

# DESIGNING ACTIVE PEDAGOGIES

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## IN THIS PRESENTATION

1. Increasing importance of active learning pedagogies
2. Focussing in on: 2b
3. Outline the roles of disruptive and creative pedagogies
4. Our learners' experience
5. What's next?

# I. INCREASING IMPORTANCE OF ACTIVE LEARNING PEDAGOGIES

And how we support this at  
the University of Glasgow



## ACTIVE LEARNING

- Active learning = Approaches to student-centred learning
- "Enhancing the quality and relevance of learning and teaching is the main mission of the EHEA." (European Higher Education Association, 2015)
- "We will encourage and support higher education institutions and staff in promoting pedagogical innovation in student-centred learning environments and in fully exploiting the potential benefits of digital technologies for learning and teaching." (EHEA, 2015)

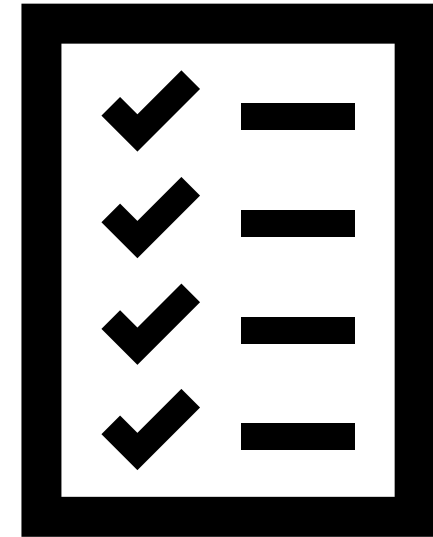


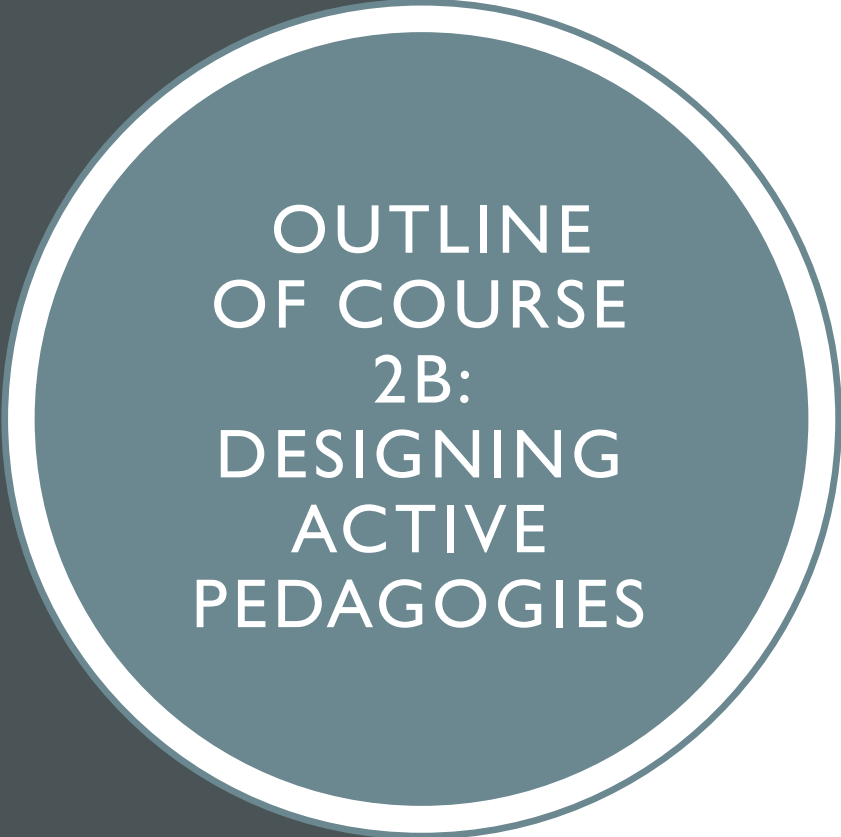
## ACTIVE LEARNING AT UOFG

- Greater emphasis on active and blended learning
- Reflected in:
  - Themes in this conference!
  - New James McCune Smith Learning Hub
  - Refurbished teaching spaces including Technology-Enhanced Active Learning (TEAL) spaces
  - Supporting Active Learning and Teaching (SALT) project

## 2. FOCUS ON 2B: ACTIVE PEDAGOGIES (PGCAP)

A storytelling approach



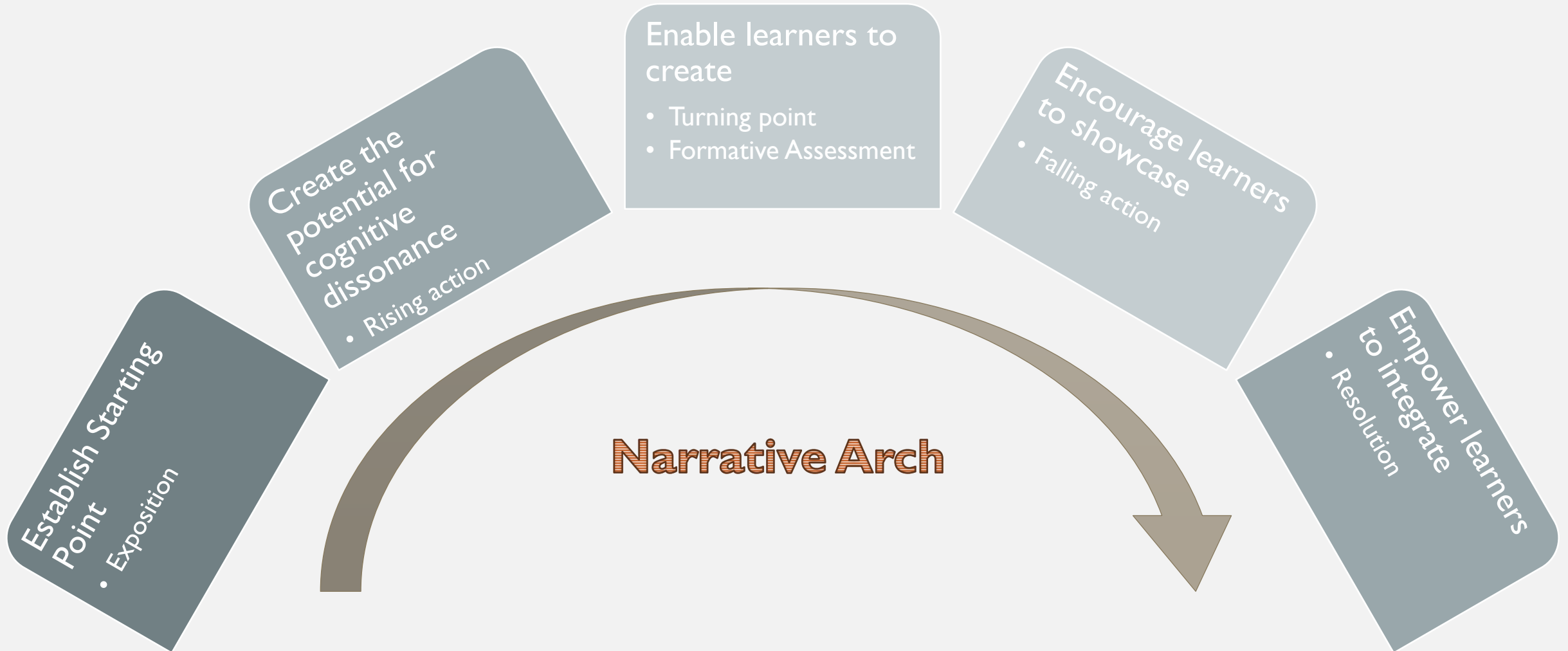


## OUTLINE OF COURSE 2B: DESIGNING ACTIVE PEDAGOGIES

More details to read in your own time

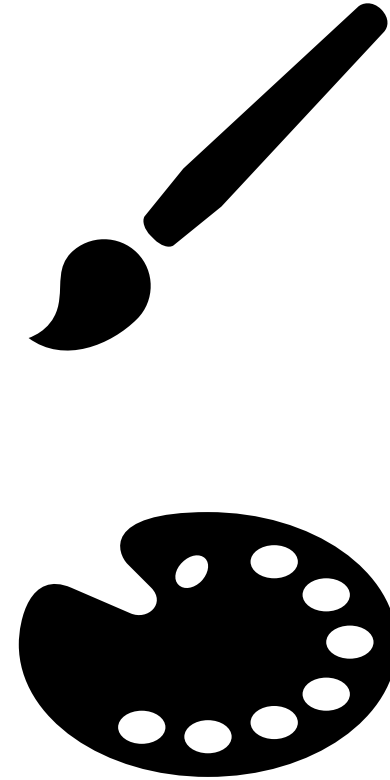
- 10-credit course delivered as part of the PGCAP/MEd in Academic Practice.
- Learners experiment with notions of place, space and active learning.
- Using the narrative framework for course design (five steps of Freytag's (1894) pyramid), we created activities to:
  - 1. Establish a starting point ('exposition') for exploration by **introducing the learners to our underpinning theoretical framework**
  - 2. **Create the potential for cognitive dissonance ('rising action') by introducing participants to the theory and practice of digital storytelling** (Bernard, 2008), **object-based learning** (Chatterjee, 2011) and **learning landscapes** (Löw and Goodwin, 2016), with the potential to apply these to their own teaching practice;
  - 3. **Enable learners to create and get peer feedback on their formative artefacts** ('climax');
  - 4. **Encourage learners to showcase their learning from previous sessions**, inside and outside the classroom ('falling action'); and
  - 5. **Empower learners to integrate the active pedagogies into their own teaching** practice as a result of their reflections and scholarly engagement through the summative assessment ('denouement').
- Learners brought with them their own prior understanding of active learning from their own disciplines, which was a resource we were able to draw on in terms of co-constructing elements of the course.

# STORY TELLING AS COURSE DESIGN





### 3. OUTLINE THE ROLES OF DISRUPTIVE AND CREATIVE PEDAGOGIES





## CREATIVE PEDAGOGIES

- Model based on Jeffrey & Woods (2009)
  - Relevance
  - Ownership
  - Control
  - Innovation
- It is inherently student-centred
- But also asks the same of the person teaching

# DISRUPTIVE PEDAGOGIES

(FLAVIN, 2016; HEDBERG, 2011)

But what or who did  
we disrupt?



## Digital storytelling (Robin, 2008)

Microsoft Sway  
(core-supported)  
Adobe Spark  
(optional due to  
GDPR)



## Object-based learning (Chatterjee, 2011)

Explored within The  
Hunterian  
Online participants  
encouraged to explore  
local institution or  
digital exhibitions



## Learning landscapes (Löw and Goodwin, 2016)

Create digital artefacts  
(including journey  
sticks)

## 4. OUR LEARNERS' EXPERIENCE



# SCHOOL OF EDUCATION MARK BRESLIN

Active Pedagogies within the  
classrooms of Scottish schools

**What I have learned from the  
course:**

To try new and engaging methods  
within my teaching

Although I have used active  
pedagogies in my teaching for many  
years I am now able to link the  
theory to practice

The use of technology to bring a  
lesson alive



# ACTIVE LEARNING: PLACES AND SPACES MARK CHARTERS

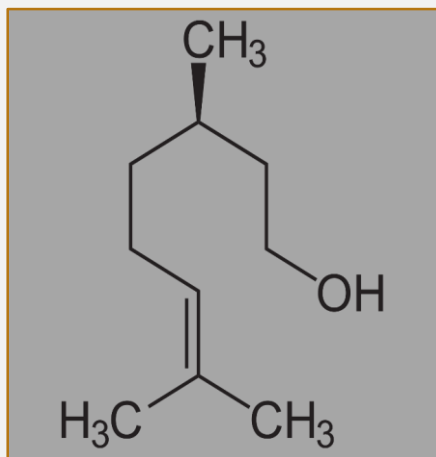
- **What I've taken away from my time on the course:**
- Exploration of the role of places and spaces of learning, the negotiation of place and space (Löw, 2016) by students and staff.
- Experimenting with object based learning to provoke and engage students in different and active ways (Chatterjee, 2009, Chatterjee & Hannan, 2017).



# FRANCES DOCHERTY SCHOOL OF CHEMISTRY

- WHAT I CREATED DURING THE COURSE:

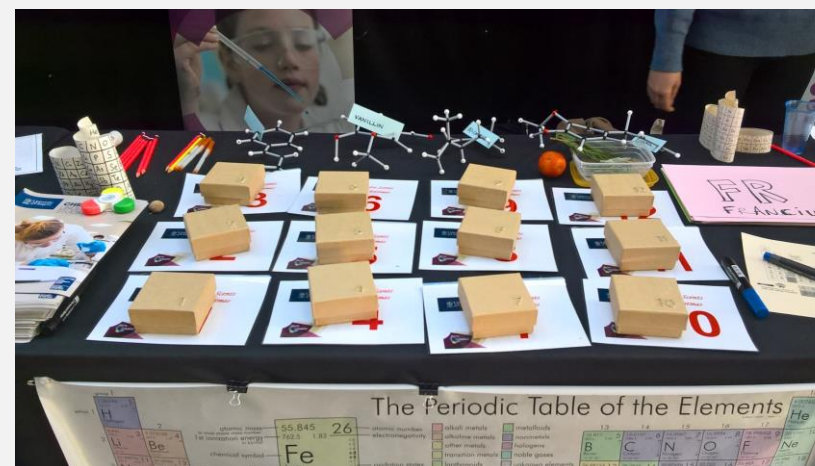
## Gamification of organic chemistry



Citronellol (Lemongrass)

Acyclic Terpene

## Outreach activities: The chemistry of scents



'I am a fruit with a spiky head'  
(Sponge Bob's House)



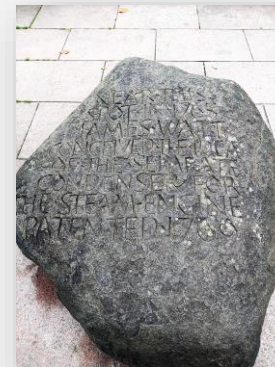




# DEJAN KARADAGLIC

LECTURER IN ELECTRONIC ENGINEERING  
GLASGOW CALEDONIAN UNIVERSITY

- **What I have taken away from this course:**
  - Storytelling technique within frame of an engineering course
  - Deeper engagement with artefacts
  - Experimenting with various spaces





- **My active pedagogies:**

- Object-based learning (large class): Using packets of crisps to illustrate quality
- Space-based learning (small class): Using non-classroom space (external event) together with online space (Moodle Course Discussion Forum)

- **My learning from the course:**

- Not to be hesitant to try new things and engage in practices that on the surface look entirely unrelated to my work (e.g. museum artefacts)
- Apparently I already engage in active pedagogies, but now I have a pedagogical context for it (i.e. I know what literature to consult)
- As a result, I feel more confident to include even more active pedagogies, and different types of them, throughout my courses

## PAULA KARLSSON-BROWN





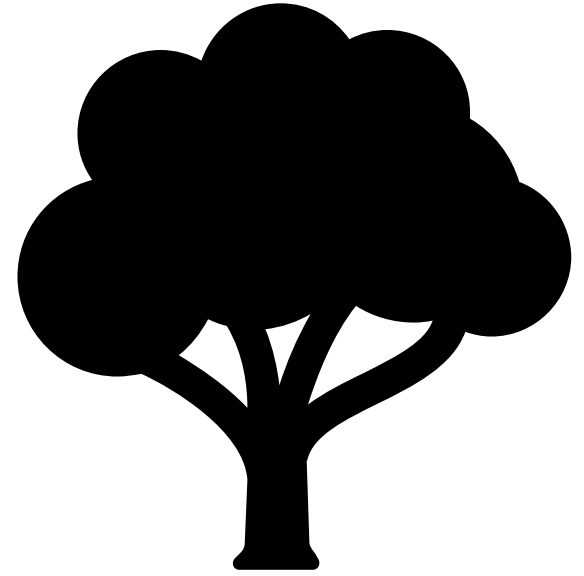
## DONALD REID

- **My background** @donnyreid
  - Teach statistics across the School of Life Sciences
    - Viewed negatively (Garfield 1995)
    - Misused and mistrusted (Goldacre 2008)
    - Not relevant (Smith and Staetsky 2007)
- **What I took from the course**
  - Utilising new technology, thinking about space and object based learning
  - Created an artefact to use in teaching
  - Aim to be accessible, authentic and useful



BRIANNA ROBERTSON-KIRKLAND

## 5. WHAT'S NEXT?



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