

## TILT Workshop: Creativity from Constraint

### Part 1: Introduction- led by Chris (10-15min)

- Storytelling – an interactive and creative way in to a “boring” session (in this example coastal erosion in geography).
- Personal introduction: what led to the idea for this workshop,
  - Does teaching need to be dull?
  - What can/do we do in the face of constraints?
- Activity: (Think, Pair, Share) What are the things which constrain your teaching? – (usual suspects, curriculum, delivery). Elicit constraint from limited knowledge of the topic. Think what the solutions are.
  - So constraints we have deliberately imposed on ourselves for the workshop, no technology, working with what you have been given e.g. the room, the layout, the subject.
- David had “A desire to focus on the delivery rather than the tools.” I’d rather change this to focusing on the *why and how*, rather than *with what*.
  - Challenging the delivery model of teaching.
  - Remember that everything works somewhere but nothing works everywhere (William)
  - Thinking about education rather than teaching/learning.
- Activity (depending on time): What is education for? Why do we learn stuff?

#### Refs:

Montaigne, M. (1993) *The Essays: A selection (translated by M.A. Screech)*.

London: Penguin

Sfard, A. (1998) On two metaphors for learning and the dangers of choosing just one. *Educational Researcher* 27(2) 4-13.

William, D. (2007) *Assessment for learning: why what and how*. Inaugural lecture, Institute of Education, University of London. Available at:

[https://dylanwilliam.org/Dylan\\_Williams\\_website/Papers\\_files/Cambridge%20AfL%20keynote.doc](https://dylanwilliam.org/Dylan_Williams_website/Papers_files/Cambridge%20AfL%20keynote.doc)

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### Part 2: What do we mean by interactivity - led by David (10-15 minutes)

Opportunity to share some of the findings from the DELITe project on increasing interactivity in to teaching and ongoing work of the TILT DELITe group.

- a. Summary of DELITe Project findings
- b. Ingredients to consider for effective interactive teaching:
  1. Focus always on the Pedagogy

Caldwell, 2007, “*Technology is only valuable if it addresses a specific instructional deficit and does not become a focus in its own right*”.

2. Develop and invest in Relationships
3. The right approach at the right time at the right level
4. Variety of Approaches

#### References

Evans, C., Muijs, D. and Tomlinson, M. (2015) *Engaged student learning- High-impact strategies to enhance student achievement*. Higher Education Academy: London.

Middlehurst, R. and Fielden J. (2016). *Learning excellence: A summary analysis of 26 international case studies*. Higher Education Academy. Available at

[https://www.heacademy.ac.uk/sites/default/files/learning\\_excellence\\_summary\\_v2.pdf](https://www.heacademy.ac.uk/sites/default/files/learning_excellence_summary_v2.pdf)

Steinert, Y. and Snell, L. (1999). Interactive lecturing: Strategies for increasing participation in large group presentations. In *Medical Teacher*; Jan 1999; 21, 1; ProQuest Education Journals.

c. Activity: (Group Activity) Provide a statement problematising interactivity e.g. *Interactivity is about making teaching fun- discuss*. Try to get people thinking about what interactivity

1.) looks like,

2.) sounds like,

3.) feels like;

as a student and as a lecturer.

We want to prompt people to consider interactivity as engagement with content. Three groups and three flipcharts around the room and groups move quickly around theses and add comments

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### **Part 3: What does the charismatic teacher look like: the teacher who engages? – led by Charlie (10 mins)**

- Introduction (3mins) – The work of Alex Moore in *The Good Teacher* (2004) – The Charismatic Teacher discourse.
  - A swing to the extreme: engagement through interaction without props. Some people can recall teachers who through what seemed like sheer force of personality, engaged whole classes - "S/he had us hanging on every word because s/he was so entertaining and engaging. I was mesmerised."
  - The notion of the maverick outsider who comes in to break all the rules and save students from themselves. These characters in literature and film are often very conservative teachers who do little to tackle the social injustices at the heart of the students' problems. For the 'new' teacher, trying to emulate such fetishised characters can constrain self-development. The charismatic teacher is often an individual who relies on personality rather than good pedagogic technique; an individual who thinks of him/herself, and not their learners.
  - In film, Moore discusses *Dangerous Minds* and *To Sir with Love*. More recently, there has been Ms De Brún from Episode 2 of *Derry girls*. However, Lisa McGee, the writer, exposes the conservatism of this character when she is seen leaving the school to take a better paid job to buy a house.
- Activity – (3mins) – Moore, like Deborah Britzman (2003), highlights how the discourse of the Charismatic Teacher is a product and producer of the cultural myth of the Good Teacher being born as opposed to being made through personal/professional development.
- **Discuss: Are good teachers born or are they made (through personal/professional development)? (Adapts Moore and Britzman).**
- Group feedback (3mins) – Elicit a few answers to direct the discussion to Moore's notion of the Communicative Teacher (Moore, 2004; 2012). Moore urges us to think beyond the reductive concept of the Charismatic Teacher to consider how through the development of pedagogic technique we can engage students, even in areas we are not that engaged with ourselves. The Communicative Teacher is a teacher who pays attention to the development of pedagogic technique; the life histories of their learners; how they self-present; knowing when to talk and when to listen to students; how to be approachable and civil and notion of education as emotional as well as intellectual. In short, the Communicative Teacher is a

reflexive practitioner; someone who recognizes the need to reflect on what they do but why, particularly how social, cultural and historical happenings affect their presence in the classroom. Moore (2004; 2012) maintains that by paying attention to pedagogic technique, the communicative teacher increases the possibilities for the enablement of student engagement.

- 1min flexi-time

#### Bibliography

Boler, M., 1999. *Feeling Power: Emotions and Education*, New York: Taylor & Francis.

Britzman, D.P., 2003. *Practice Makes Practice: A Critical Study of Learning to Teach* (revised edition), New York: SUNY Press.

McLean, M and Ashwin, PWH., 2016, The quality of learning, teaching, and curriculum. in P Scott, J Gallacher & G Parry (eds), *New languages and landscapes of higher education*. Oxford University Press, pp. 84-102.

Moore, A., 2004. *The Good Teacher: Dominant Discourses in Teaching and Teacher*, London and New York: Routledge.

Moore, A., 2012. *Teaching and learning: pedagogy, curriculum and culture*, London and New York: Routledge.

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#### **Part 4: Summary**- led by Chris

[if everything dries up I can do Oh Captain, my Captain here, but would rather not as it feels self-indulgent]

Joseph Heller on unsettling questions (Catch-22, ch4)

*“Group headquarters was alarmed, for there is no telling what people might find out once they felt free to ask whatever questions they wanted to. Colonel Cathcart sent Colonel Korn to stop it, and Colonel Korn succeeded with a rule governing the asking of questions. Colonel Korn’s rule was a stroke of genius, Colonel Korn explained in his report to Colonel Cathcart. Under Colonel Korn’s rule the only people permitted to ask questions were those who never did. Soon the only people attending were those who never asked questions, and the sessions were discontinued altogether, since Clevinger, the corporal and Colonel Korn agreed that **it was neither possible nor necessary to educate people who never questioned anything.**”*

Do we try to behave like Colonel Korn?