impact the real world. You saying no? Let's let's take it a notch back and say we're allowed to play here in, in our, in our classrooms and we we're we're developing this, I think that's what what I would I would take with me and and I'm I'm trying to take with me as well when I when I advise educators and so we've got we've also developed another project across the LSE which called LSE Congress. Which allows students to to already think about the UN Sustainability goals and think about how the research in that department can have an effect in the real world, and they then develop some kind of policy advice together with others in that kind of imagined. Scenario which is directly related to the to the real world.

Tünde Varga-Atkins

That's brilliant. I mean, Charlotte, can you just give us a, UM, I would say like a little mean. And I I don't know how to say it. A video like a snip it into your classroom. How? Just in this simulation. How did you find the students engaged with it? And just just a little bit.

Charlotte Haberstroh

Yeah. So so when I put the the one project was kind of Week 8 towards the end of the module. So they knew already from the start that they would be able to then use the theories and methods that they were learning. To then become policy professionals or play to be policy professionals on the day, and I had it all planned, it was instead of a lecture. So it was a one hour session or 50 minute session that I had planned instead of the lecture. And then the

seminar was turned into a reflection around that and the students. They really just they had a kind of agenda for the day and so each of them had, they were in different groups and they had different. Things that they. Needed to prepare so they were all really working on in their groups and trying to find out what the other groups were doing. They're they were quite competitive. So I think that's again a kind of thing when we think about play. And games that there's this kind of competitive scenario within it, which we I didn't necessarily need there to be because they could have just decided to cooperate as well. But yes, so that was I think everyone was at that tables trying to solve their the challenges that they had for their own team. And then there was a central team that had to coordinate everyone else. But they were focused, yeah.

Tünde Varga-Atkins

That's what I love. About this, that it's it's it gives back that complexity of the real life situation as well. And that as you said the authenticity of well, I really need to prepare here because there will be a. And if performance is, as Gwen said, there will be something that I will need to engage with us. So thank you. Yeah.

Charlotte Haberstroh

And maybe there's also that kind of balance between having to prepare and design it quite in quite depth. So maybe also that kind of design element, but then also being able to let go during the session and let people do what they want to do in that moment with the material which might actually be quite different from the kind of ideas that you had when you designed it. And again these kind of assumptions that one has about what the students will do. I think allowing ourselves to be surprised as well at what they're going to be doing when we give them. You know the blank team say this session this hour is yours. I've given you, you know, but but it's not me. It's you who are going to make the decisions, I think.

Tünde Varga-Atkins

It's really interesting to see what happens there. Great. Thank you. Thank you. Would be your pleasure. Pleasure. Pedagogy to take to the island.

Tadhg Blommerde

Our mateys welcome to Treasure Island pedagogies you can use. That as your. New intro if you like. What would my Treasure Island pedagogy be?

Well and. It wouldn't be right if I didn't say that Northumbria University's 2030 strategy is transformative, experiential learning to help students work in highly skilled professions, and Northumbria University is offering fantastic support to all the educators who work there to embed. This transformative experiential learning across while all the faculties in the university, and therefore I'm going to say experiential learning is the pedagogy that I would bring to this Treasure Island with me. It's something that is a key part of my module, so giving students opportunities to experiment and learn and get hands on experience with a variety of activities, some of them involving generative artificial intelligence, others just involving learning by doing. So for instance, I've spoken. At some length about the AI parts of the module, and we also do things like students will rehearse what it's like interviewing a difficult interviewee, so somebody who doesn't say a lot gives short answers that don't really answer the question. As someone who gets upset during an interview, someone who speaks at length and it's unfocused and doesn't relate to the research objectives or answer their research question that they're considering for an undergraduate project. So experiential learning that helps them prepare for the real world so their careers. After they graduate from the University and real world experience, that gives them an idea of how they can conduct their undergraduate dissertation or research project to the very highest standards possible and earn the best mark that they can for their research.

Speaker

Work.

Tünde Varga-Atkins

Yeah, that sounds, yeah. Brilliant. Bring it on experiential learning. OK, what about you, Gwen? What's what else is in our book?

Gwen Moore

Well, tide beat me to it. So yes, definitely experiential learning, active experiential learning. And I think coming back to like a swinging back to what I mentioned in relation to you know, taking risks, taking chances. So for me with the students, the pedagogy, two things, first of all, Ice Breakers. To create the safe space that I would use with students at the beginning of a session, but also. Students working in groups. So, for example, they will compose. I have 450 students now who are composing their own music and groups, and even though some of them have never played music before. And so the idea is they learn what it is to create a piece of music from scratch, but

from one another. And I think that is that. Experiential peace around how do we Co construct this knowledge to? Other in this space and on that particular island, that Treasure Island, similar to what we're doing here, we don't need musical instruments. We will go around the island, we will pick up leaves, sand, water, twigs, whatever environmental sounds we want, we will use our voices. We can. Use body percussion. And and we will create some sort of soundscape or group camp because again, many classrooms don't have instruments, so in Ireland anyway, so we will, we will use natural objects and we will try and create something that has meaning for us. And so that's really what I would bring to to the Treasure Island and. Brian. Was faster, and then the students it's process based. So it's very much around how we'll be getting to this destination to create our product. But at the very end they will perform in front of one another and they will get to get the sense of that fear. This might not come together exactly as we planned it, but that's OK. Is actually the product itself. Doesn't really. Matter. It's the process that counts.

Charlotte Haberstroh

With the icebreaker, if we're thinking about the active learning strategies and role play and all of that and creating that safe space, it's about also creating that environment for the students. So thinking about whether they're already ready to share and and learn together or how we can actually help them to get ready. So I think the Ice Breakers that when mentioned are really. Yeah, fundamental to creating that kind of atmosphere in the room and and yeah, space.

Tünde Varga-Atkins

I think that's actually nice because it seems. To be a. A theme in all of your contributions so far in in, in different ways and similar ways. So can you see a way of bartering your props and pedagogies so you already mentioned when you you could use with the experiential learning. Anyone else can use tweaks or things and that you find on this island.

Gwen Moore

I don't know. I think I probably would. I I I didn't get to say what I bring is my props. So I certainly, yes, I would be a little bit selfish and I would bring my guitar because I do love my guitar so and and that is simply because. It's a weight. Perhaps that people can come together in an informal way again and again, bringing that in a formal formal space to just. Have a go. Have slime song see how that feels and so that might spark some sort of interest, but I guess that's just me being because I love that's my instrument. I don't know

type or Charlotte. We could. You know, we could swap over. You might be bringing some other particular tool that you want to bring on the Treasure Island. We could swap it around.

Tünde Varga-Atkins

I mean things the items might become your luxury items as well. So shall we go on to and talk about your luxury items? So this is obviously you you're working very hard teaching and you need a bit of down time. So what would be that piece of thing that would help you relax on the island in a in a little? Corner away from away from it all.

Tadhg Blommerde

Well, I'll go first with this one, I guess. I love to listen to music and I love to listen to music in the very highest quality so. Spotify is no good to me. Has to be a title subscription with the High 5 Max. I think it's called or high 5 plus and with some good headphones that's essential.

Tünde Varga-Atkins

Good. And I think we've got some solar powered Wi-Fi on the island. So you can you can sort that out, yes. Sounds great. Gwen may be able to play some guitar as well in very high quality.

Gwen Moore

Yeah, it's that's great. Cause actually I was going to say if I couldn't bring my guitar, I would probably bring my vinyl collection and therefore we could we we we we would have some sort of turntable there.

Tünde Varga-Atkins

Music in all forms. Yeah. What about you, Charlotte?

Charlotte Haberstroh

I think I'll go with a full-fledged library. To me, if I have time on that Treasure Island, I think I was going to say I wouldn't want to bring time, but I think that's hopefully we we do have time. And then I think yes, time to explore and read having having resources there and and I think. Again, the physical. Libraries, so getting going through and browsing through books and and opening. Yeah, having that that possibility to just go from one thing to the other and and allow the thoughts to hop from one, one place to the other,

every music also helps with that. A lot of just creating that space. I think where where you're allowed to browse and to explore without necessarily having something that needs to be impactful or effective straight away. I think that kind of.

Tünde Varga-Atkins

7050 and yeah, yeah, I like that discovery, that discovery as well in in your own time, right. I mean this I think the the island you've conjured up here is full of amazing learning opportunities and some lovely down time as well. So thank you so much for for.

Gwen Moore

Work from there.

Tünde Varga-Atkins

Talking to us, it's time to sail away to our islands together. Thank you for our listeners. And if you've enjoyed the episode, you can subscribe to our podcast to join as a guest. You can find out expression of. Website. Where you can also access the blogs and episodes and previous episodes. So goodbye for now and finally a big thank you to our guests today.

Gwen Moore

Goodbye.