

LAKE TAHOE COMMUNITY COLLEGE



TEACHING & LEARNING HANDBOOK



SCOTT A. LUKAS



LTCC TEACHING & LEARNING HANDBOOK

The LTCC Teaching & Learning Handbook is your essential guide to innovative pedagogy and transformative teaching practices.

Designed for faculty who are passionate about fostering engaging, inclusive, and effective learning environments, this handbook offers practical strategies, creative approaches, and insightful reflections that will inspire and elevate your teaching.

Whether you're a seasoned educator or new to the classroom, you'll find valuable tools to enhance your teaching methods, connect with diverse learners, and cultivate a dynamic educational experience. From immersive learning techniques to cultural sensitivity and beyond, this guide empowers you to make every lesson impactful.



Scott A. Lukas

Scott A. Lukas is a nationally recognized anthropologist, author, instructor, consultant, and creative artist.



LTCC Teaching & Learning Handbook

A pedagogical guide for
faculty

Scott A. Lukas
2024

Available for free or as a printed text on [Lulu](#).
All sales go directly to the LTCC Foundation.

None of the work in this Handbook reflects the
opinions of others at LTCC. The work is solely
based on *my* experiences with pedagogy. Any
errors or omissions are the responsibility of the
author.



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take the reader to a website.



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This handbook is designed to be read and used in the most easy and user friendly manner as possible. The main topical areas that cover the teaching strategies are broken down into understandable content areas, such as technology based strategies, lecture, etc. You are free to browse through the handbook or to select the areas of the teaching strategies that best fit your interests. Adapted content from other sources has been noted by a numbered citation that may be discovered at the end of the text. Enjoy!



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Remember to adapt any of the strategies in the handbook to fit your specific classroom needs!

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Scott A. Lukas at Lake Tahoe's
Writers around the Lake



Scott A. Lukas has taught Anthropology and Sociology at Lake Tahoe Community College since 1998 and he also served as Faculty Chair of Teaching and Learning, Director of Distance Education (Interim), and Faculty on Special Assignment. He was Visiting Professor of American Studies at the Johannes Gutenberg University Mainz, taught Anthropology and Sociology at Valparaiso University, taught music at the K-12 level, and has participated in NEH institutes at CUNY Graduate Center, Stanford University, and the Library of Congress. He was the recipient of the national AAA/McGraw-Hill Award for Excellence in Undergraduate Teaching of Anthropology by the American Anthropological Association (2005), the California statewide Hayward Award for Excellence in Education by the California Community Colleges (2003), LTCC Distinguished Faculty Member (2013), LTCC NISOD award (2008), and LTCC Associated Student Council Faculty of the Year (2004).

At the statewide level, he has served as Representative At-Large for the Academic Senate for California Community Colleges, Lead Coordinator of the California Statewide IMPAC Project in Anthropology, Community College Representative in Anthropology for the CSU Lower Division Transfer Initiative, Chair of the ASCCC Statewide Disciplines List Hearings, @ONE Carnegie Academy scholar for online learning, and, in 2006 he was nominated to the Community College Board of Governors by the ASCCC. He was also a member of the gender and advertising advisory board for Dads and Daughters and is a former Six Flags AstroWorld theme park trainer.

He has offered workshops, keynotes, and presentations at the University of Oxford, MIT, Northeastern University, Nanyang Technological University, Stanford University, the University of Freiburg, Johannes Gutenberg University Mainz, the City University of New York, UC Irvine, Aarhus University, the Library of Congress, United States Institute of Peace, New York University, Duke University, is the author/editor of seven books, including *The Immersive Worlds Handbook*, and has written over 80 chapters and articles in peer-reviewed publications. He has consulted for the themed entertainment industry, including Walt Disney Imagineering. Scott has provided interviews for *To the Best of Our Knowledge*, the Canadian Broadcasting Company, *The Independent*, *The New York Times*, *The Washington Post*, *Slate*, *The Chicago Tribune*, *The Financial Times* (of London), *The Daily Beast*, *Huffington Post UK*, *The Wondery*, *Atlas Obscura*, *Skift*, *Caravan*, the Australian Broadcasting Company, and was part of the documentary film and video series, *The Nature of Existence*.

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PURPOSE

This teaching and learning handbook was developed for LTCC faculty during my professional development leave in 2024. It is meant to present, in one useful document, a guide to the many forms of pedagogy that I have discovered in my 30+ years of teaching high school, community center, community college, university, non-US university (The Johannes Gutenberg University Mainz), and corporate training.



The handbook is divided into numerous sections that relate to general contexts of teaching such as media, games, lecture, and others. While it is available as a free open resource for all to use, those interested may also purchase a low-cost print edition of the text from the online press noted earlier.

NON-NEUTRAL PEDAGOGY & DEI

As Paulo Freire has taught us, pedagogy is not neutral nor disconnected from the real world. Indeed, it is directly connected, he argued, to social justice and strategies of resistance, revolution, and liberation. In thinking about any of the techniques in this handbook, be sure to acknowledge how it connects to larger goals of engaged and transformative pedagogy that may exist in your classroom. As well, it is important to place the pedagogical approaches discussed within the important contexts of diversity, equity, and inclusion that have transformed higher education over the last five or so years.

MORE THAN THE CLASSROOM

For any of the techniques discussed in this handbook, there are numerous connections to contexts outside of the classroom. Connections to instructional technology, library and learning services, student life, equity, student services, and numerous others on the LTCC campus should be acknowledged. As you work on any of the methods of pedagogy in this handbook, be sure to make the connections with these LTCC services, offices, and contexts that will only expand their efficacy in your classroom.



SIGNIFICANCE OF CONTENT

One of the challenges in creating a handbook for pedagogy is the obvious challenge that disciplinary content presents in terms of the way in which anything is taught in the classroom. With that in mind, it should be noted that some techniques may not be applicable to every discipline or every concept within it or for a specific class. Even in smaller departments, the breadth of content, topics, themes, and concerns contained within them is significant. When I, Patricia Rice, and David McCurdy worked on *Strategies in Teaching Anthropology* (Sixth edition), we had the advantage of curating teaching techniques just intended for the anthropology classroom. As you embark on using these techniques in your own teaching, please consider adapting them for your own discipline and its content. I also encourage you to discuss them, and their modifications, with your discipline colleagues. As well, pay special note to the Adapting, Revamp, and Reflections sections in the handbook.

IMPACT OF MODALITY

Clearly, the modality in which a particular class is taught is going to have a major impact on the teaching of any concept and its associated pedagogical approach. As such, this handbook uses these two symbols to indicate a face-to-face class (which is taught in a physical classroom with walls, chairs, and desks) and an online or distance education class (which is taught using technological media such as Canvas and Zoom). It is possible to adapt any technique written for one modality to the other, but keep in mind that limitations exist in terms of modality and its impact on the nature of the pedagogy being used. Due to changes on the horizon in terms of delivery, RSP pedagogy is not covered.



PERSONALIZATION

As you work through any of the techniques in the handbook, be sure to adapt them to meet your needs, those of your students, and the content from your discipline. Five tips for personalization of these techniques are included on the next page.



If you read a technique with an example from another discipline, consider using AI to ask, "How can I adapt this technique for my discipline?"

TIPS FOR TEACHING PERSONALIZATION



1

Adapt Teaching Techniques for Your Discipline and Content: Tailor your teaching methods to align with the specific demands and nuances of your subject area. For example, incorporate case studies and real-world applications in business classes, or use lab experiments and practical demonstrations in science courses. By customizing your approach, you make the content more relevant and engaging for your students.

Differentiate Instruction: Offer varied instructional materials and activities that cater to different learning styles and levels. This might include visual aids, hands-on activities, and opportunities for collaborative or independent work.

2

3

Adapt Teaching to Meet Your Teaching Persona: Reflect on your unique teaching style and personality to create an authentic classroom experience. If you have a knack for storytelling, integrate narratives into your lessons. If you are passionate about technology, use digital tools and platforms to enhance your teaching. Embracing your teaching persona helps create a more genuine connection with students and makes the learning environment more enjoyable and effective.

Use Adaptive Technologies: Incorporate adaptive learning tools and platforms that adjust content and pace based on individual student performance. These technologies can help create a more personalized learning experience, especially in online or hybrid learning environments.

4

5

Balance Content and Engagement: Ensure that while you adapt techniques to increase student engagement, you do not compromise the rigor and integrity of the discipline content. Strive to integrate engaging activities that also reinforce key concepts and skills from your subject area.



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STRATEGIC ORIENTATIONS

At the end of this handbook, you will find a selected readings list that covers many of the texts that have been written on critical pedagogy and related areas. These texts provide insights about the practical, theoretical, humanistic, and critical aspects of teaching and learning that are not direct foci in this handbook. This handbook is focused on brief and directed techniques that faculty may employ in their classrooms, whether online or face to face.



When we speak of teaching and learning, we often use the word “pedagogy,” which though meaning a teacher or instructor of children (late 14th Century) later became associated with negative connotations of “a dogmatic and narrow-minded teacher (late 1890s).” [1] Thus, it is clear that pedagogy has always been intertwined with politics, controversies, and questions about the benefits and dangers of specific approaches to the classroom. One of the things that defines our teaching and learning is the unique personality—what I call the **pedagogical persona**—that we bring to the classroom. Whether we lecture or not, the way in which we lecture, whether we tell jokes to our students or keep it more serious, are all conditions of our teaching that we relate to depending on our own personalities, training, and goals in terms of classroom content. There is a rumor that the great thinker Pythagoras enjoyed lecturing to his students while hidden behind a veil or curtain, suggesting that he wanted to impress upon his students ideas that were expressed with a literal disembodied voice. [2] Whether or not this rumor is true, we can use it to understand that the decisions we all make about teaching in a particular way have real impacts on our students.

In today's age, we would likely laugh at an instructor who used a pedagogical approach like that of Pythagoras. Today's classroom is marked by challenges of technology, social media, and attention span that none of the Greek thinkers could have predicted. In addition to our persona, we all likely have employed a focus—whether direct or subtle—on **vulnerability, humility, and allowing for mistakes** in the classroom. These elements are crucial because they foster an environment where students feel safe to explore, question, and even fail, without fear of judgment. By embracing vulnerability, teachers demonstrate that learning is a continuous journey, not a destination. This can help demystify the notion of the infallible teacher and encourage a more collaborative learning atmosphere.



Community colleges have often been called “teaching colleges” because of the emphasis on small classrooms and engaged and passionate instruction by its faculty and, thus, these values also embody the spirit of what it means to teach in a college that puts the student, and value of **classroom engagement**, at the very top.

Another key value that might guide our pedagogy is the important role that **learning from our students** plays in both the classroom and our everyday professional college life. When we open ourselves to the idea that education is a two-way street, we not only enrich the learning experience for our students but also for ourselves. By listening to student feedback, acknowledging their experiences, and incorporating their insights into our teaching methods, we can create a dynamic and responsive educational environment. This value fosters a sense of community and shared purpose. Students who see their contributions valued are more likely to be engaged and invested in the class. This, in turn, cultivates a more interactive and lively classroom atmosphere where ideas flow freely and innovation can be experienced. [3]

Cultural anthropologists often discuss **holism** as the ability to see the “big picture” of people and culture. In education, we can imagine holism as informing our pedagogy in terms of placing anything that we do in the classroom or in our professional vocation in the bigger context of our community, society, and, indeed, the world. Critical pedagogical theorists have often discussed the problematic nature of teaching that only focuses on disciplinary content without regard to its application or its connection to the so-called real world. This is a particularly relevant consideration as we think about emergent DEI concerns that have transformed the educational landscape in recent years. [4] The idea of apolitical education (as noted in the preface) is impossible once we situate education in the larger sphere of society in which the classroom is embedded. [5] As you think about incorporating any of the techniques discussed in this handbook, please remember all of the strategic orientations that we have considered here.



To review, effective pedagogy is multifaceted and dynamic, involving a balance of subject expertise, engaging teaching methods, and an inclusive, responsive approach to student needs. By integrating these foundations, we can create a rich and supportive learning environment that not only imparts knowledge but also inspires and empowers students to apply their learning in meaningful ways beyond the classroom. Good luck in your journey and that of your students!



10 KEY FOUNDATIONS OF SUCCESSFUL TEACHING @LTCC

Subject Matter Expertise: In-depth knowledge of the subject area is crucial for effectively conveying information and answering students' questions. This foundation ensures that we can provide accurate and comprehensive content.

Pedagogical Knowledge: Understanding various teaching methods and strategies allows instructors to design effective lessons, assess student learning, and adapt their teaching to different learning styles and needs.

Student Engagement: Actively involving students in the learning process through interactive and participatory methods helps to maintain their interest and enhance their understanding of the material.

Clear Communication: The ability to clearly and effectively communicate ideas, instructions, and feedback is essential for student comprehension and learning.

Assessment and Feedback: Regular and constructive assessment of student progress, along with timely and specific feedback, helps students understand their strengths and areas for improvement.

Inclusivity and Diversity: Creating an inclusive classroom environment that respects and values diversity ensures that all students feel welcomed and supported, regardless of their background.

Reflexive Practice: Continuously reflecting on our teaching methods and seeking ways to improve through feedback, self-evaluation, and professional development is key to effective teaching.

Ethical and Professional Conduct: Maintaining high ethical standards and professional behavior fosters a respectful and productive learning environment.

Student Support and Advising: Providing support and guidance to students beyond the classroom, including academic advising and mentorship, helps students navigate their educational journey and achieve their goals.

Creativity and Pedagogy: Incorporating creativity into teaching methods to develop engaging, innovative, and effective pedagogical strategies enhances learning and keeps the material dynamic and interesting for students.



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QUESTION OUR ASSUMPTIONS

For the first day of class, ask your students to focus on answering the question, “What is X?” Replace X with the core nature of your discipline or class. For example, “What is anthropology?” “What is science?” The core that you focus on can be as specific or general as you like. In anthropology, as an example, I could ask “What is anthropology?” more generally or “What is culture” more specifically.



FIRST CLASS



Next, have your students break into pairs or even larger groups. Ask them to spend 5 minutes jotting down ideas or terms that are answers to the question. You could even have students draw images. After students have finished, ask them to report back on their answers in the small groups or pairs. Then, reassemble as a large class and ask the pairs or groups to discuss how answers to the “What is X?” question differed. The idea is to challenge assumptions that we know what a class will be about on the first day. If you are teaching DE, adapt the class using either a discussion board (asynchronous) or a Zoom (synchronous), perhaps using the whiteboard or a graphic tool like [Jamboard](#). [6]



POST IT



For the first day, come to class with a stack of Post-it style sticky notes. Ask your students to come up with three things that they want to learn from the class or that they want to learn to apply in their future job or career. You may ask students to work by themselves or in small groups. After a few minutes of jotting down ideas on the notes, ask students to put them on the wall or board in the classroom. As they do, work on grouping them in categories, depending on how the responses break down. After they have finished, you can look at the groupings and offer your observations to the class in terms of their expectations about the class. You may discover that visualizing class expectations in a public manner could really express what the class will be about and perhaps also create a sense of inclusion with all of your students.



A highly recommended resource is the pictured *Chronicle of Higher Education* advice guide. It is amazing!

OUT OF THE ORDINARY



On Day 1, do something very different as an instructor, but make sure it isn't something that you would normally do as a faculty in that field of study. Perhaps it's a hobby, a special skill you have, or an unusual interest. For instance, if you are a mathematics professor, you could start the class with a short magic trick or a piece of music you play on an instrument. If you teach literature, you might begin by showing a piece of artwork you've created or talking about a recent travel experience. The goal is to reveal a different side of yourself that students wouldn't typically see in the classroom context.

This approach serves multiple purposes. First, it humanizes you as an instructor, breaking down the barrier between you and your students. Second, it sets a tone of curiosity and engagement. By showing something unexpected, you might capture students' attention and pique their interest. Finally, it encourages students to bring their full selves to the classroom. When they see you sharing something personal and outside the typical scope of the course, they may feel more comfortable sharing their own interests and experiences. This can foster a richer, more diverse classroom discussion and help to build a community of learners who feel valued and connected.

ONE WORD



STAY
WEIRD

Ask your students (whether in person or online) to describe themselves using one word. This challenging exercise is good at emphasizing how complex everyone in a class is as well as how unique one person is compared to the next. Whatever you decide, ask students to share their results and to explain why they chose the one word they did. [7]



The author playing a SOMA Dvina on the first day of Introduction to Archaeology.

ONE IMAGE



This is a variation of the One Word activity for the DE classroom. In this version, using a discussion board, Zoom, or a submission tool, ask students to represent themselves with one image. Ask them to explain why they chose this image and, if you like, ask them to discuss all of the images as a class.



INTERVIEWS



Student interviews are a widely used and popular first class icebreaker. You may ask students to break into dyads, triads, or larger groups. One student interviews another about topics that you suggest to the class. For example: name; why you took the class; hobby; how long you lived in the community; etc. Following the short interviews (5 minutes or less), ask students to report back to the entire class or just the small groups they are in. This is a technique that gets students talking on the first day and it can be used effectively in both a DE and F2F class.



MYSTERIOUS MEDIA



Create a video that reflects a fictional reality or metaverse related to your class topic. For example, for his Introduction to Archaeology class, the author created a video that imagined a world focused on all aspects of soil, from its formation to its role in ancient civilizations. In his video, he featured popular culture focused on soil, even soil breakfast cereal! The idea of the video was to introduce students to both the significance of soil in the field of archaeology as well as to identify the growing and troubling crisis we face on the planet in terms of soil quality. The use of AI images or video is encouraged as it allows you to quickly envision your fictive world. You may view the author's sample video here: <https://youtu.be/BTin8kYl4jc>

In your video, you could envision a fantastical scenario that integrates key concepts of your course. For instance, if you're teaching a literature class, you might create a video set in a world where characters from various novels interact in a shared universe, highlighting themes and literary styles. If you're teaching environmental science, imagine a future where different ecosystems are managed by futuristic technologies, showcasing the impact of human activity on nature. Have fun!



A still from the author's "Soil, An Alternative History for Archaeology" fictional video.



EARTHBALL VOLLEYBALL



Get a large inflatable ball, such as an earthball, and have students bat the ball around the room. Occasionally, tell a student that they may catch it and either discuss one thing they want to learn in this class, one unique thing about themselves, or an interesting thing about themselves that no one would guess. The key to this technique is it is physical and lighthearted, so it could make for a great first-day ice breaker for your students. [8]



TRAVELOGUE



Travel stories can be an engaging and insightful first-class icebreaker. Begin by sharing photos and stories from a memorable trip you've taken, highlighting cultural experiences or interesting encounters. Explain why the trip was meaningful to you and what you learned from it. Then, ask students to break into small groups of dyads or triads. Each student shares a travel story or a place they would like to visit, including why they chose that destination and what they hope to experience or learn. If students haven't traveled much, they can share a memorable local experience or a dream trip. Encourage students to pull up one of their pictures or an illustrative picture of the place they are discussing. After about 5 minutes of sharing within the groups, ask for volunteers to report back to the entire class or just their small groups. This activity not only gets students talking on the first day but also allows them to connect over shared interests and experiences. It's a versatile technique that can be effectively used in both distance education (DE) and face-to-face (F2F) classes.



MINGLE & SHARE



Provide each student with a small sticky note or index card. Instruct them to write down a brief, interesting fact about themselves that others might not know, such as a unique hobby, an unusual talent, or a memorable experience. Once everyone has written their fact, collect the notes or cards and shuffle them. Distribute the shuffled notes randomly to students. Ask each student to find the person who wrote the fact on their card and introduce themselves, then share the fact with the class.

ONE IMPACT



On the first day of class, have students spend 15 minutes writing about one thing related to the course content that has (or likely might!) significantly impact(ed) them. This could be a book, film, article, or personal experience that influenced their interest or understanding of the subject. Here are the 3 main steps:

Writing Time: Allow 15 minutes for students to write their reflections, focusing on the impact and its relevance to the course.

Sharing: Invite a few students to briefly share their reflections with the class, explaining their connection to the course material.

Discussion: Facilitate a short discussion on how personal impacts relate to learning expectations.

2 TRUTHS & 1 LIE



This widely used activity is a fun and engaging way for students to get to know each other and the instructor, and it can also serve as an icebreaker that fosters a more relaxed and interactive classroom environment. It includes 4 main steps.

Introduction: Start by explaining the activity to the class. Each student will share three statements about themselves: two of these statements should be true, and one should be a lie.

Sharing Statements: Ask each student to think of their three statements and then share them with the class or in small groups. For example, a student might say: "I have visited five countries, I can play the piano, and I've met a celebrity."

Guessing: After a student shares their statements, the rest of the class or the small group tries to guess which statement is the lie. This encourages interaction and helps students learn interesting facts about their peers.

Reveal: After guesses are made, the student reveals which statement was the lie and provides any additional context or stories behind the true statements if desired.

Note: this technique is easily adaptable to the DE class using Zoom, discussion boards, or the electronic white board. Have fun!

IDENTITY SNAPSHOTS



Provide each student with a small sticky note or index card. Tell them to write down a brief statement about an aspect of their identity related to diversity, equity, and inclusion (DEI). This could include their cultural background, a language they speak, a community they belong to, or a personal value related to DEI. Once everyone has written their statement, collect the notes or cards and shuffle them. Pass out the shuffled notes randomly to students. Ask each student to find the person who wrote the statement on their card and introduce themselves, then share them all with the class.

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Adapting content is a cornerstone of effective pedagogy, allowing us to tailor our teaching strategies to fit our disciplines, modalities, and personalities. The ability to adapt ensures that material is relevant, engaging, and accessible to all students, regardless of the subject matter or the format of the class. Whether you are teaching face-to-face or online, your unique approach to delivering content can significantly impact student learning and engagement. This section explores various techniques and considerations for adapting your teaching methods to best suit your specific educational context and personal teaching style.



DISCIPLINE CONTENT

Adapting teaching techniques for my discipline requires a deep understanding of both the subject matter and the unique needs of my students. In my experience, tailoring my approach to fit the intricacies of my field has made a significant difference in student engagement and comprehension. For example, when teaching Sociology, I often incorporate real-world examples and current events to make abstract theories more relatable. Additionally, I use a mix of lectures, discussions, and interactive activities to cater to diverse learning styles. By staying flexible and responsive to my students' feedback, I can adjust my methods to ensure that the material is not only understood but also appreciated in the context of their everyday lives. This dynamic approach not only keeps the content fresh and relevant but also fosters a more inclusive and stimulating learning environment.

Adapting your content to fit your discipline can significantly enhance the learning experience for your students. Start by considering the core concepts and skills your students need to grasp and think about how these can be contextualized within their everyday experiences. Incorporate relevant, real-world examples that resonate with their lives and interests. Use a variety of teaching methods—such as lectures, discussions, hands-on activities, and multimedia resources—to address different learning styles and keep the material engaging. Don't hesitate to solicit feedback from your students regularly; their insights can help you refine your approach. Additionally, be open to experimenting with new techniques and technologies that can make your subject matter more accessible and exciting. By continuously adapting and personalizing our content, we can create a more dynamic and effective learning environment. Let's go!

MODALITY

Adapting techniques for your teaching modality, whether face-to-face or distance education, is crucial for maximizing student engagement and learning outcomes. For face-to-face classes, take advantage of the physical presence by incorporating interactive activities, group work, and spontaneous discussions that benefit from immediate feedback and collaboration (see Revamp section). Use the classroom environment to create a dynamic and engaging space where students can easily interact with you and their peers. For distance education, try to use technology to maintain engagement and facilitate interaction. Utilize discussion forums, video conferencing tools like Zoom, and multimedia resources to create a virtual classroom atmosphere that mimics the interactivity of in-person classes. Be sure that your online materials are accessible and well-organized and consider using tools like quizzes and polls to keep students actively involved. By thoughtfully adapting our techniques to suit the specific strengths and challenges of our teaching modality, we can create an effective and engaging learning experience for all of our students. We can all do it!

CLASSROOM ADAPTATION

Classroom adaptation is essential, especially when students are struggling to grasp a concept. If you notice that your students are having difficulty understanding a topic like cultural relativism, it's crucial to switch things up and develop new teaching strategies. For instance, if a traditional lecture isn't working, consider incorporating more interactive elements such as group discussions or role-playing scenarios that allow students to explore cultural relativism in a more hands-on way. You might also use multimedia resources like videos or case studies to provide concrete examples and spark deeper understanding. Another approach is to simplify the concept by breaking it down into smaller, more digestible parts and using analogies or comparisons to make it more relatable. Throughout all my years of teaching, I always adapt a class, even if I have taught it 50 or more times!

FLEXIBLE CURRICULUM

Flexible curriculum design is essential for creating a fun and responsive learning environment. Developing a curriculum that can be easily modified allows you to address current events, student interests, and emerging topics in your field. Start by structuring your course with core concepts and skills that provide a solid foundation but leave room for adaptability. Incorporate open-ended assignments and projects that can be tailored to reflect contemporary issues or the unique interests of your students. Use modular lesson plans that can be easily updated or rearranged to integrate new information or perspectives. Encourage student input and feedback, allowing them to suggest topics or areas of interest that they would like to explore further. By maintaining a flexible curriculum, we can keep our courses relevant and engaging, providing students with a richer and more meaningful educational experience that connects to the real world.

INTEGRATIVE LEARNING



Adapting your class to an Integrative Learning approach involves connecting concepts across disciplines and encouraging students to apply their knowledge in real-world contexts. Start by identifying key themes and skills from your subject that overlap with other fields, and design assignments or projects that require students to draw on these connections. For instance, if you're teaching a History class, you could integrate elements of Sociology, Literature, and Political Science to provide a more comprehensive understanding of historical events. Encourage students to engage in collaborative projects that span different subjects, fostering a multidisciplinary perspective. Use case studies, problem-based learning, and service-learning opportunities to help students see the practical applications of their knowledge. Integrative learning is not easy, but it's my belief that a big focus on learning that is not disconnected from the real world and all of the disciplines at the college can be a high benefit for all! [9]

DEI ADAPTATIONS

Adapting your class for Diversity, Equity, and Inclusion (DEI) involves creating an environment where all students feel respected, valued, and included. To achieve this, start by assessing your course materials and teaching practices to ensure they reflect diverse perspectives and voices. Design inclusive curricula that accommodate different learning styles and cultural backgrounds and be mindful of potential biases in your assessments and interactions. Foster an open dialogue where students can share their experiences and perspectives and create a supportive atmosphere that addresses and respects their unique identities. By actively integrating DEI principles into our teaching, we help build a more equitable and inclusive learning environment that enhances engagement and supports the success of every student. [10]

Incorporating DEI into any discipline content involves integrating diverse perspectives and experiences into the core material, thus enriching students' understanding and fostering an inclusive learning environment. Start by examining your course content through a DEI lens, identifying areas where you can highlight the contributions and viewpoints of historically underrepresented or marginalized groups. For example, in a History course, include narratives from diverse cultures and communities, not just the dominant historical perspectives. In a science class, explore how different cultures have contributed to scientific knowledge and address issues of equity in research and application. Please note the DEI pedagogy section later in the handbook.



The pictured handbook is one of the best toolkits to use in terms of doing DEI adaptation in your class. We'll discuss more in the upcoming DEI section. Click on the above image to download.

We can all encourage students to consider how DEI issues intersect with the discipline, such as the impact of bias in research or the representation of different groups in class case studies and readings. Here are some additional tips in terms of adapting your class through a DEI framework.



TOP TIPS FOR ADAPTING YOUR CLASS FOR DEI

Diversify Course Materials: Include texts, case studies, and examples that represent a range of cultures, perspectives, and experiences relevant to your field.

Use Inclusive Language: Be mindful of your language and avoid assumptions or stereotypes. Use gender-neutral terms and respect students' preferred pronouns.

Encourage Diverse Perspectives: Create opportunities for students to share their unique viewpoints and experiences, and actively incorporate their insights into class discussions and activities.

Provide Flexible Assessment Options: Offer multiple ways for students to demonstrate their understanding, such as presentations, written assignments, or creative projects, to accommodate different strengths and preferences.

Seek and Act on Feedback: Regularly solicit feedback from students about the inclusivity of the classroom environment and adjust your practices based on their input to continually improve the learning experience.

Be Critical (of Your Discipline): Critically examine the traditional and dominant perspectives within your discipline and explore how they might perpetuate biases or exclude diverse viewpoints. Encourage students to question and analyze these perspectives to foster a more inclusive understanding of the subject.

Be Meta: Reflect on and discuss how the teaching methods and materials used in your course are influenced by and contribute to broader societal contexts and structures. Encourage students to engage with the meta-level of learning by considering how their understanding of the course content relates to larger systemic issues and real-world applications.



Lectures have long been a staple of higher education, yet they often face criticism for being monotonous or ineffective. Many students view lectures as passive learning experiences, where information is delivered in a one-way flow that can feel disengaging and disconnected from their active learning needs.



FIVE FACTORS CONTRIBUTING TO BORING LECTURES

Lack of Interaction: One of the primary reasons students find lectures boring is the absence of interactive elements. When lectures consist solely of a one-way transmission of information, students can quickly disengage. Without opportunities for active participation, such as discussions, questions, or collaborative activities, students may struggle to stay focused and involved.



Critics argue that traditional lectures can lead to surface-level understanding and minimal student participation, fostering an environment where learners are not fully engaged. However, when executed thoughtfully, lectures can be a powerful pedagogical tool. By incorporating interactive elements, varying delivery methods, and connecting content to real-world applications, lectures can become more engaging and effective. They remain an important part of pedagogy because they provide a structured framework for delivering comprehensive content, especially in fields that require foundational knowledge. Let's consider some ways of adapting lecture to make it more exciting and engaging for our students!

Monotonous Delivery: A lecture that is delivered in a monotonous tone or without variation in pacing can easily become dull. When instructors speak in a flat, unvarying voice or fail to vary their delivery, students are less likely to remain attentive and engaged. A lack of enthusiasm and energy from the instructor can further contribute to a disengaging learning experience.



Overly Dense Content: Presenting too much information at once, especially in a complex or technical manner, can overwhelm students and lead to boredom. If lectures are packed with dense, unfocused content without clear structure or breaks, students may find it difficult to process and retain the material, leading to disengagement.

Limited Relevance: Students are more likely to find lectures boring if they perceive the material as irrelevant or disconnected from their interests and real-world applications. When lectures fail to connect theoretical concepts to practical examples or students' personal experiences, they can seem abstract and unengaging.

Lack of Visual and Multimedia Elements: Lectures that rely solely on spoken words without the aid of visual or multimedia elements can be less stimulating. The absence of visual aids, videos, or interactive content can make it harder for students to stay engaged and can result in a passive learning experience that lacks the dynamic qualities necessary to maintain attention.



To make your lectures more engaging, start with a compelling introduction that captures students' attention right from the beginning. Begin with a thought-provoking question, a relevant anecdote, or a surprising fact related to the day's topic. This approach helps set the stage for the lesson and piques students' curiosity. By framing your content in an interesting way, you create a hook that makes students eager to learn more and helps them connect with the material on a deeper level. I might do this by using an out-of-the-ordinary example at the start.

INTERACTIVE ELEMENTS



Incorporate interactive elements throughout your lecture to maintain student engagement and encourage active participation. Use techniques such as live polls, brief group discussions, or think-pair-share activities to break up your presentation and involve students in the learning process. Asking questions and inviting student responses *during* the lecture not only keeps attention focused but also provides you with real-time feedback on their understanding. This dynamic approach helps make the lecture more engaging and ensures that students are actively processing the material and not falling asleep!

CLEAR AND VISUAL AIDS



Enhance your lectures by using clear and effective visual aids to complement your spoken content. Create slides with concise bullet points, relevant images, and diagrams that illustrate key concepts. Avoid overcrowding slides with text and focus on visual representations that can help clarify complex ideas. Visual aids serve as valuable tools for reinforcing your points and accommodating different learning styles, making it easier for students to follow along and retain information. Remember: images are powerful!

REAL-WORLD CONNECTIONS



To make your lectures more relevant and impactful, connect theoretical concepts to real-world applications. Provide examples from current events, industry practices, or everyday life that illustrate how the material applies outside the classroom. This approach helps students see the practical significance of what they are learning and encourages them to think critically about how they can apply their knowledge in various contexts. By linking theory to practice, you enhance the relevance of the lecture and motivate students to engage more deeply with the content. One of my favorite techniques is sharing my real experiences as an anthropologist, whether in the field, giving an interview, or a conference anecdote.

STRUCTURED SUMMARIES

At the end of your lecture, offer a structured summary to reinforce key points and help students consolidate their learning. Recap the main concepts, highlight important takeaways, and briefly address any questions or areas of confusion. This final review serves as a valuable opportunity to reinforce the material and ensure that students leave with a clear understanding of the day's content. Providing a well-organized summary helps students better retain information and prepares them for future discussions or assessments. I sometimes do this through detailed handouts. Other faculty enjoy sharing PowerPoint summary sheets with students.



VARIED DELIVERY METHODS

To keep your lectures engaging and to cater to different learning styles, use a variety of delivery methods. Mix traditional lecture formats with multimedia elements such as videos, podcasts, or animations that relate to your topic. Incorporate demonstrations, role-playing, or guest speakers to introduce diverse perspectives and experiences. By varying your approach, you maintain student interest and provide multiple avenues for understanding the material, making your lectures more dynamic and accessible. Some faculty might use a rule like 3-2-1, meaning 3 portions of interactive work, 2 of discussion, and 1 of lecture, but it's really up to you!

ACTIVE LEARNING OPPORTUNITIES

Integrate active learning opportunities into your lectures to boost student engagement and comprehension. Design activities like problem-solving exercises, case studies, or quick peer reviews that align with your lecture content. These activities encourage students to apply what they've learned in real-time and facilitate deeper understanding. As you will note in the Revamp section, I recently redesigned my F2F classes to make them 100% interactive, which is not an easy thing to do. So far, I have found that the time I put in to make this revamp happen has been so worth it for my students.



STUDENT FEEDBACK INTEGRATION



Regularly incorporate student feedback to enhance your lectures and address areas of improvement. Use techniques such as anonymous surveys, quick exit tickets, or informal polls to gather students' thoughts on what is working well and what could be improved. Act on this feedback by adjusting your teaching methods or content delivery to better meet students' needs. Many DE faculty use Beginning, Middle, and End of class polls to accomplish this in the DE learning environment. I would argue that student feedback is essential to effective student learning.



CONNECTION TO COURSE GOALS

Align your lecture content with the overall course goals and learning objectives to address coherence and relevance. Clearly articulate how each lecture ties into the broader course outcomes and how it contributes to students' overall understanding of the subject. This alignment helps students see the purpose behind each lecture and understand how the material fits into the larger context of their learning journey. You may look at the Revamp section to see how I rearranged my approach to course goals using a "roadmap" concept. It's been great in my F2F classes so far!

REFLEXIVE QUESTIONS

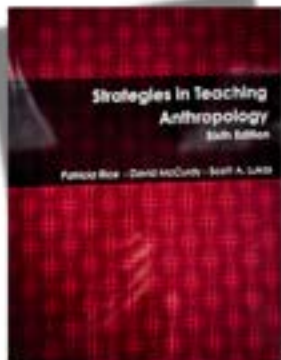
Incorporate reflexive questions throughout your lecture to encourage deeper thinking and self-assessment. Pose questions that prompt students to consider how the material relates to their own experiences, opinions, or prior knowledge. Allow time for brief individual or group reflections and invite students to share their thoughts. Reflexive questions not only help students make personal connections to the material but also promote critical thinking and self-awareness, enhancing the overall learning experience. I try to use this approach in every class that I teach.



Lectures are a key component of pedagogy and, when done thoughtfully, can be highly effective in facilitating learning. The perception that lectures are inherently boring often stems from a lack of engagement, monotonous delivery, or failure to connect content to real-world applications. However, lectures do not have to be dull; they can be revitalized through creative and interactive approaches. By incorporating varied delivery methods, interactive elements, and real-world connections, we can transform lectures into dynamic and fun learning experiences. Emphasizing active participation, diverse perspectives, and visual aids can help keep students attentive and involved. The key is to mix up traditional lecture formats with innovative strategies to ensure that lectures remain a vibrant and integral part of our teaching practice. Good luck and take some chances! Teaching (and learning) is really about taking chances!

REFLECTIONS ON DISCIPLINES & PEDAGOGY

Beginning the early 2000s, I became aware of a group of anthropologists that was deeply involved in a focus on pedagogy and anthropology. Like many anthropologists relatively new in my career, I was familiar with the situation in which one is asked to engage in classroom teaching, but in which one feels somewhat unprepared for the task. This group included two editors (David McCurdy and Patricia Rice) of the successful *Strategies in Teaching Anthropology* volumes.



The teaching group was made up of anthropologists who had received the AAA's annual undergraduate teaching award. Each year we offered pedagogical sessions at the AAA meetings, and, to our surprise, we discovered that anthropologists were more than excited to learn from their peers. We covered everything from classroom dishonesty to the best ways to teach about the (often boring) topic of kinship in anthropology classes.

reflections



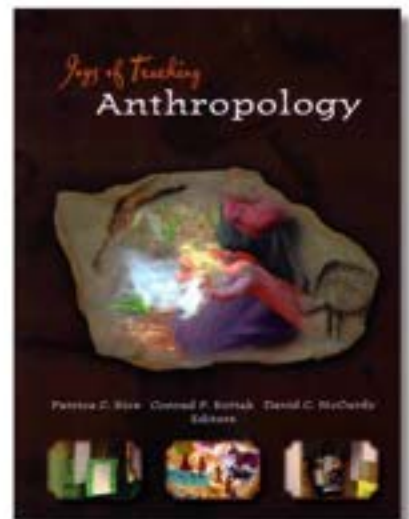
strategies

The *Strategies* books had a simple but important premise: offer anthropologists teaching strategies relevant for any number of their course content areas, whether they taught cultural, physical, archaeological, or linguistic anthropology. I was lucky enough to jump aboard with David and Pat for the sixth, and what would become, the final volume in the series. David, Pat, and I were also part of the group that was involved with the annual teaching workshops held at the meetings of the American Anthropological Association meetings. Like the *Strategies* books, these workshops were the result of an identification of the dearth of effective pedagogical interventions and opportunities for professional anthropologists.



Left to right: Richard Robbins, Scott A. Lukas, Elizabeth Chin, Conrad Kottak, David McCurdy, Patricia Rice.

Years later, I often reflect on how profound these conversations were. So many academics are familiar with the situation of being fresh out of graduate school and feeling underprepared for the challenge of teaching their discipline to students. Regardless of the discipline, graduate programs often lack an emphasis on pedagogy, and while such programs produce excellent and qualified scholars in their fields, they often graduate candidates who have not been fully trained in the subject in which they are asked to teach as new faculty.



Following our successful workshops at the American Anthropological Association meetings, we all contributed to a volume that built on these experiences I have mentioned. It was called the *Joys of Teaching Anthropology*. I was excited to have been asked to contribute the classroom work of two of my students (David and Susie, pictured above) as the cover design for the book. The volume focused on what we all found to be the reasons that we discovered joy in teaching anthropology during our careers.



You can read my own contribution to the volume, "Teaching as a Form of Anthropology, Anthropology as a Form of Teaching," and how I expressed my own excitement about teaching anthropology, now for over the better part of 30 years. I discuss several aspects of pedagogy and anthropology and I focus on the arena of critical pedagogy, which I define as an approach to teaching that has the *interrogation of power* (in all its forms and expressions) at its center.

For me, critical pedagogy is not only about analyzing power and its various manifestations in our world, but about addressing ways of transforming that same world. While teaching in our college's study abroad program in London in 2004, I was able to take part in the most meaningful forms of teaching that I have experienced in my career. Here, pictured, is my Urban Anthropology class observing the everyday happenings of the city below while aboard the London Eye. The uniqueness of this program allowed me to teach every class from a different place in the city, and, most remarkably, I was able to observe the transformative effects of pedagogy in this dynamic teaching environment alongside my students.

IMAGE SHARING



Image sharing is a powerful media-focused pedagogy activity that leverages students' everyday use of smartphones to enhance learning and engagement. In this activity, students share images from their phones that relate to the class topic, suggesting a visual and interactive approach to understanding course content.



In an Ecology class, you could start by asking students to take a few minutes to find and share an image on their phones that they believe illustrates a key ecological concept discussed in class, such as biodiversity, pollution, or conservation. Students then form small groups and share their selected images with each other, explaining why they chose their particular image and how it relates to the class topic. Each group discusses the merits of the images and collaboratively decides on the one that best represents the ecological issue at hand.

Once the groups have chosen their best images, they present them to the larger class, explaining the significance of the image and the reasoning behind their choice. Try it out in your class and feel free to modify as you might see fit!



MEDIA LITERACY



Regardless the subject that you teach, offering a focus on media literacy is a valuable opportunity for all of your students. [11] As part of a college-funded technology grant, Dr. Melanie Aponte-Chu, LTCC Director of Library & Media Resources, offered a discussion of how media literacy may play a vital role in student education. Watch the video [here](#).



Two ideas are to either work with the LTCC library team and have them do an information literacy talk in your class (or show the above video) or craft your own personalized talk/discussion in which you ask students to evaluate good and bad quality information materials for the disciplines that you teach.

CANVA



Be sure to take advantage of your free pro access to Canva through LTCC. It is a super valuable tool to create all sorts of amazing graphics, videos, and presentations for your class. Be sure to check out the Magic Media AI tools!



A useful guide on media, including software, is Scott Lukas' Techniques & Approaches guide. Click on the image to download.

LOW-STAKES VIDEOS



In this approach, we encourage students to use their smartphones to make videos that explain a class concept. This activity promotes creativity and allows students to demonstrate their understanding in a low-pressure format. The videos can be shared with the class, fostering a collaborative learning environment where students can learn from each other. In a Physics class, assign students to create short videos explaining a specific physics concept, such as Newton's laws of motion. They can use everyday objects to illustrate the principles and provide real-world examples. These videos can then be shared and discussed in class, allowing students to engage with the material in a practical, relatable way. Try it out!



CANVAS HYPertexts



Use the student-created pages option in Canvas to facilitate the creation of group hypertexts. This technique encourages students to collaborate and engage deeply with the course material by building interconnected pages. Each group can develop their own pages on specific topics, which can then be linked together to form a comprehensive, interactive resource. For a History class, give groups of students different historical events or figures. Each group creates a hypertext page with embedded links, multimedia, and resources related to their topic. These pages can then be connected to form a comprehensive, interactive timeline of historical developments, fostering a fun understanding of the subject through collaborative research and creativity.



WEBQUEST



An old technique but still fun, Webquests are inquiry-oriented activities where most or all of the information students interact with comes from the web. This method guides students through a series of tasks that require them to explore, analyze, and synthesize information from various online sources. In a Political Science class, create a Webquest where students explore various political systems around the world. Provide a series of tasks that guide them through researching democratic, authoritarian, and hybrid systems. Students present their findings in a comparative analysis, discussing the strengths and weaknesses of each system and their impact on citizens' lives.

AUDIO



Audio is underused in classes, so either play music you have created or play fun tracks to relax students. Incorporating audio elements can enhance the learning environment and make it more dynamic. For a Foreign Language Class, use audio tracks of native speakers conversing, songs in the target language, or even your own music compositions to create an immersive auditory environment. This can help students adjust their ears to the rhythms and sounds of the language. Jam on!



DIGITAL STORYTELLING



Digital storytelling involves using digital tools to tell a story, often combining text, images, and audio. This technique allows students to creatively express their understanding of course material while developing multimedia skills. In a Literature class, have students create digital stories based on their interpretations of a novel or short story. They can use software like Adobe Spark or WeVideo to blend narrative, images, music, and voiceovers. This technique helps students express their understanding of literary themes and characters in a modern, engaging format.



PODCASTING



Podcasting is a cool tool for creating and sharing audio content, fostering communication and presentation skills. Students can develop podcasts to discuss topics, conduct interviews, or explore themes related to the course. If you were teaching a Sociology class, you could assign students to create a podcast series on social issues. Each episode can focus on a different topic, such as inequality, gender roles, or urbanization. Students research their topic, script their episodes, and record discussions or interviews. This activity enhances their ability to communicate complex ideas clearly and engagingly and to use new media. Let's all try out new media!

SOCIAL MEDIA



Here is a technique to leverage social media platforms to engage students and encourage real-world connections to course content. By using familiar platforms, you can make learning more interactive and relevant. In a Marketing class, you could create a class Instagram account where students can share posts related to marketing campaigns, brand analysis, and consumer behavior. Encourage students to analyze the effectiveness of different marketing strategies used by popular brands and engage in discussions through comments and likes. Social media does have value!

COLLABORATIVE ANNOTATION



In this technique, we will use relevant programs to facilitate collaborative annotation of texts, allowing students to interact with readings and each other in meaningful ways. This method fosters a deeper understanding of the material through shared insights and discussions. For example in a Philosophy class, you may utilize tools like [Hypothesis](#) or [Perusall](#) to enable students to annotate philosophical texts collaboratively. Students can highlight passages, add comments, ask questions, and respond to each other's insights, fostering a dynamic, interactive reading experience that deepens their understanding of complex philosophical arguments. Try it out!



GETTING ARTSY



In this approach, we use clay, colored pencils, and student art supplies to make your class more fun and visually engaging. Incorporating artistic elements can help students visualize and engage with abstract concepts in a fun way. In a Psychology class, you might have students create visual representations of different psychological theories or concepts using clay or colored pencils. For instance, they could sculpt models of the brain to illustrate its structures or draw scenes depicting stages of human development. This hands-on approach helps solidify abstract concepts and caters to diverse learning styles. Here is an example from my Archaeology class.



INFOGRAPHICS



Use infographics to visually represent data and concepts, enhancing understanding and retention. Infographics can simplify complex information, making it more accessible and memorable. For example, in an Environmental Science class, students can use Canva to create infographics on topics such as climate change, renewable energy, or biodiversity. These visual tools help condense complex information into digestible, visually appealing formats, making it easier for students to grasp and remember key points. Plus, infographics are super fun to work on!

INSTANT CAMERAS



In the early 2000s, I created an original project that uses disposable instant cameras to create a visual storyline. This hands-on activity encourages students to document and interpret their surroundings creatively. While you may not have access to the cameras I used, you may be able to find a substitute. In my Visual Anthropology class, I provided students with disposable instant cameras and had them document cultural practices, rituals, or daily life in their communities. Students then created a visual storyline with their photographs, presenting their findings and interpretations to the class. This hands-on activity emphasizes observation and analysis in anthropological research. Here are some samples. [12]



COLLAGE



Inspired by the Dadaists or artists like Robert Heineken, collage creation is a powerful technique for exploring and expressing concepts through mixed media. This method involves students combining various materials such as magazine cutouts, photos, and digital images to construct a cohesive visual narrative. In a Media Studies class, students can be tasked with creating collages that critique media representations and stereotypes. For instance, students could collect images from different media sources—advertisements, news articles, social media posts, and movie stills—and assemble them into a collage that reflects societal attitudes towards gender, race, or body image. They might juxtapose positive and negative representations to highlight inconsistencies and biases in media portrayals. Below I have included past student collages from my Visual Anthropology class. [13]



DIGITAL MYSTORY



Here we use Gregory Ulmer's idea of the "mystory" to blend personal narrative with academic research (see the Writing section). This method encourages students to reflect on their personal experiences in relation to course content, creating a richer, more personalized learning experience. In a Media Studies class, students might create digital mystories that intertwine their personal experiences with media consumption and analysis. They can use tools like [Adobe Spark](#) to combine autobiographical elements, theoretical reflections, and media artifacts, exploring how media shapes and is shaped by personal and cultural identities. For details on the mystory genre, look at the link in the citation. [14]



WEB DEMOS



We may use creative websites as demos to illustrate concepts. Interactive and visually appealing websites can make learning more engaging and memorable. These websites often offer interactive elements, animations, and simulations that help students grasp complex ideas more effectively. In a Biological Anthropology class, you might use the "[Becoming Human](#)" interactive site to help students explore human evolution. This site offers a range of interactive features, including timelines, fossil evidence, and video documentaries. By guiding students through these interactive elements, you can help them visualize and better understand the process of human evolution, the significance of different fossil finds, and the context in which these discoveries were made. Whatever your discipline, have a look for the most creative web demos and share them in your classes!



ART PROJECTS



Art projects provide an excellent opportunity for students to creatively engage with course content, allowing for personal expression and deeper understanding of the subject matter. In a Sociology class, for example, a project could involve students creating original oil paintings that reflect a theme or concept discussed in the course. Students might be asked to create oil paintings that represent social issues such as inequality, race relations, or gender dynamics. By working on their paintings, students can connect artistically *and* intellectually with the topics, leading to a more immersive and fun learning experience. Additionally, art projects can be shared and discussed in class, promoting dialogue and diverse perspectives on the subject. Here are samples from students Greg and Suzie (who created a 4-sided art box). These were amazing! I have also used original art projects in my DE classes and they work just as great!



INTERACTIVE TIMELINES



Use interactive timelines to help students visualize and understand chronological relationships between events. In a Political Science class, students can create timelines of political movements, elections, and significant policy changes. Interactive elements, such as videos, links, and images, can be embedded to provide additional context and resources. For example, students could create a timeline of the Civil Rights Movement, incorporating speeches, photos, and documentary clips to illustrate key moments and figures, thus making historical analysis more engaging and comprehensive. Some helpful technology includes [TimelineJS](#), [Tiki-Toki](#), [Preceden](#).

DIGITAL MAPPING TOOLS



We may leverage digital mapping tools like Google Earth or GIS software to explore geographic and spatial data. In an Environmental Science class, students can map pollution levels, wildlife habitats, or climate change impacts. This technique helps students develop skills in data visualization, spatial analysis, and geographic literacy. Students could analyze deforestation patterns in the Amazon rainforest, overlaying data on species distribution and climate effects to understand the broader environmental impacts, connecting theoretical knowledge with real-world applications. While this is not my area of expertise, some helpful technology may include: [Google Earth](#), [ArcGIS](#), [QGIS](#).



AR/VR POSSIBILITIES



There are incredible possibilities on the horizon in terms of the uses of AR (Augmented Reality) and VR (Virtual Reality). These tools require funds to purchase software and hardware (such as Oculus Quest headsets), so the use of such powerful forms of technological pedagogy is dependent on such tools.



ASK AI: "WHY USE MEDIA IN CLASS?"



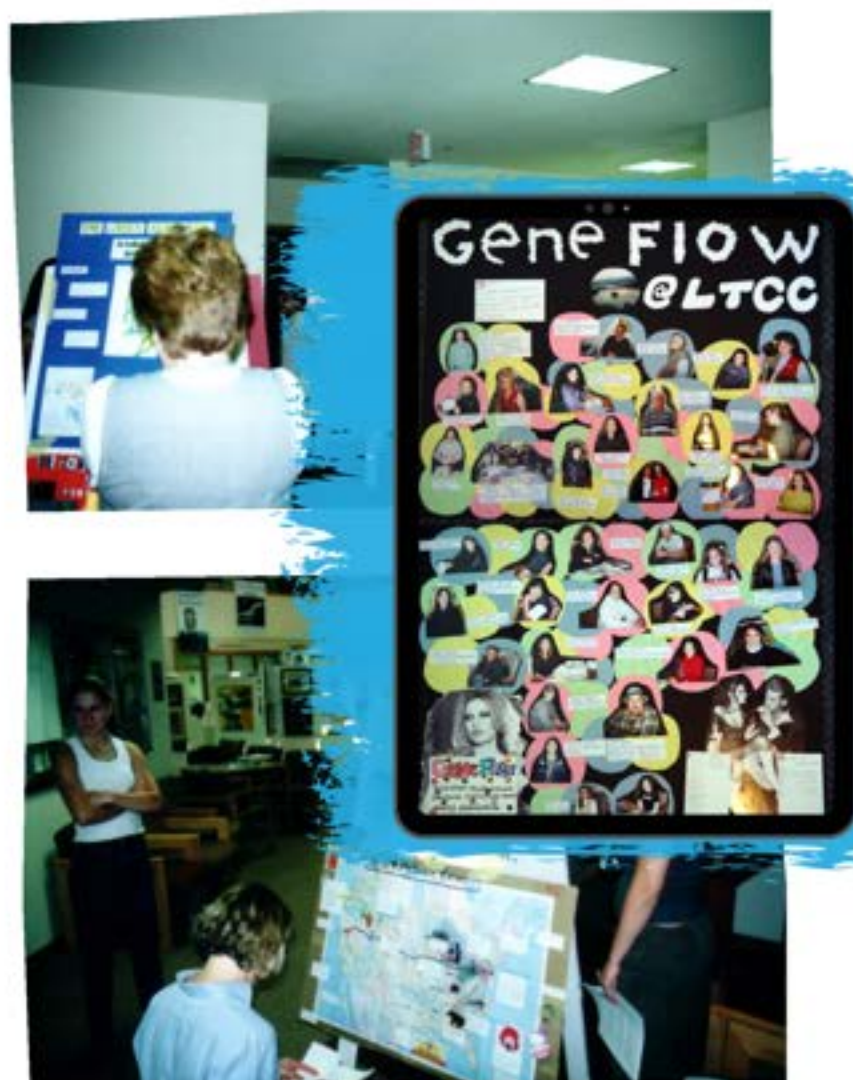
The slogan "Engage, Inspire, Transform: Elevate Learning with Media" is effective because it captures the key benefits of using media in education:

- **Engage:** It highlights how media can captivate students' attention and make learning more interactive and enjoyable.
- **Inspire:** It suggests that media can motivate and inspire students by presenting information in creative and compelling ways.
- **Transform:** It emphasizes the transformative impact of media on the learning experience, enabling deeper understanding and retention of knowledge.
- **Elevate:** It conveys the idea that incorporating media can enhance and elevate the overall quality of education.

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POSTER SESSIONS

The very first new and innovative approach I developed in my LTCC classes (in 1998) was the poster session, a public form of pedagogy. Poster sessions offer a dynamic and interactive way for students to present their research and findings, like what one might experience at an academic conference. This method involves students creating visual posters that summarize their projects, research, or key concepts, which they then present to their peers and faculty in a public setting. For example, in a World Regional Geography class, students could create posters that showcase their research on different geographic regions, including topics like climate patterns, cultural practices, and economic activities. Each poster might feature maps, charts, photographs, and concise summaries of the region's key characteristics. During the poster session, students stand by their posters to discuss their findings, answer questions, and engage in discussions with attendees. This format not only helps students practice presenting their work but also encourages them to synthesize information and communicate their research effectively. Samples from my Geography and Anthropology classes are included on this page. The Math and some science departments have also held poster sessions at LTCC.



DEMONSTRATIONS



Demonstrations are a great way to bring abstract concepts to life through practical, hands-on examples. In an Archaeology class, you can use demonstrations to illustrate ancient techniques and methods, providing students with a hands-on understanding of the subject matter. For instance, a fire-making demonstration can showcase how early humans created fire using primitive tools. This not only helps students visualize and grasp the technological advancements of ancient societies but also offers a deeper appreciation for their ingenuity and resourcefulness. By watching and participating in these demonstrations, students can better comprehend the challenges and skills required in these contexts. Included here are examples of a fire-making demonstration conducted by a student in my Archaeology class.

ROLE PLAYING



Role Playing is an interactive teaching technique where students act out scenarios to better understand real-world situations. In a Hospitality Management class, role playing can be a great tool for simulating customer service interactions, crisis management, and event planning. One effective role-playing exercise could involve students taking on different roles in a hotel setting. One student might play the part of a front desk clerk, another as a dissatisfied guest, and others as hotel managers or housekeeping staff. The scenario could involve handling a guest complaint about a booking error. In this case, students would need to navigate the situation, offering solutions, and demonstrating customer service skills. After the role-play, the class can discuss what strategies worked well, what could be improved, and how different approaches can lead to different outcomes. As a trainer for Six Flags, I did a ton of role-playing activities to train new employees and I stand by their value as a great pedagogical tool. [15]



ROLE REVERSAL DEBATES



In this activity, students participate in debates where they must argue from the perspective of a position they *do not* personally hold. This exercise encourages empathy, critical thinking, and a deeper understanding of multiple viewpoints by requiring students to embody and advocate for opposing perspectives.

As an example, in a Political Science class, students could engage in role-reversal debates on controversial policy issues, such as climate change legislation or immigration reform. Each student is assigned a viewpoint contrary to their own beliefs and must research and present arguments supporting that position.

CHAUTAUQUAS



Chautauquas are a historical educational format that combines lectures, performances, and interactive discussions to engage audiences in a lively and immersive learning experience. Originally developed in the late 19th and early 20th centuries, Chautauquas were traveling educational programs that provided a mix of entertainment and instruction on a variety of topics. In a History class, you can adapt this approach by organizing a Chautauqua-style event where students perform short, dramatic reenactments or deliver monologues from the perspectives of historical figures, events, or periods. For example, students might recreate a pivotal moment in history, such as a famous speech or a significant historical debate, or present a historical figure's perspective on a major event. This immersive experience not only makes history more engaging but also helps students develop a deeper understanding of historical contexts and perspectives. [16]

KINESTHETIC LEARNING



Kinesthetic learning involves engaging students through physical activity to help them understand and retain information. This approach is particularly effective in making abstract concepts more tangible by involving movement and hands-on experiences. In an Economics class, you might use a kinesthetic activity such as a "Market Simulation." Set up different stations around the room representing various aspects of an economy, such as supply, demand, and market equilibrium. Students rotate through these stations, participating in activities like role-playing buyers and sellers, creating supply and demand curves with physical objects, or simulating market transactions with play money. This physical involvement helps students grasp complex economic concepts by actively participating in scenarios that illustrate supply and demand interactions, price adjustments, and market dynamics. By moving around and engaging with the material in a physical way, students can better understand the principles of economics and see how they apply in real-world contexts. Remember: this form of learning is not just for Physical Education or Dance; we all can use it!

PANTOMIME AND TABLEAU



For this technique, students create and perform pantomimes or tableaux to represent key concepts or events. This non-verbal performance technique emphasizes body language and visual storytelling. As an example, in a Literature class, students could use pantomime to convey key scenes or themes from a novel, such as the struggles of a character or the climax of a plot. This activity helps students explore literary elements in a physical and expressive manner, enhancing their interpretation of the text. Like kinesthetic learning, this approach emphasizes active student work and is just fun!



MINI DRAMAS



In this exercise, students create and perform short, scripted scenes or skits that illustrate key concepts or issues related to the course material. Inspired by anthropologist Victor Turner's and performance theorist Richard Schechner's work on performance and ritual, mini dramas enable students to engage in experiential learning by acting out scenarios that highlight theoretical or practical aspects of the subject matter. In fact, Turner was famous for having his students recreate symbolic dramas based on his research in Ndembu culture. In a Cultural Anthropology class, students might create mini dramas to explore cultural rituals or social practices. For instance, they could script and perform a short scene depicting a traditional initiation ceremony from a specific culture, focusing on its symbolic meanings and social functions. By *embodying* and *enacting* these cultural practices, students gain a deeper understanding of the cultural context and significance, reflecting Turner's and Schechner's ideas on performance as a means of cultural expression and understanding. Feel free to experiment, and it may be good to come to class with props to use in the dramas.



MAKE SOME RHYTHM



This technique is super simple: bring some simple egg shakers (which are very inexpensive) and either start making a simple rhythm with one of the shakers or start playing along to a music track. Ask others to come in; it works best if one or only a few people come in at a time to allow for the building up of polyrhythms. You may substitute any sort of musical device, but rhythmic and percussion instruments work the best. The main point of this approach is to emphasize **community** and levity or **humor** in a classroom. It is a great way to start a class or to allow students to take a break in the middle of the class.

PLAYBACK THEATRE



In playback theatre, students share personal stories which are then immediately enacted by their peers. This technique fosters empathy and understanding through storytelling and improvisation. In a Psychology class, students could share experiences related to mental health, which are then performed by classmates. This helps students explore psychological concepts in a personal and interactive way.



PUPPETRY



In this approach, students use puppets to perform scenes or explain concepts. This creative technique can simplify complex ideas and make learning more engaging. In a Language class, students could use puppets to act out scenes from a story or to explain grammar rules, making abstract concepts more focused and entertaining. Above is a sample of a puppet show that one of my students did as a final project.



DEvised DISCIPLINARY DEMOS



Devised disciplinary demos involve students creating and performing demonstrations to explore and explain complex concepts in their field. Inspired by a famous anthropology exercise where students write a manual for bipedalism, these activities highlight the intricacies and challenges of specific disciplinary processes. As an example, in a Physics class, students might devise a demo to explain the principles of flight. Working in groups, they could create a step-by-step guide and perform a demonstration showing how an airplane achieves lift, describing the role of forces such as thrust, drag, weight, and lift. By acting out the different stages of flight and explaining each part, students would deepen their understanding of aerodynamics and the physics of flight. This exercise encourages them to break down complex scientific processes into manageable steps, fostering both comprehension and communication skills. The key for your discipline is to devise something similar that is a step-by-step guide that attempts to model or describe some sort of **complexity** in the world of your discipline. Pictured to the left are samples from the bipedalism activity in my anthropology class. [17]



TABLEAUX VIVANTS



With this approach, students create "living pictures" by posing silently and motionlessly to represent a scene, concept, or historical event. This technique involves the use of body language, facial expressions, and positioning to convey meaning. In a Literature class, students might create tableaux vivants to depict key scenes from a novel or play. They might recreate pivotal moments from *To Kill a Mockingbird* to explore themes of justice and morality. This exercise encourages students to analyze and interpret the text deeply and think about the physical representation of literary themes. It uses abstract bodily performance as a means of getting the class involved in the topics. Fun!



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NOT JEOPARDY OR TRIVIA

TOP SECRET

Here is a bit of a secret: jeopardy games or trivia contests are not really games and certainly not great pedagogical activities. They get used over and over again, because we have become accustomed to routinized and ritualized forms that really do not promote creativity. So, let's look more deeply at some games that might be better options for pedagogy.

PUZZLE & REPORT



Puzzles offer a creative and fun way to reinforce learning and deepen understanding of complex subjects by engaging students in visual and hands-on problem-solving. Affordable custom puzzle kits on Amazon offer an opportunity to create custom puzzles in class. In a Chemistry class, puzzle kits can be used to reinforce students' understanding of chemical reactions and molecular structures. Students can create homemade puzzles featuring original drawings that represent different chemical reactions or molecular structures. These puzzles are then exchanged among groups, who must solve them and report back on the reactions depicted and the underlying chemical principles. Consider adapting this technique for your class and specific concepts you are teaching.



GAMES



BOARD GAMES



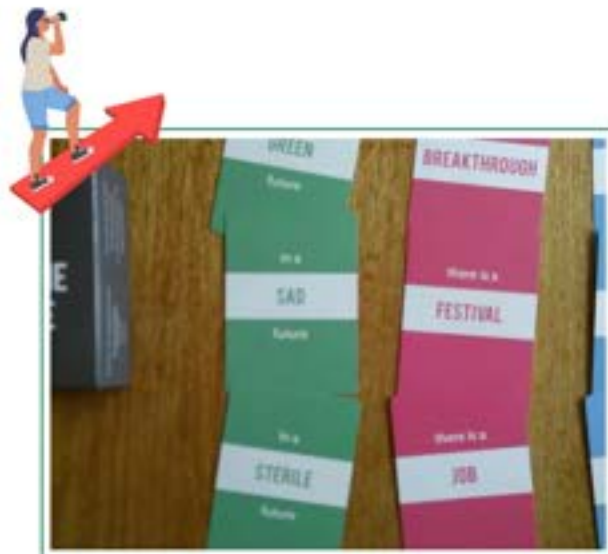
Board games offer a dynamic and engaging way to explore complex concepts in various disciplines, combining strategy, teamwork, and real-world application in a fun and interactive format. Board games like *Settlers of Catan* and *Ideology: The War of Ideas* can be used in a Political Science class to explore political theories and governance. In *Settlers of Catan*, students can learn about resource management, strategy, negotiation, and the impact of political ideologies on society. Similarly, *Ideology: The War of Ideas* can help students understand how different political ideologies compete and influence governance and policy decisions. Other games like *Forbidden Island* and *Pandemic* (by Matt Leacock) teach teamwork and crisis management, providing diverse learning opportunities. These games offer a complex focus on political and social topics, encouraging students to think strategically and collaboratively. Platforms like [Tabletopia](#) can host virtual versions of these board games, allowing for interactive and engaging online sessions. I have used board games as demonstrations in many classes and students have enjoyed the approach.



THING FROM THE FUTURE



The Thing from the Future is a game developed by Situation Lab where students predict and discuss future scenarios based on randomly drawn cards. In a Futures Studies class, students can use this game to explore potential future developments in technology, society, and the environment. This game fosters creativity and speculative thinking, encouraging students to think critically about the implications of future trends. The game is available on [Situation Lab's website](#). Printable cards are found [here](#). You could adapt the cards and focus on a "future" topic in your field, such as the Anthropocene.



RANDOMIZED OUTCOMES



An idea: in a Philosophy class, a puzzle wheel with various ethical dilemmas written on it is used. Students spin the wheel to receive a dilemma, then discuss and debate possible solutions based on philosophical theories. This randomization introduces unpredictability and excitement, prompting students to think on their feet and apply their knowledge spontaneously. Puzzle wheels can be custom-made or purchased from educational supply stores.

SIMULATIONS SITE



Simulations offer good pedagogy because they provide students with practical, hands-on experience in a controlled environment. In a Business class, for example, the instructor might use the web simulation site [Websim](#) to create realistic business scenarios where students must make decisions regarding marketing, finance, and operations. Websim provides a range of simulation tools tailored to different educational needs. You should try it; all it takes is a description of the simulation/game you wish to create.



IDEO CARDS



The design firm IDEO's famous card decks may be used to inspire creativity and problem-solving. Each card presents a different challenge or scenario, prompting students to brainstorm innovative solutions. This activity fosters design thinking (see p. 112) and encourages students to approach problems from multiple angles. IDEO cards are available for purchase from IDEO or online retailers. There are two types of decks available, [Method Cards](#) and [Nature Cards](#). In my opinion, they are worth a purchase as they represent such an amazing approach to problem-solving and creative solutions for any field.



HOMEMADE CARDS



Readily available homemade playing cards can be used to create fun custom games. In a History class, students can create homemade cards to represent different historical events, figures, or concepts. This activity promotes active learning and helps students retain historical information in a fun and engaging way. Blank cards can be purchased from Amazon and Temu, and students can customize them with drawings or printed images. Here is a sample of this use in an Archaeology class (to the right). In the exercise, students were asked to create cards that could be used to determine the authenticity of any object.



VISUAL CARD SETS



Using blank cards, you can create really fun interactive group activities that can be reused in a class. In a Biology class, visual card sets can be used to teach biological taxonomy. The instructor creates a set of cards with images of various animals, including cryptids or fantastic animals. Students must categorize these cards into appropriate taxonomic groups. This interactive activity not only helps students learn taxonomy but also engages them in critical thinking and discussion. Pictured here are my cards from my Physical Anthropology class. You may read my chapter on the technique [here](#). [18]



BOARD GAME CRITIQUE



Board games are effective pedagogical tools because they allow students to explore and critique complex concepts through interactive and engaging gameplay. In an Economics class, students could play and *critique* board games like Monopoly, originally designed to illustrate economic theories and critiques of capitalism. Students discuss the game's mechanics, underlying messages, and relevance to economic concepts learned in class. This activity helps students critically analyze economic systems and the impact of game design on societal perceptions. Monopoly and other board games can be sourced from local stores or online. [19]



ORIGINAL BOARD GAMES



Board games are an excellent pedagogical tool because they promote active learning, critical thinking, and collaboration among students. They provide an engaging way for students to apply theoretical knowledge to practical scenarios, facilitating deeper understanding and retention of complex concepts, and the interactive nature of board games fosters communication and teamwork, essential skills in any discipline. Board game supplies are readily available, though they can be expensive. Sites like Amazon, Etsy, Temu, and others offer blank game supplies that you may consult. As far as making a game, you can begin by giving your students instructions on the game—such as focus, goals, themes, etc. As one example, in a Political Science class, we can imagine that students could design and create their own board games based on political scenarios, such as elections, legislative processes, or international relations. This project encourages students to apply their knowledge of political systems, strategies, and theories in a creative and interactive way. The process of designing a game involves critical thinking, research, and collaboration, as students must ensure their game mechanics accurately reflect real-world political dynamics. Once the games are complete, students play each other's creations, gaining diverse perspectives on political issues and experiencing firsthand the complexities of political decision-making and negotiations. On this page are samples of an original board game created by students in Archaeology. To date, it is one of the best pedagogical activities I have used in my over thirty years of teaching. I encourage you to consider this approach to pedagogy, though I admit it can be involved and somewhat budget impactful.



DIGITAL SCAVENGER HUNT



Digital scavenger hunts are an innovative and engaging way to incorporate technology into the classroom, transforming traditional learning into an interactive adventure. This approach encourages students to actively seek out information, enhancing their research skills and deepening their understanding of the subject matter. By using smartphones, tablets, or computers, students can explore virtual spaces, access vast online resources, and collaborate in real-time, making learning both fun and educational. Digital scavenger hunts can be easily tailored to any discipline, making them a cool tool for educators to foster active learning, critical thinking, and creativity.

As an example, in an Art History class, a digital scavenger hunt can help students explore different art styles, artists, and historical periods. Students can use their smartphones or tablets to find specific artworks, architectural features, or artifacts in online museum collections or virtual tours. For instance, students might be tasked with finding a Baroque painting, identifying a sculpture by Rodin, or exploring the details of Gothic architecture in a virtual tour of a cathedral. This activity encourages active learning and helps students become familiar with a wide range of art history topics. Platforms like [Google Arts & Culture](#) offer extensive resources for creating digital scavenger hunts, providing access to high-quality images, detailed descriptions, and interactive features that can enhance the educational experience.



SERIOUS GAMING



Serious games are an increasingly important tool in education, offering a dynamic way to engage students in complex, real-world scenarios that traditional teaching methods might not easily convey. Unlike casual or recreational games, serious games are designed with the primary purpose of educating or training players, leveraging the immersive and interactive nature of gaming to foster deep learning and critical thinking; these are also great venues to consider DEI and social justice topics. The ability to simulate real-life situations in a risk-free setting helps students develop problem-solving skills, enhance their decision-making capabilities, and understand the nature of our disciplines. As one example, in a Public Health class, students could play serious games that simulate public health crises, such as disease outbreaks or health policy implementation. Online versions of games like *Pandemic*, *Plague Inc.*, *SimCity*, and *Re-Mission* offer immersive experiences where students can practice crisis management, resource allocation, and strategic planning. In *Plague Inc.*, for instance, students simulate the spread of a pathogen, making decisions on how to evolve the disease to understand the implications of public health responses. "Re-Mission," designed for young cancer patients, provides insights into the body's fight against cancer and the importance of medical adherence, which can be invaluable for students studying health communication and patient education. I have used many serious games in my classes, and I have found that students appreciate their interactive and educational nature as they are combined. You might consider trying out a serious game or two in your classes. Just Google "serious games" to find great lists of free playable online games. Good luck! [20]



GAME JAM



Game jams are fast-paced, collaborative events where participants work together to create playable games within a limited timeframe, typically ranging from 24 hours to a few days. These events encourage creativity, innovation, and rapid prototyping, making them an excellent pedagogical tool for hands-on learning and teamwork. While it would take some setup, we can imagine a Computer Science class, and how a game jam can be an exciting way for students to apply their programming and game design skills. Over a set period, students would work in teams to develop a playable game from scratch, focusing on a specific theme or concept. This intensive, collaborative process fosters creativity, problem-solving, and teamwork. Platforms like itch.io can host game jams and provide resources for participants, offering tools and a community space to showcase their creations.



GAMIFIED COMPETITIONS



Gamified competitions are an interesting pedagogical approach that transforms learning into an interactive and competitive experience. By incorporating elements of games (gamification), such as points, leaderboards, and rewards, we can motivate students to apply their knowledge and skills in real-world scenarios. This method fosters a sense of excitement and challenge, encouraging students to go beyond theoretical understanding and develop practical skills. Gamified competitions are particularly useful in developing problem-solving abilities, teamwork, and creative thinking. In a Business class, as an example, students can participate in gamified competitions where they pitch business ideas (perhaps like the popular *Shark Tank* and *Dragons' Den* shows), develop startup plans, and compete for funding or recognition. These competitions simulate real-world entrepreneurial challenges and help students develop their business approaches, presentation skills, and innovative thinking. Tools like [Startup Weekend](https://www.startupweekend.com) can provide frameworks for organizing these competitions, offering resources and support to help students develop their entrepreneurial projects. I once experimented with this technique in my Archaeology class. In this case, I asked students to create their own mockups of heritage sites, making pitches to save cultural heritage sites, and I also asked them to create a rating system for saving heritage sites. The results are pictured here.



RPGS



Role-playing games (RPGs) are a fun pedagogical tool that bring course material to life by immersing students in realistic scenarios where they can apply theoretical knowledge in a practical context. RPGs promote active learning, critical thinking, and teamwork. By taking on various roles, students experience different perspectives and develop skills such as negotiation, decision-making, and public speaking. This interactive approach can be especially impactful in subjects like Political Science or the other social sciences, where understanding the complexity of real-world situations is crucial.

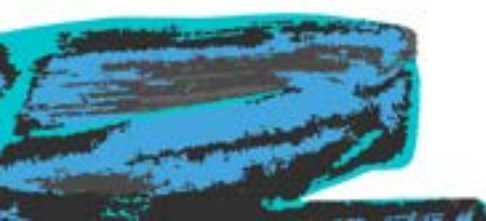


In a Political Science class, students can participate in role-playing games where they assume the roles of various political leaders, diplomats, or citizens in a simulated international crisis. This type of game allows students to explore political theories and strategies hands-on, understand the complexities of diplomatic negotiations, and experience the consequences of their decisions. Here is a great [article](#) about one such use at Indiana University.

For instance, the faculty member could design a scenario in which students must address a fictional international conflict involving multiple nations with differing interests and alliances. Students are assigned specific roles, such as the president of a country, the foreign minister, or a UN ambassador. They must research their assigned roles, understand their country's political stance, and develop strategies to achieve their objectives. During the simulation, students engage in debates, negotiate treaties, and form alliances, all while trying to resolve the crisis.

Tools like [Model United Nations](#) (MUN) can be adapted into a classroom RPG to simulate real-world political scenarios. MUN provides a structured framework where students can practice parliamentary procedures, draft resolutions, and engage in formal debates. You might check out this [article](#) on the use of RPGs in college classes.

Additionally, the faculty member can incorporate current events into the simulation to make it more relevant and engaging. By linking the role-playing game to ongoing international issues, students can better understand the real-world applications of their classroom learning. Try it out and let's geek out, D&D players!



ESCAPE ROOM



Ok, here is the truth....as I am writing this, I still need to finish my escape room concept that I have planned for my Fall Introduction to Archaeology class. You will hear more about this class revamp later in this text but let me say that I have been planning this activity for some time. I have collected all the materials (some pictured to the right), and all I need to do at this point is craft the narrative that will guide two groups of students through puzzles, locked boxes, media clues, and more in their quest to solve a mystery about archaeology, aliens, and the Anthropocene!



Escape rooms have become a popular form of immersive pop culture, and they could be a great pedagogical tool due to their unique ability to engage students in hands-on, collaborative, and immersive learning experiences. Their interactive activities challenge students to solve puzzles, uncover clues, and work together to achieve a common goal, all within a set time frame and a defined theme or narrative. Escape rooms can be tailored to any subject matter, making them a great educational strategy that can make learning both fun and impactful. As I note in this Handbook, they require a lot from the instructor, including supplies and a good amount of creativity. I'm not great at puzzles, so I have looked to the Internet (and even AI to get help). For example, I was trying to figure out 3 numbers that correspond with a combo padlock and I got some help when I asked AI to come up with corresponding dates and archaeological events so that I could figure out the numbers for the lock.

Because of their pop culture popularity, websites and retailers provide resources and pre-made kits that can simplify the setup. You can also find inspiration and guidance on creating your own escape room scenarios tailored to your course content. I see the escape room as a real potential for my F2F classes, and I will keep you all updated on my progress as I hope to finish this one up for my Fall 2024 class. Now, let's reflect a little bit more on escape rooms and games in one of my Reflections.



REFLECTIONS FROM THE MIT GAME LAB AND NORTHEASTERN UNIVERSITY'S CAMD

In 2024, I was invited to give the keynote address at the MIT conference on games and theme parks. For some time, I have been involved in the academic and professional study of theme parks and immersive spaces, and I was excited to hear that such a specific focus on these spaces, as connected to games, was planned. During the same trip to MIT, I was also asked to give a talk on immersion and experience at Northeastern University's CAMD, the College of Arts, Media & Design.

reflections



snippets



While speaking at Northeastern, I was excited to connect with faculty and graduate students who are involved in game design and the study of themed spaces. I was most excited to discuss serious gaming and escape rooms, and I soon learned that one CAMD graduate student is working on Pan-Africanism as it connects to escape room design. Both topics connect with my current research interests as well as activities I am developing for all my F2F courses. Following my talk, the faculty and students from CAMD sat down with me (pictured) for a conversation about these and many other topics.

The lecture I gave to this same group and several undergraduate students from other classes was well received. I asked the students in attendance to ask critical questions about the many representations that they are, no doubt, encountering in their own experiences with popular culture. Notably, I asked them to consider how current forms of pop culture (including games, theme parks, and popular media) are connected to significant issues of authenticity and DEI. So many people in our world are unable or unwilling to ask serious questions about our popular culture, and I was so happy to have such a great set of conversations at Northeastern University and the CAMD.



While at the conference on Theme Parks and Games, I was similarly impressed with the degree to which scholars (and current graduate students) have thought about games and their connections to immersive spaces. Just being on the MIT campus and in the MIT Game Lab made me feel part of an important history in terms of game studies and game design. I have reflected in this Handbook on the power of games, and one thing I took from the many conversations I had at these two Boston universities was the ability to use games to get people to think about controversial or political topics. These experiences left me with new energy about the use of games in my classes and I hope you might share in this excitement in the future.



Reflecting on these experiences many months later, I would suggest that a deliberate focus on gaming (or gamification) as part of our pedagogy could result in any number of the following benefits:

- Games, especially cooperative ones, encourage teamwork and collaborative learning
- Games build on “productive energy” that is related to their immersive and experiential power
- Gamification may result in positive focus on learning outcomes, but in a more fun way (quests, badges, rewards, feedback, etc.)
- Games are multimodal forms of learning



- Games, through avatars, allow for new expressions of personal identity
- Games, as forms of play, build on some of the most positive and powerful emotions in culture
- Games allow harmless risk taking
- Games often present challenges that require players to *adapt* and try new approaches, building resilience and flexibility

WORLD CAFE



The World Cafe discussion approach is an active and engaging method for facilitating large group dialogue by breaking the class into smaller, rotating groups that discuss specific topics or questions. In the context of an Economics class, one could set up several tables, each with a different question related to economic principles, such as "What are the impacts of inflation on everyday life?" or "How do government policies affect market behavior?" Students rotate between tables, contributing to the discussion and building on the ideas generated by previous groups. This format encourages active participation, diverse perspectives, and collaborative learning. By the end of the session, students reconvene to share insights from each table, creating a comprehensive understanding of complex economic issues through collective input and discussion. In some cases, the world cafe may be accompanied by actual coffee and different snacks at each table. This may be modified for a DE class using separate breakout rooms in substitution for the tables.



DISCUSSION



FISHBOWL

The Fishbowl technique is an interactive discussion method where a small group of students sits in a circle (the "fishbowl") to discuss a topic while the rest of the class observes. In a Nutrition class, you could use the Fishbowl technique to explore a topic like "The Benefits and Risks of Popular Diet Trends." A group of students in the fishbowl would discuss their research and opinions on various diet trends, such as keto, veganism, and intermittent fasting. Meanwhile, the rest of the class observes the discussion, noting key points and preparing questions. After the fishbowl discussion, the observing students can either ask questions or switch roles with the fishbowl participants, continuing the conversation and adding new perspectives. This method encourages active listening, critical thinking, and in-depth exploration of the topic, while also allowing students to practice articulating their thoughts and engaging in dialogue. Experiment with your own approaches and topics, and you may find this technique is applicable to DE classes.



CONTROVERSY



Using controversy as a discussion approach can be a powerful way to engage students and encourage critical thinking. In an English class, this technique can be applied to a controversial text, such as Mark Twain's *The Adventures of Huckleberry Finn*, which has sparked debate over its portrayal of race and use of racial slurs. To structure this discussion, the instructor can divide the class into small groups and assign each group a specific aspect of the controversy to explore, such as historical context, authorial intent, the impact on readers, and modern perspectives on race. Each group discusses their assigned topic, gathering evidence and forming arguments. Afterward, the groups reconvene for a class-wide debate, with each group presenting their findings and responding to questions and challenges from their peers. The instructor acts as a moderator, ensuring the discussion remains respectful and focused on the text and its implications. It is always a good idea to set ground rules or to define the notion of the class as a "safe space" prior to engaging in the discussion of any potentially volatile topic. Good luck!

CHARRETTE



The charrette is a collaborative, intensive planning session where students work together to develop solutions to a complex problem. In a Religious Studies class, the charrette technique can be applied to the scenario of establishing a multi-denominational worship center in a small town. This topic can prompt good discussions on inclusivity, religious tolerance, and community integration.

To structure the charrette, the faculty can divide the class into diverse groups, each representing different stakeholders in the project: religious leaders from various faiths, town officials, community members, and potential users of the center. Each group is tasked with addressing specific aspects of the project, such as architectural design, programming, community outreach, and conflict resolution.

During the session, groups brainstorm ideas, create sketches or plans, and propose solutions, with periodic check-ins to share progress and receive feedback from other groups. This iterative process encourages collaboration and the integration of multiple perspectives. At the end of the charrette, each group presents their proposals, followed by a class-wide discussion to synthesize ideas and develop a plan. This technique may be used in a DE class with the breakout feature in Zoom or using Canvas discussion boards or group assignments.



LEARNING CELL



The Learning Cell technique involves pairing students to engage in intensive, focused discussions about a specific topic or problem. In a Physical Education class, this method can be used to explore the design of an inclusive physical activity program that accommodates students of various abilities and interests.

To implement the Learning Cell technique, the instructor can pair students and assign each pair a specific aspect of the program design, such as adaptive equipment, modifications for different skill levels, or strategies for promoting inclusivity and engagement. Each pair spends time discussing their assigned topic, researching best practices, and brainstorming solutions.

After their discussion, pairs rotate and share their findings with other pairs, providing feedback and integrating new ideas into their own solutions. For example, one pair might focus on adaptive equipment for students with physical disabilities, while another develops strategies for including students with diverse cultural backgrounds and preferences. Try it out!

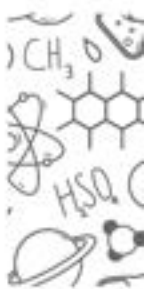
QUALITY CONTROL CIRCLE



The Quality Control Circle technique involves small groups working together to assess and improve specific aspects of a process or project through continuous feedback and iteration. In a Biology class, this method can be applied to a project such as developing a new lab experiment or improving an existing one.

To implement the Quality Control Circle, the instructor can divide students into small groups, each tasked with evaluating different components of a lab experiment, such as safety protocols, experimental procedures, or data collection methods. Each group conducts an initial review and identifies areas for improvement. For example, one group might focus on enhancing the clarity of instructions, while another evaluates the accuracy of measurement tools.

After the initial review, groups reconvene to share their findings and recommendations. Students then focus on their suggestions, using feedback from their peers and refining their proposed changes. For instance, a group might adjust the experimental procedure based on suggestions to make it more user-friendly or to address potential safety concerns identified by another group. This is a fun group technique to try out!



BUZZ GROUP



The Buzz Group technique involves forming small groups to discuss a topic or solve a problem quickly before sharing ideas with the larger class. This method is particularly great for generating ideas, practicing language skills, and encouraging active participation.

In a Spanish class, you can use the Buzz Group technique to explore cultural topics related to the Spanish-speaking world. For example, divide the class into small groups and assign each group a different cultural aspect or current event from a Spanish-speaking country, such as traditional festivals, popular cuisine, or recent news stories.

Each group spends 10-15 minutes discussing their assigned topic in Spanish, focusing on key vocabulary and concepts related to their theme. They then prepare a brief summary or presentation of their findings to share with the rest of the class. For instance, one group might discuss the significance of the Day of the Dead in Mexico, while another explores the impact of recent economic changes in Argentina. After the presentations, facilitate a class-wide discussion to compare and contrast the different topics, encouraging students to ask questions and provide additional insights. The Buzz Group can be easily adapted for just about any subject. [21] Give it a try!

try new things

NOMINAL GROUP TECHNIQUE



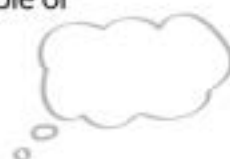
The Nominal Group Technique (NGT) is a structured method for generating and prioritizing ideas within a group. It involves brainstorming individually, sharing ideas with the group, and then collectively evaluating and ranking those ideas. This approach makes sure that all voices are heard and helps to reach a consensus on key issues.

In a Design class, you can use NGT to facilitate the development of a new design concept or solve a design challenge. Begin by asking students to individually brainstorm ideas for a specific design problem, such as creating a sustainable product or developing a user-friendly interface. Provide each student with Post-it notes to write down their ideas, one idea per note.



Once everyone has generated their ideas, have students place their Post-it notes on a wall or board where they can be easily seen by the entire class. As a group, discuss each idea briefly to clarify and expand upon them. After the discussion, ask students to individually rank their top choices by placing a dot or mark next to the Post-it notes they consider most valuable or feasible.

Compile the votes to identify the most popular or promising ideas. Facilitate a group discussion to explore these top ideas further, considering how they can be developed into a viable design solution. This technique not only fosters creativity and collaboration but also ensures that the final design concept is supported by the collective input of the class. More is detailed in this [article](#) and this [one](#).



THINK-PAIR-SHARE



The Think-Pair-Share technique encourages individual reflection, collaborative discussion, and group sharing. In a Biology class, you might use this approach to explore the implications of genetic engineering.

Begin by posing a question related to genetic engineering, such as, "What are the potential benefits and ethical concerns of CRISPR technology?" Give students a few minutes to think individually about their response. Next, have students pair up to discuss their thoughts with a partner, exchanging ideas and insights. Finally, ask pairs to share their key points with the entire class. This technique helps students organize their thoughts, engage in meaningful discussions, and gain diverse perspectives on the topic.



SOCRATIC SEMINAR

The Socratic Seminar is a discussion technique that emphasizes critical thinking and dialogue. Students are encouraged to explore philosophical concepts through open-ended questions and thoughtful discussion. In a Philosophy class, you might use this technique to delve into a complex ethical dilemma, such as the concept of moral relativism.

To implement a Socratic Seminar, start by presenting a provocative question or scenario related to moral relativism. For example, you might ask, "Is it possible to have universal moral truths, or is morality entirely subjective?" Allow students to explore this question through discussion, encouraging them to ask their own questions, provide evidence for their viewpoints, and engage with their peers' arguments. The instructor's role is to facilitate the conversation, guiding students to deeper understanding without dominating the discussion. This method promotes critical thinking and helps students articulate and refine their positions. I use it frequently in my DE discussion boards.





JIGSAW METHOD

The Jigsaw Method is a collaborative learning technique where students become “experts” on different aspects of a topic and then share their knowledge with their peers. In a History class, you might use this approach to study the causes and effects of the Industrial Revolution.

Divide the class into “home” groups and assign each group a different aspect of the Industrial Revolution to research, such as technological innovations, social changes, economic impacts, and global effects. Each group then breaks into smaller “expert” groups to get into their specific topic in detail. Afterward, students return to their home groups to teach their peers about their findings. This technique ensures that students gain a comprehensive understanding of the Industrial Revolution through collaborative research and teaching. You might try this method out in different classes to see if it improves the flow of class discussions.

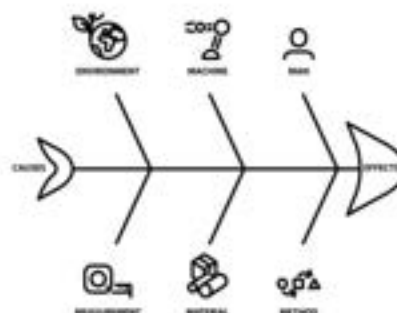
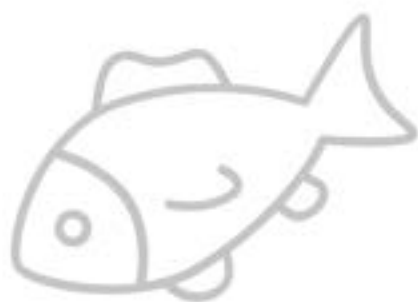


FISHBONE DIAGRAM (ISHIKAWA)



The Fishbone Diagram, also known as the Ishikawa Diagram, is a visual tool used to identify the causes of a specific problem. In an Environmental Science class, you might use this technique to analyze the causes of deforestation.

Start by drawing a large fishbone diagram on the board (or the white board in a DE class) with “Deforestation” as the main problem at the head of the fish. Label the major categories of potential causes, such as agricultural expansion, logging, urbanization, and climate change. As a class, brainstorm and add specific contributing factors under each category. This visual mapping helps students systematically explore the root causes of deforestation and understand the complex interplay of factors affecting the environment. It also enhances their problem-solving skills by encouraging them to think critically about how different causes are interconnected. Personally, I don’t love the rigid structure of this approach, but some may enjoy trying it out!



A sample fishbone diagram. For more, Google “fishbone diagram.”



STRUCTURED DEBATE

The Structured Debate technique is an organized approach to discussing contentious issues by assigning roles and defining specific positions. In a Criminology class, you might use this method to explore the complexities of the death penalty.

Begin by dividing the class into two groups: one that supports the use of the death penalty and another that opposes it. Assign each group specific roles, such as presenting legal arguments, ethical considerations, or empirical evidence related to their position. Provide time for each group to research and prepare their arguments, ensuring they address both the strengths and weaknesses of their stance.

During the debate, each group presents their case in structured segments, allowing time for rebuttals and counterarguments. After the debate, facilitate a class discussion where students can reflect on the arguments presented and consider the broader implications of the death penalty in Criminology. Years ago, I actually used this exact technique and topic in my SOC 106 class. It worked out great.

HARKNESS DISCUSSION



The Harkness Discussion, while originally developed in Western contexts, has been effectively adapted in some Indian and Chinese educational settings to foster collaborative learning. In this method, students sit around an oval table and engage in a student-led discussion, with the teacher facilitating rather than directing the conversation.

For example, in a Philosophy class, students might use the Harkness Discussion method to explore complex ethical dilemmas, such as the concept of justice in different cultural contexts. The class could be structured around a central question, such as "What is justice, and how is it perceived differently across cultures?" Students would discuss this question around the table, bringing in perspectives from various philosophical traditions and cultural viewpoints. The diagram below illustrates the conversation pathways. Try it out in your next discussion!



CIRCLE METHOD



In Japanese classrooms, the Circle Method is a common technique where students sit in a circle to foster an inclusive and equal discussion environment. This method encourages all students to participate equally and allows for a more democratic exchange of ideas. Each student can contribute to the conversation in turn, with the circle facilitating a balanced and respectful discussion. For example, in a Sociology class, you might use the Circle Method to discuss the concept of social stratification. Students could sit in a circle and share their thoughts on how social class impacts access to resources and opportunities. This arrangement ensures that everyone has a chance to speak and listen, promoting a more thorough and inclusive examination of the topic. It is super collaborative and democratic.



INDIGENOUS STORYTELLING

Storytelling is a traditional technique used in many Indigenous cultures around the world, including Native American and Aboriginal Australian communities. In this approach, the instructor or students share stories related to the lesson's content, often incorporating cultural values, historical events, or personal experiences. This method not only makes the material more relatable but also helps to preserve and transmit cultural knowledge. It encourages deep reflection and emotional engagement with the content. In an Anatomy & Physiology class, you might use storytelling to explore the human body's response to environmental stressors. For instance, you could ask students to share or create stories about how different cultures perceive and respond to extreme temperatures or physical stress. Students might recount traditional practices or remedies related to stress management and physical health, integrating these with scientific concepts such as homeostasis or thermoregulation. Storytelling can be an effective approach as it requires a good deal of creativity in terms of expressing and "remixing" course content.

EFFECTIVE CLASSROOM PARTICIPATION



I believe effective classroom participation is crucial for creating an engaging and dynamic learning environment. By actively involving students in discussions, activities, and decision-making processes, we ensure that everyone has a chance to contribute and collaborate. This approach not only creates a sense of ownership and investment in the learning process but also helps develop critical thinking and communication skills. For instance, in a History class, you might use effective classroom participation by organizing a role-playing activity where students simulate historical events or debates. You could assign each student a role related to a significant historical figure or perspective. During the simulation, students must actively engage by presenting their character's viewpoints, negotiating with others, and making decisions based on historical context. [22]

PROJECT CONCEPT

Projects are a dynamic and engaging method of teaching that encourage students to apply their knowledge in practical, often creative, ways. Unlike traditional lectures or exams, projects involve hands-on learning, critical thinking, and problem-solving. By working on projects, students can move deeper into subject matter, explore their interests, and demonstrate their understanding in a variety of formats. Projects can range from individual types to collaborative group efforts, each offering unique possibilities for skill development and personal growth. [23]

Over my career, I have worked with students on projects in my classes. While they are so often rewarding, some challenges I have noted include:

Unequal Contribution: One of the most common issues I encounter is unequal participation among group members. Despite assigning specific roles and responsibilities, some students may end up doing significantly less work than others. This can lead to frustration among more engaged students and impact the overall quality of the project.

Time Management: Balancing project deadlines with other academic and personal commitments can be tough for students.



PROJECTS



I've observed that many students struggle with managing their time effectively, which can result in rushed work or incomplete projects. Ensuring that students develop good time management skills remains a real challenge.

Varying Skill Levels: In any class, students come with a diverse range of skills and backgrounds. This variability can be particularly challenging when projects require specific technical abilities or creative talents. Aligning these differing skill levels with project requirements and ensuring everyone can contribute meaningfully can be a complex task.

Resource Accessibility: Some projects require resources that might not be readily available to all students, such as specialized software, art supplies, or equipment. I've found that ensuring all students have equal access to the necessary materials is crucial for fairness and inclusivity in project-based learning.



GROUP V INDIVIDUAL

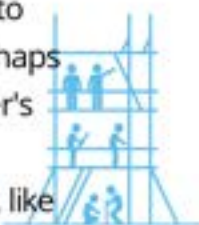
When planning class projects, we often face the choice between assigning group projects or individual projects. Each approach has its own set of advantages and challenges, and the decision should be based on the learning objectives and the dynamics of the class, as well as your abilities to provide positive intervention *throughout* the course of the project design. In my opinion, projects are some of the most time-demanding approaches for both students and faculty.

From my experience with group projects, I've found they offer several advantages. One of the biggest benefits is the opportunity for students to collaborate and learn from each other, which helps build teamwork and communication skills. With the combined strengths of each group member, students can tackle more complex and diverse tasks. These projects also simulate real-world scenarios where collaboration is essential, giving students a taste of professional environments. Additionally, distributing the workload can make challenging tasks more manageable and fosters peer support and feedback. Plus, they are super fun for students!

However, I've also encountered some challenges with group projects. Unequal participation can be a real issue, with some students contributing less than others, which can lead to frustration among the more diligent members. Coordinating schedules and responsibilities can be tough, sometimes resulting in conflicts and delays. Assessing individual contributions accurately is another difficulty, as some students might rely on others to do the work. On the other hand, individual projects ensure that each student is fully accountable for their own work and can progress at their own pace, but they may miss out on the collaborative and diverse learning experiences that group projects offer.



To ensure equal participation in group projects, assign specific roles to each member, such as leader, researcher, writer, and presenter, providing clear tasks for everyone. Schedule regular check-ins to monitor progress and address issues early. Perhaps use peer assessments to evaluate each member's contributions, fostering accountability and motivation. Incorporate individual components, like personal reflections, to ensure independent engagement. Have groups create a contract outlining roles and expectations, which can be referenced if issues arise. Finally, break the project into smaller tasks with scaffolded deadlines to ensure consistent contributions from all members.



MOOD BOARD



Mood boards are a great pedagogical tool that originated in the design world, where they are used to visually convey the atmosphere, tone, and style of a project. In my theme park consulting world, I have worked extensively with designers on mood boards and have appreciated how they allow us to be super creative in the nascent stages of a project. Comprising a collage of images, textures, colors, and text, mood boards help students and professionals alike to organize their thoughts, express their creative vision, and communicate abstract concepts in a meaningful and fun way.

I find mood boards to be incredibly pedagogically useful for several reasons. They encourage students to think critically about the themes and aesthetics of their projects, which helps to foster visual literacy and creativity. By collecting and arranging visual elements, students learn to connect different ideas and concepts, enhancing their cognitive skills. Also, mood boards serve as a collaborative tool, allowing students to share and refine their ideas with peers. This collaboration facilitates a deeper understanding and engagement with the subject matter. Plus, they are fun to look at!

In a Music class, mood boards could be used to explore and define the emotional and thematic elements of a musical piece or project. For example, students could create mood boards to accompany a composition they are working on, using images, colors, and text to represent the mood, genre, and influences of their music. This process can help students to clarify their artistic intentions and provide a visual reference that guides their creative decisions. Even if you don't teach art or design, you might try out a mood board for a change of pace project in your class. [24]



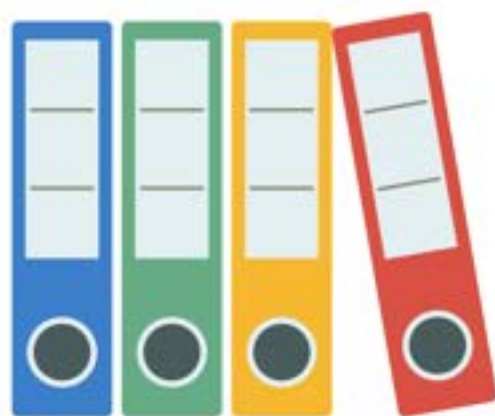
MOOD

PORTFOLIO



Portfolios are curated collections of a student's work that highlight their skills, development, and accomplishments over a period of time. In a Painting class, for example, portfolios are particularly useful as they allow students to present a comprehensive body of their artwork, showcasing their technical abilities, creative evolution, and conceptual insights. Creating a portfolio encourages students to critically assess their own work, select pieces that best represent their growth, and reflect on their artistic journey. This process not only helps in building a cohesive collection of their paintings but also prepares them for future opportunities such as exhibitions, applications to art schools, or professional presentations. By including high-quality photographs of their paintings, detailed descriptions, and personal reflections, students can create a compelling portfolio that effectively communicates their artistic voice and vision. As noted in the first few pages of this section on projects, Portfolios are very time-consuming projects, and you may encounter challenges in their use due to the lack of consistency in portfolio design processes in industry and education and the inherent technical requirements of them.

E-PORTFOLIOS



E-portfolios are digital collections of student work that serve as a platform to compile, showcase, and reflect on their learning journey throughout a course. They offer a versatile and interactive way for students to organize their projects, document their progress, and receive feedback. In an Art class, for example, e-portfolios can be especially valuable as students can upload photos of their creative processes, finished projects, and reflective statements about their growth. This not only helps in tracking their progress but also provides a comprehensive view of their artistic development, facilitating constructive criticism from peers and instructors. By using tools like Google Sites, Seesaw, or Adobe Portfolio, students can create visually appealing and well-organized e-portfolios that highlight their achievements and learning experiences.

DIGITAL JOURNALS & BLOGS



Here is another idea: encourage students to create digital journals or blogs to reflect on their learning experiences and share insights. In a Literature class, students can blog about their interpretations of assigned readings, fostering a community of discussion and critical analysis. This activity promotes regular writing practice, peer feedback, and deeper engagement with the material. In this class, students might analyze a novel's themes, characters, and historical context, then compare their thoughts with classmates through blog comments, creating a dynamic and interactive learning environment. See, also, Interactive Exhibits later in this section.

PRESENTATIONS



Presentations are a great pedagogical tool that provides students with an opportunity to develop and showcase their communication skills, critical thinking, and subject matter expertise. Through the process of preparing and delivering presentations, students learn to organize their thoughts, structure their arguments, and convey their ideas effectively to an audience. This skill is essential not only in academic settings but also in professional environments, where clear and persuasive communication is often key to success. Presentations can also be challenging, especially if you do not scaffold the presentation design over the course of your class term. Believe me, presentations can be painful!



Presentations can take many forms, from individual speeches and group presentations to multimedia projects and interactive demonstrations. Each format offers benefits, allowing students to customize their approach to the content and audience. For instance, in a History class, students might deliver a presentation on a specific event or figure, incorporating visual aids and primary sources to enhance their narrative. In a Science class, presentations might include data analysis and practical applications of theoretical concepts. Whenever possible, I try to encourage use of multi-media in them.

The process of preparing a presentation involves several stages, including research, content organization, visual design, and rehearsal. These stages help students deepen their understanding of the topic and improve their ability to synthesize and articulate complex information. Additionally, presenting in front of peers encourages students to engage with their audience, anticipate questions, and think on their feet, further developing their communication and interpersonal skills. While presentations can be highly beneficial, they also present challenges. Some students may experience anxiety or lack confidence in public speaking. To address this, faculty can provide support through workshops on presentation skills, opportunities for practice, and constructive feedback. Additionally, using technology such as PowerPoint, Prezi, or Canva can help students create visually appealing and organized presentations that enhance their delivery. I recommend creative, as opposed to formal, presentations.



AI's crazy interpretation of my request for an image of a class presentation. We might all agree that while we would like to see a presentation in a Fire Science class, this level of presentation looks to be arguably dangerous!

COLLABORATIVE COMMUNITY PROJECTS



Collaborative community projects are an applied pedagogical approach that bridges classroom learning with real-world application. By engaging in projects that address actual community needs or issues, students not only apply their academic knowledge but also develop essential teamwork and problem-solving skills. These projects foster a sense of social responsibility and provide students with practical experience that extends beyond theoretical understanding. For instance, in an Environmental Science class, students could design and implement a local recycling campaign, directly contributing to environmental sustainability while working collaboratively. This hands-on approach enriches the learning experience by connecting students with their communities and demonstrating the impact of their work on the world around them. Quite obviously, this type of project will require a good deal of preparation by the faculty member, such as securing community contacts, permits, human subjects review, and other details.



CREATIVE MULTIMEDIA PROJECTS



In my Archaeology class, I like to incorporate multimedia final projects to allow students to explore and present their findings in creative and engaging ways. For example, I might have students create a diorama of an archaeological site using materials like clay, glue guns, and colored pencils. They could also design a detailed artifact using these supplies, complete with annotations explaining its historical significance. This approach encourages students to blend artistic skills with academic content, making their presentations both visually appealing and informative. By working with physical materials, students not only enhance their understanding of archaeological concepts but also develop their ability to communicate their findings through various media. I have pictured some of the results on this page, and I found the creativity and critical insights of my Archaeology students to be superb.



INTERACTIVE EXHIBITS



Interactive exhibits are a powerful educational tool that allows students to present and engage with their research in a tangible and immersive way. By creating interactive displays, students can showcase their findings and communicate complex concepts through visual and interactive elements. This method encourages active learning and provides opportunities for students to creatively express their understanding of course material. Over the years, I have seen some great examples of them!

As an example, in an Ecology class, students might design an interactive exhibit to illustrate the impact of climate change on local ecosystems. They could use materials such as posters, models, and digital displays to create a hands-on exhibit that includes interactive elements like touchscreens with data visualizations, mini models of affected habitats, and interactive quizzes or simulations. For example, students could build a model of a wetland area using clay and other art supplies, then use digital screens to show how rising temperatures and pollution affect the ecosystem. The key to this format is the three-dimensional and interactive approach.

This approach could also be used in the digital format online. UC Irvine anthropologist Kim Fortun's Asthma Files is an innovative online project that blends documentary film, personal storytelling, and interactive media to explore the experiences of people living with asthma. The project aims to raise awareness about asthma by sharing personal narratives and scientific information, highlighting both the challenges and the advancements in understanding and managing the condition. You may have a look at the project [here](#) and it is also pictured on this page.



DESIGN THINKING WORKSHOPS



Design thinking workshops are a dynamic approach that encourages students to tackle problems creatively by empathizing, defining, imagining, *prototyping*, and testing. This method is particularly effective in fostering innovative solutions and deepening understanding through hands-on experience. For example, in an English class, students can use design thinking to address issues related to narrative structure and character development. For instance, they might be tasked with redesigning a classic story or creating a new story that addresses a contemporary social issue.

The workshop could involve students empathizing with various characters, defining the core narrative problems, brainstorming creative solutions, prototyping story outlines or character sketches, and testing their ideas through peer feedback sessions. This approach not only enhances students' creative writing skills but also deepens their understanding of narrative techniques and character dynamics. My encouragement is to think outside of the box and to make the workshop as experimental, multimedia, and technological as you can. Good luck!

COMICS



Comics are a versatile tool that can be effectively integrated into various classroom settings beyond their traditional use in literature or art classes. They offer a unique way to convey complex concepts through a combination of visual storytelling and text, which can enhance comprehension and engagement. In an Anthropology class, for example, students could create comics to illustrate key concepts like evolutionary forces, cultural practices, or anthropological theories. By breaking down intricate ideas into sequential art and dialogue, students can present information in an accessible and fun format. Melinda Button, an LTCC anthropology faculty member, has successfully implemented this approach for multiple RSP assignments, demonstrating its effectiveness in helping students grasp and communicate anthropological concepts. This method not only fosters creativity but also allows students to develop a deeper understanding of the material through visual and narrative representation. Note that there could be art requirements if your students lack drawing skills, so keep this in mind if you decide to try this out.



A student comic from ANT 103, Biological Anthropology in RSP.



STORYBOARDS



Storyboards are a neat and fun pedagogical tool that helps students visually plan and organize their projects or narratives. Originating from the film and animation industries, storyboards provide a sequential outline of scenes or steps, allowing for a clear and structured representation of ideas. They are especially useful for breaking down complex concepts into manageable parts and their visual elements are also fun and creative for students.

In a Film Studies class, for instance, students can create storyboards to plan their short films or video projects. By sketching out each scene, students can visualize the sequence of events, the composition of shots, and the overall flow of their narrative. This process helps them to develop their storytelling techniques and ensure that their project aligns with their vision. Storyboards also offer community skills among team members, providing a shared focus that everyone can use to understand and contribute to the project.

Storyboards can be beneficial in a variety of disciplines beyond Film Studies. For example, in a Marketing class, students can use storyboards to map out their advertising campaigns, visualizing each stage from concept development to final execution. This helps them plan the sequence of their promotional materials, identify key messages, and organize visual elements in a coherent way. Similarly, in a Science class, students can use storyboards to illustrate experimental procedures, breaking down complex processes into step-by-step visuals that make it easier to understand and communicate their methods. They represent a fun and engaging way to (re)visualize a class!



In a Literature class, storyboards can help students plot the sequence of events in a novel or a short story, assisting them in analyzing narrative structure and character development. This method not only aids in organizing and presenting their ideas but also enhances their ability to think critically and systematically about their projects. Keep in mind that even if your students don't have the drawing skills they might need for this exercise, you could use the graphic resources of Canva (including storyboard templates) or any number of AI image generation sites to get started. Some other useful sites include [Storyboard That](#), [Boords](#), [StudioBinder](#), [FrameForge](#), and [Storyboard Pro](#).



The author working at the Library of Congress.



Side note: as I was writing this section of the handbook, I found myself feeling stressed. At first, I thought it was a realization that the handbook was getting long and that I needed to wrap it up, but then it occurred to me that the source of the stress is the fact that so many of the projects that I have assigned have *not* been successful. I mention this in the most reflexive and critical pedagogical sense as I believe we do not take enough time as faculty to talk about our teaching failures. Vulnerability is key in terms of thinking about pedagogy and my advice on projects is to thus think about them carefully. They are challenging!



FAUX WORLDS

As discussed in Mysterious Media (page 13 of this guide), the creation of a faux or fictive world may be a great way to explore concepts in your class. For example, if you are teaching about the value of science, imagine what it would be like to explore a Pro-Science World or, conversely, an Anti-Science World. To create a faux world, you should think about a concept or learning goal and then create a world to explore the concept, goal, or even more general related ideas. It is your choice in terms of how to illustrate it, such as with a fictional narrative, a mood board, or AI images and videos. Once you have created this world, ask students to explore it in some way and use this exploration as a means of addressing comprehension of the concept or learning goal.



CRITICAL DISCIPLINE ANALYSIS



A great exercise that brings to mind Michel Foucault's *The Archaeology of Knowledge*, is to create an activity in which you ask students (in pairs or groups) to come up with a list of 5 suppositions or engrained ideas in the field in which you are teaching. For example, Physics might include the concept of gravity, Anthropology the idea of culture. Once students have worked on this, ask them to present back to the larger class and have a conversation about the key ideas, including the good and the bad.



The term **meta** originates from the Greek word meaning "beyond" or "about." In contemporary usage, "meta" refers to a self-referential perspective where the subject reflects on itself or its own processes. It is often used to describe something that is self-aware or self-referential, such as "meta-cognition" (thinking about thinking) or "meta-communication" (communicating about communication).



DRIEST HUMOR ON EARTH

Humor is often a great way to break down the barriers between instructor and student. For those faculty who aren't especially funny (note to self: me!), using dry humor in a way to convey meaning the opposite of what you intend can act as a meta filter in your class. As an example, if I want to stress that our class will be participatory and democratic, I sometimes will begin the first day by taking on a stuffy undemocratic instructor and say something like, "OK, I'm the expert and you should sit there passively and absorb everything that I am saying as the Truth." After a few minutes, I go back to my real persona and use this as a meta moment to ask students about our societal expectations about education (often called the hidden curriculum) and what learning might look like in the class.

In Cultural Anthropology, for example, we discuss how early theories of culture were guided by racist notions of cultural evolution (civilization and savagery). This critical focus provides for DEI possibilities as well as critical deconstruction of your field of teaching. Try it!

NEW PERSONAS



Based on a BBC [story](#) of a British man who continually lives in the year 1946, I created an opportunity for students to earn extra credit by acting as a persona in their archaeology class. Students could do a short 5-minute performance as the character they chose: a famous archaeologist, even an archaeological site, or the embodiment of an abstract archaeological theory. Taking on the persona allows for a bit of fun in the class but also provides critical meta reflection on the ideas in our disciplines. Give it a try!



RUBE GOLDBERG DEVICES



A Rube Goldberg device is a complex contraption designed to perform a simple task through a series of elaborate, chain-reaction steps. In my Archaeology class, I created a mysterious black cube (pictured) with sound effects and red LED numbers that seemingly allowed students to ask it questions about our course. This intriguing device engaged students' curiosity and added an element of playfulness to the learning process. Faculty can create their own Rube Goldberg-inspired tools by incorporating elements relevant to their discipline. For example, a History professor might design a device that reveals a historical fact after a series of steps involving miniatures of historical artifacts. The key is to combine creativity with instructional content to spark student interest and interaction.



THE MULTIVERSE



In *Spider-Man: Across the Spider-Verse* and *Spider-Man: No Way Home*, the multiverse concept is embodied by the idea of a multiverse, where multiple parallel universes exist simultaneously, each with its own version of Spider-Man or Spider-Woman. This multiverse allows characters to cross into different dimensions, interact with alternate versions of themselves, and experience different realities. During my Sociology class Gender, I asked students to create a Gender Multiverse (or Genderverse) that reflected an alternative reality parallel to ours in terms of gender. For example, in one version of this gender multiverse, members of the LGBTQIA+ community had human rights equal to straight and cis people. For your class, you could modify this idea to fit any number of concepts or case studies in your disciplines. The key is to be critical, think outside the box, and embrace the idea (at least for pedagogical sake) that we exist in a multiverse!



PROGRESS THROUGH TIME



At an all-faculty day, LTCC Art faculty Bryan Yerian discussed an exercise in which he shows students images of the “ideal female body” through time as reflected in sculpture. His idea is really applicable to other applications in our disciplines. Create your own visual (or object-based) representation of your discipline or a key idea or two in it. Then, use this representation to spark discussion and critical thinking among your students. For example, a History professor might create a timeline of significant events using artifacts or images, while a Biology instructor could use models of different cell structures to illustrate their evolution (and hopefully progress) over time. Encourage students to analyze these visuals, question the underlying assumptions, and explore how these representations influence their understanding of the subject. This technique not only makes abstract concepts more tangible but also engages students in active learning and deepens their appreciation of the discipline. Additionally, this approach is meta-pedagogical as it invites students to reflect on how knowledge in the discipline is constructed, represented, and interpreted, thus fostering a deeper meta-cognitive understanding of the field itself.

ASK THE MUSE



In my Visual Anthropology class, I created a fictional character, Dr. Visual, that I claimed was a real being who existed in a world where it could see all the memes and visual representations from our reality. I recorded a series of videos as Dr. Visual (in costume) and then offered students an opportunity to ask Dr. Visual a question. In your own class, you can create a similar embodied character relevant to your discipline to provide a unique and engaging way for students to interact with course material. This character can answer questions, present content, or even challenge students' preconceptions, making learning more dynamic and memorable. The distancing of the real instructor self and the fictional character is the key.

The embodied character technique provides an opportunity for meta-pedagogy as it encourages students to think about how knowledge is mediated and constructed through different personas and narratives. By interacting with a fictional character, students are encouraged to reflect on the nature of expertise, authority, and the presentation of information. The approach is also super fun and it suggests, by taking yourself not too seriously, that your class is open and engaging.



The embodiment of a muse, Lukas as Dr. Visual, complete with LED mask.

META SELF



In a variation of Ask the Muse, create a fictional or meta character and teach your class using that persona. You can use this personification as a means of asking critical questions about the discipline or concept that you are teaching. See Chautauqua in the Performance section of this text as well.

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POWER



Understanding and addressing power dynamics is fundamental to creating an equitable and effective learning environment. Power, as a pervasive and often invisible force, influences how knowledge is produced, shared, and received within educational settings. To foster a more inclusive and participatory classroom, *we should all critically examine the notion of power.*

Paulo Freire, in his seminal work *Pedagogy of the Oppressed*, emphasizes the need to recognize and challenge traditional power structures that inhibit dialogue and collaborative learning. He advocates for a pedagogical approach that empowers students as co-creators of knowledge, rather than passive recipients. bell hooks, in *Teaching to Transgress*, builds on this idea by highlighting the importance of creating a classroom environment that challenges oppressive systems and promotes engagement, critical thinking, and self-expression. Augusto Boal's Theatre of the Oppressed introduces practical techniques for democratizing the learning experience through interactive and participatory methods. In this section, we will explore how these foundational theories and methods can be applied to understanding and navigating power and DEI dynamics in education and directly dealing with them in the classroom.



DEI



DEI & STEM



Incorporating Diversity, Equity, and Inclusion (DEI) principles into teaching practices is essential for creating an educational environment that is supportive and equitable for all students. DEI initiatives aim to address and rectify systemic inequalities, ensure diverse perspectives are represented, and create an inclusive atmosphere where every student feels valued and empowered to succeed. This focus is particularly crucial in STEM (Science, Technology, Engineering, and Mathematics) education, where historically marginalized groups have been underrepresented. Bringing DEI into STEM teaching is important for several reasons. It not only helps to address and dismantle barriers that may hinder the participation and success of underrepresented students but also enriches the learning experience for all students by exposing them to a broader range of perspectives and problem-solving approaches.

For more detailed guidance on implementing DEI practices in STEM education, the "[Inclusive STEM Teaching Handbook](#)" from California State University, Sacramento provides valuable strategies and resources for creating a more equitable and inclusive teaching environment.





DECOLONIZE SYLLABUS



While this isn't a teaching technique, it's an important foundation of every class that we teach at LTCC. Decolonizing the syllabus is an essential practice for fostering a more inclusive and equitable learning environment. It involves critically examining and restructuring course content, teaching methods, and assessment strategies to challenge colonial biases and uplift marginalized voices. By decolonizing the syllabus, we can create a more balanced and representative curriculum that acknowledges the contributions and perspectives of historically marginalized groups. Here are some useful suggestions:

- 1. Diversify Course Materials:** Incorporate texts, case studies, and resources from diverse authors and scholars, particularly those from marginalized communities. Ensure that the syllabus includes works by Indigenous, Black, Latinx, Asian, and other underrepresented voices. For instance, in a History class, include primary sources and scholarship from non-Western perspectives to provide a more balanced and inclusive view of historical events.
- 2. Challenge Canonical Norms:** Critically evaluate the traditional canon (for example, the notion of "man the hunter" in archaeology) and question why certain works or perspectives are prioritized over others. Introduce alternative viewpoints and challenge students to think about whose knowledge is valued and why. In a Literature class, for example, juxtapose classic Western texts with works from postcolonial authors to highlight different cultural narratives and critiques of colonialism and post-colonialism.
- 3. Incorporate Local and Indigenous Knowledge:** Integrate local histories, traditions, and knowledge systems into the curriculum. Engage with Indigenous communities and scholars to include their perspectives and contributions. In an Environmental Science class, for example, incorporate Indigenous ecological knowledge and practices to provide students with a broader understanding of sustainable resource management.
- 4. Use Inclusive Pedagogies:** Adopt teaching methods that recognize and value the diverse learning styles and backgrounds of students. Employ collaborative and participatory approaches that allow students to bring their own experiences into the learning process. For example, in a Sociology class, use group projects and discussions that encourage students to share their personal (reflexive) and community experiences related to social issues.
- 5. Critically Analyze Power and Privilege:** Encourage students to critically examine the power dynamics and structures of privilege that shape knowledge production and dissemination. Facilitate discussions and assignments that explore the impact of colonialism, imperialism, and systemic oppression. In a Political Science class, for instance, have students analyze the colonial histories of different countries and their lasting effects on contemporary politics.



6. Continuously Reflect and Revise: Decolonizing the syllabus is an ongoing process that requires continuous reflection and revision. Solicit feedback from students and colleagues to identify areas for improvement and ensure that the syllabus remains relevant and inclusive. Regularly update course materials and teaching strategies to reflect new scholarship and evolving understandings of decolonization. Make it happen. All of us!

By decolonizing the syllabus, we can create a learning environment that challenges colonial legacies, uplifts marginalized voices, and fosters a more inclusive and equitable educational experience. LTCC has a commitment to these practices, so it is great to know that more resources on this and other DEI strategies will appear in the future.

UNGRADING



POWER

Ungrading is an educational approach that challenges traditional grading systems by shifting the focus from numerical or letter grades to qualitative feedback and student self-assessment. The primary goal of ungrading is to promote intrinsic motivation, foster a growth mindset, and create a more equitable and inclusive learning environment. By removing the pressure of grades, students are encouraged to engage more deeply with the material, take intellectual risks, and develop a more meaningful understanding of the subject matter. This approach emphasizes the learning process rather than the end result, with students receiving detailed feedback on their work to highlight strengths and areas for improvement. It has gained popularity in the last few years or so.

However, ungrading also presents several challenges and pitfalls that need careful consideration. One of the main challenges is the lack of standardization, which can make it difficult to compare student performance across different contexts and assess their readiness for advanced courses or scholarships. Student resistance is another potential issue, as those accustomed to traditional grading systems may feel uncertain about how their performance is being assessed and worry about its impact on their future efforts. As well, providing detailed feedback and facilitating self-assessment can increase the workload for faculty, especially in large classes. Finally, ungrading may face institutional constraints, as implementing such practices may require significant changes to policies and practices deeply entrenched in traditional grading systems. In my opinion, ungrading has possible advantages, but we should have robust discussion before applying any such practices without thought and consideration. I have experimented with ungrading in one Anthropology course, but I have discovered significant challenges in the case of students not doing the assigned readings. While I appreciate the impact of ungrading on reducing student stress, at least in my own case, this approach has created instructor stress in terms of this issue with reading. I have no doubt that LTCC will continue to explore this approach, but we must critically look at the advantages and disadvantages of it rather than simply implementing it in an uncritical manner that doesn't address all of its inherent complexities.

IMPLICIT BIAS



Implicit bias refers to the unconscious attitudes and stereotypes that affect our understanding, actions, and decisions. As a teaching technique, addressing implicit bias involves creating awareness and actively working to mitigate its effects in the classroom. This is crucial in fostering an inclusive and equitable learning environment where all students feel valued and supported. Faculty can start by taking the [Implicit Association Test \(IAT\)](#) available on the Harvard Project Implicit website to gain insights into their own biases. Understanding these biases helps instructors recognize how they might inadvertently influence their interactions with students and the expectations they set. We can also ask students to take the same IAT test.

Incorporating discussions about implicit bias into the curriculum can be powerful. For example, in a Sociology class, students can explore how implicit biases affect social interactions and institutional practices. By examining case studies and engaging in reflexive exercises, students become more aware of their own biases and learn strategies to counteract them. Additionally, faculty can employ diverse teaching materials and use inclusive language to ensure that all students see themselves represented in the course content. Regularly soliciting feedback from students about the classroom environment and their experiences can also help instructors identify and address any bias-related issues.



CRITICAL DEI IMAGE



Understanding and embracing Diversity, Equity, and Inclusion is crucial across all fields of study. We all play a pivotal role in equipping students to recognize and challenge biases that can shape societal perceptions and professional environments. The Critical DEI Image Analysis exercise is a way to introduce DEI concepts in any class. This activity uses artificial intelligence (AI) to generate images based on common phrases, prompting students to analyze and critique these images for their representation of diversity.



Four images resulting from the search "business person" in the Canva AI Magic Media tool.

In a Business class, for example, you might use artificial intelligence to generate an image based on a common phrase such as "business person," and then critique the resulting image for its representation of diversity. You may use this technique in all classes and contexts.

To begin, Business students can use an AI tool to generate an image based on the prompt "business person." Once the image is created, the class analyzes it critically, considering aspects such as gender, race, age, and other visible characteristics. Students are encouraged to ask questions like: Does the image reflect a diverse range of business professionals? Are there any evident biases or stereotypes in the portrayal? How does the image compare to the actual diversity found in the business world? What does the image creation say about biases within AI? See, also, page 117.



THEATRE OF THE OPPRESSED



Augusto Boal's Theatre of the Oppressed (TO) offers a powerful set of techniques designed to promote social change and empower marginalized communities. Rooted in the belief that theatre can be a rehearsal for reality, Boal's methods encourage participants to explore and challenge power dynamics and oppression in their lives and societies. These techniques, including Forum Theatre, Image Theatre, and Invisible Theatre, transform traditional audience roles, turning spectators into active participants or "spect-actors" who can engage directly with the performance and influence its direction. I have trained in the TO methods at NYU and have incorporated them at LTCC diversity events, as well as in many classes.

We will look at a few of the Theatre of the Oppressed techniques that are particularly valuable in educational settings, where they can foster critical thinking, empathy, and collaborative problem-solving. I have also written about the use of these techniques, and you are encouraged to look at my more detailed [discussions](#) and guides. [25]



LTCC BOT member Roberta Mason and students doing Boalian activities at the 2003 LTCC Multicultural Celebration.



LTCC students doing Boalian activities in a Sociology class.

Augusto Boal's Theatre of the Oppressed References

Augusto Boal, *Theatre of the Oppressed*, London: Pluto Press, 1979.

Augusto Boal, *Games for Actors and Non-Actors*, London: Routledge, 2002.

Tony Jackson, *Learning Through Theatre: New Perspectives on Theatre in Education*, London: Routledge, 1993.

Scott A. Lukas, "Augusto Boal's Theatre of the Oppressed: Power, Reflexivity, Critical Thinking in the Anthropology Classroom," in *Strategies in Teaching Anthropology*, 3rd edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2004.

Mady Schutzman and Jan Cohen-Cruz, eds. *Playing Boal: Theatre, Therapy, Activism*, London: Routledge, 1994.

GREAT GAME OF POWER



The Great Game of Power is an abstract activity designed to introduce students to the "anthropology of power," focusing on the cultural arrangements and consequences of power dynamics. To set up the exercise, you will need a table, six chairs, and a water bottle (or a substitute object). Arrange these items in a small space, approximately six feet square, to create a confined area for movement and interaction. As the facilitator, it is crucial to remain neutral and not direct the students' actions. Start by asking a student to arrange the objects in a way that designates one object as holding more power than the others. The goal is to observe the diversity of static images and interpretations generated by the students. After the first arrangement, have the class move around the setup and discuss which objects seem to hold the most power and why. Following this discussion, invite a second student to create a new arrangement with the same goal. Repeat the process as desired with different students and conclude with a discussion on the similarities and themes observed across the different images. This activity often reveals insights into power dynamics (especially unspoken and embedded ones), such as the common representation of hierarchical relationships found in classroom settings. As an example, a common image is that of one chair at the front of a classroom (teacher) and rows of chairs expanding outward.



LTCC students work on the Great Game of Power in a Sociology 101 class.

IMAGE THEATRE



Augusto Boal's Image Theatre is a dynamic technique used to explore and express social issues through the creation and manipulation of still images. This method helps participants visualize and analyze various social scenarios and power dynamics, fostering a deeper understanding of the issues at hand.

The technique will involve the creation of static images depicting power that will later be commented on and revised by the class.



Before

Start by introducing the concept of Image Theatre. Explain that participants will use their bodies and minimal props to create static images that represent different aspects of a social issue or personal experience. These images are tools for exploring and discussing various perspectives and dynamics. Note that I have included an Original Image and a Revised one that reflect the dynamics of the activity.



Creating Images

Group Formation: Divide the class into small groups of 4-7 students. Each group will be given a specific theme or issue to represent through their images. Themes could include power dynamics, social inequality, or community interactions.

Image Creation: Each group will create a series of still images that depict different facets of the assigned theme. The images should be constructed using body positions, facial expressions, and minimal props. Each group will appoint a facilitator who is also part of the image. The facilitator can guide the creation using two methods: physical modeling (sculpting the positions of others) or mirror language (using gestures that others follow). No speaking allowed!

After



Presentation and Analysis

Sharing Images: Have each group present their images to the class. These should be static representations that capture key moments or dynamics related to the theme.

Discussion: Facilitate a discussion where the rest of the class moves around the frozen images, observing and commenting on the power dynamics and emotions depicted. Encourage reflections on how these representations relate to real-world issues.

Revising Images

Feedback: Allow participants to provide feedback on each other's images. Discuss what aspects of the images were effective in conveying the intended message and what could be improved.

Recreation: Based on the feedback, have participants revise their images or create new ones to more effectively capture and communicate their themes.

Reflection: Conclude with a reflective discussion on how the exercise enhanced understanding of the represented issues. Explore how Image Theatre can be used as a tool to address and analyze social issues in various contexts.

FORUM THEATRE



Forum Theatre is a technique developed by Augusto Boal designed to engage participants in interactive performances that explore and address social issues. In this method, a short play or scene is performed that depicts a social problem or conflict. After the initial performance, audience members are invited to intervene and suggest alternative actions or solutions, thereby reshaping the narrative to explore different outcomes. While this overview introduces the basics of Forum Theatre, we won't cover it in depth here. For those interested in a more comprehensive understanding, including detailed ideas and instructions, additional resources and examples can be found online. It is the most involved of all the Boalian techniques. I once co-chaired Valparaiso University's MLK Day Celebration and we used Forum Theatre in our main presentation.

GENDER APPROACHES



In my experience, gender often doesn't receive the attention it deserves in discussions of Diversity, Equity, and Inclusion (DEI). As example, many curricular and DEI initiatives overlook the importance of gender inclusivity. This oversight is troubling given the increasing visibility and recognition of gender fluid and LGBTQIA+ identities among our students and staff. Additionally, in a world still grappling with issues of patriarchy and gender-based inequality, it is imperative to bring gender considerations into our pedagogy. [26]



Bringing gender into our educational practices is essential for several reasons. First, it acknowledges and respects the diverse gender identities and experiences of our students and colleagues. Second, it helps to dismantle the patriarchal structures that perpetuate inequality and discrimination. By integrating gender into all aspects of pedagogy, we create a more inclusive and supportive environment that empowers all students, regardless of their gender identity. I am including some general approaches that we may consider in terms of bringing in more focus on gender issues at LTCC.

Gender-Inclusive Language

To use language that respects and acknowledges all gender identities, we should incorporate gender-neutral pronouns such as "they/them" in course materials and communications. Avoiding gendered language that assumes binary identities is essential. For instance, instead of saying "ladies and gentlemen," one could use terms like "everyone" or "students," ensuring that all individuals feel included and respected.

Diverse Representation in Curriculum

Including perspectives and contributions from all genders in course content enriches the learning experience. We should ensure that readings, case studies, and examples in our curriculum represent diverse gender identities and experiences. For example, in a History class, alongside the accounts of men, incorporating stories of women and non-binary individuals' contributions to historical events provides a more comprehensive and inclusive perspective.

Gender-Inclusive Classroom Practices

Creating a classroom environment that is welcoming and affirming for all gender identities is crucial. We should encourage students to share their preferred pronouns and respect their choices. Group activities should be designed to avoid gender segregation. For instance, in a Science class, forming lab groups based on interests rather than gender ensures that all students feel valued and included, promoting a more collaborative and inclusive learning environment.

Addressing Gender Bias and Stereotypes

Challenging and deconstructing gender biases and stereotypes in educational settings is vital for fostering critical thinking. We can facilitate discussions that examine gender stereotypes and their impact. In a Literature class, analyzing how gender roles are portrayed in texts and discussing their implications helps students recognize and critique these portrayals. Encouraging students to question and critique these stereotypes promotes a deeper understanding of gender dynamics.

Support for LGBTQIA+ Students

Providing resources and support for LGBTQIA+ students within the academic environment is essential for their well-being and success. We should familiarize ourselves with campus resources for LGBTQIA+ students and include this information in their syllabus. Creating a safe space for students to discuss their experiences and challenges related to gender identity is crucial. Be sure to check out LTCC anthropology faculty Jennifer Reynolds' [video](#) on this topic.





INTERSECTIONALITY



Intersectionality is a framework for understanding how various aspects of a person's social and political identities (e.g., gender, race, class, sexuality, ability) intersect to create unique modes of discrimination and privilege. Coined by Kimberlé Crenshaw, intersectionality highlights that these identities do not exist independently of each other but are interwoven and shape everyone's experiences in complex ways. In recent times, it has been attacked by the political Right in the United States.

Focusing on intersectionality in education is essential for fostering a comprehensive understanding of social dynamics and power structures. It helps students recognize the complexity of identities and how overlapping systems of oppression and privilege affect people's lives. By incorporating intersectionality into our classes, we can promote critical thinking, empathy, and social justice, equipping students with the tools to analyze and address inequalities in a nuanced manner. It's a concept we *all* should stress in class!

Three Examples of Incorporating Intersectionality in Class Pedagogy

In a Sociology class, an instructor might incorporate intersectionality by examining how race, gender, and class intersect to influence educational attainment. Students could analyze case studies that highlight the different experiences of students from diverse backgrounds within the education system. For instance, discussions could focus on how a Black woman from a low-income background might face different educational challenges compared to a White man from a wealthy family, despite both attending the same institution.

In a Literature course, intersectionality can be incorporated by analyzing characters and narratives through an intersectional lens. For instance, while studying a novel, students could explore how the protagonist's experiences are shaped by their intersecting identities, such as being an immigrant woman of color in a predominantly White society. Discussions could focus on how these intersecting identities influence the character's interactions, opportunities, and challenges.

In a Public Health class, educators can use intersectionality to examine health disparities. Students might study how socioeconomic status, race, and gender intersect to affect health outcomes in different communities. For instance, a project could involve analyzing data on maternal health, focusing on how Black women in low-income neighborhoods face higher rates of maternal mortality compared to their White counterparts. This analysis would consider factors such as access to healthcare, systemic racism, and economic barriers.

DECONSTRUCTIVIST PEDAGOGY



Deconstructivist Pedagogy is a critical approach that challenges traditional teaching methods by encouraging students to *question* and *deconstruct* established narratives and concepts. This method focuses on critical thinking, analysis, and the re-examination of knowledge structures. This approach involves presenting students with complex problems or texts and guiding them to dissect and understand the underlying assumptions, biases, and power dynamics. For example, in a Literature class, students might analyze a canonical text by exploring its historical context, authorial intent, and the perspectives of marginalized voices omitted from the narrative. This technique fosters a deeper, more nuanced understanding of the material and empowers students to develop their critical thinking and analytical skills by actively engaging with and questioning the content they are studying. If you're super curious, Google "Derrida."

While this can be seen as a rather abstract pedagogical approach, here are five quick tips on how it could be used in any class with just a bit of lesson enhancement:

Interrogate Texts: Encourage students to identify and question the assumptions, biases, and perspectives presented in course readings. This can be done through guided discussions, reflexive essays, or small group activities.

Contextual Analysis: Have students research and present the historical, cultural, and social contexts of key concepts, events, or figures in your discipline. This helps uncover the influences that shape mainstream narratives and highlights alternative viewpoints.

Role Reversal: Assign students to take on the roles of marginalized or less dominant perspectives within a given topic. For instance, in a History class, students could write from the perspective of a minority group during a major event, fostering empathy and critical analysis. Note: be sure to be sensitive and to frame this appropriately!

Critical Media Analysis: Use current media examples related to your subject matter and have students deconstruct the representation, bias, and underlying messages. This is particularly effective in courses like Sociology, Media Studies, and Political Science.

Reflexive Journals: Incorporate reflexive journaling into your course where students regularly write about how the material challenges their preconceptions and encourages them to think differently. This ongoing process helps solidify deconstructivist learning by making it personal and continuous. See also the mystory in the Writing section of this Handbook.



IDENTITY - GLOBAL IDEAS



Addressing and exploring identity in the classroom is crucial for creating a learning environment that acknowledges and values the diverse backgrounds, experiences, and perspectives of all students. By centering identity in educational practices, we can foster a more inclusive and engaging learning experience that resonates with students on a personal level and enhances their academic growth. Here are five suggestions about how identity could be incorporated in your classroom activities or content design:

Integrate Identity into Curriculum: Incorporate diverse perspectives and identities into your course content and readings. Choose materials that reflect a range of cultural, racial, gender, and socioeconomic backgrounds. For example, in a Sociology class, include case studies and theories from scholars representing different identities to provide students with a broader understanding of social phenomena. This approach not only enriches the curriculum but also validates the experiences of students from marginalized groups. Perhaps another idea is to ask at some point in your class: whose (or which) voices have been excluded from this discipline? Why? How can we change that, ourselves?

Encourage Self-Reflection: Create opportunities for students to reflect on their own identities and how these identities influence their learning and interactions. Assign reflexive writing prompts or personal essays where students can explore their own experiences and perspectives. For instance, in a Literature class, students could write a reflexive piece on how their cultural background shapes their interpretation of a text.

Facilitate Open Dialogue: Promote open and respectful discussions about identity within the classroom. Establish ground rules for discussions (safe classroom spaces) that ensure all voices are heard and valued. For example, in a Political Science class, facilitate a discussion on how various social identities impact political viewpoints and participation. Encourage students to share their perspectives and listen to those of their peers, creating a space where diverse identities can be acknowledged and explored.

Utilize Identity-Based Activities: Incorporate activities and projects that allow students to explore and express their identities. For example, in an Art class, students could create self-portraits or multimedia projects that represent aspects of their personal identity. These activities enable students to express themselves creatively while connecting their personal experiences to academic concepts.





Foster a Supportive Environment: Ensure that your classroom environment is supportive and inclusive of all identities. Use inclusive language, be mindful of potential biases, and address any incidents of discrimination or bias promptly. Create a classroom culture where all students feel safe and valued, which encourages them to engage more fully with the material and with each other. If you come to understand that students are lacking resources or support, connect with Student Services or campus offices to help get them the resources they need. We all should be supportive, in as many ways as possible! Let's do it!

GENDER ADS



To critically analyze gender representation in advertising consider using my Gender Ads Project as a primary resource. In this case, students could engage in an assignment designed to enhance their understanding of how gender roles are constructed, perpetuated, and challenged in popular culture. The Gender Ads Project was developed out of one of my class activities in SOC 114.

The first step is to introduce students to the [Gender Ads Project](#). They should visit the project website, exploring the different categories and themes presented. By reading the introduction, students will gain insight into the purpose and methodology of the project, setting a strong foundation for their analysis.

Next, students will select three advertisements from the Gender Ads Project website. It is important to choose ads that represent different categories or themes, providing a diverse range of examples for analysis. These ads should be saved or bookmarked for easy reference during the critical analysis phase.

For the critical analysis, students will write a 1–2-page analysis for each advertisement. They should begin by describing the visuals, text, and overall message of the advertisement. Following this, they will analyze the representation of gender, considering roles, behaviors, and attributes depicted in the ad. Students should also discuss the cultural context of the advertisement, examining how it reflects or challenges prevailing gender norms and stereotypes. Finally, they should reflect on the impact and implications of the ad, considering how it might influence viewers' perceptions of gender roles and its broader societal implications. Consider adapting this assignment and focus on the Gender Ads Project as you see fit.



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REFLECTIONS ON TEACHING AND PROFESSIONAL DEVELOPMENT

One of the most important things we can all do to improve the lives of our students is to focus on the development of quality teaching. Effective teaching practices not only enhance student learning but also contribute to a more engaging and supportive academic environment. By continually improving our teaching methods through professional development, we can better meet the many needs of our students and help them achieve their potential.

One of my most enjoyable roles at LTCC was serving as Faculty Chair of Teaching and Learning. While in this role, I had the privilege of collaborating with colleagues to develop and implement innovative teaching strategies.



I organized workshops, assisted and helped faculty peers, and led discussion groups ("Teaching Talks") that fostered a community of practice among faculty members. This position allowed me to see firsthand the dedication and creativity of our faculty in striving to improve their teaching and student engagement.

The development of the Teaching and Learning Website allowed for the expansion of faculty professional development at the college. This online resource became a hub for sharing best practices, accessing teaching tools and videos, and staying informed about upcoming professional development events. It provided a platform for faculty to connect, share ideas, and support each other's growth. I was especially excited to share syllabi and other resources on the site.

The T&L program did more than I could have imagined in the four years of its existence. All of the work has been documented in year-end reports and you can review the work here: [2020](#), [2021](#), [2022](#), [2023](#).



In the future, I can imagine future professional development opportunities for LTCC faculty expanding to include a wider range of formats, such as virtual workshops, interdisciplinary teaching collaborations, and guest speakers from other institutions. These opportunities could be tailored to address specific teaching challenges, integrate new technologies, and explore innovative pedagogical approaches. New developments in the cultural and teaching worlds (such as AI in 2023) need to be addressed through faculty professional development.

Even something as simple as talking about teaching (its challenges and opportunities) is a great opportunity at All-Faculty Days and Convocation. These discussions provide a valuable forum for faculty to share their experiences, seek advice, and celebrate their successes. The only way to do teaching at LTCC is to *practice* it and to *reflect* on it. Faculty need opportunities for this to take place.



During my time as FCTL, I held open houses for faculty at the beginning of the term where they could pick up a coffee and donut and even a book on pedagogy. I also used the big screen in my office to help problem-solve issues with faculty, whether with Canvas, technology, or pedagogy.



OBJECT CREATION



In this technique, students create an original object to describe something (perhaps abstract) in their discipline. This exercise allows students to express their understanding and creativity by crafting a physical representation of a concept or theory. For example, in a Biology class, students might create models of cellular structures using various materials to illustrate different cell types and their functions. This hands-on activity not only reinforces their knowledge but also encourages innovative thinking and problem-solving as they consider how best to represent complex ideas. You will need art supplies for this exercise.



EXQUISITE CORPSE



Based on the Surrealist idea, students collaborate on a group drawing that conceptually explains something in their discipline. For instance, Psychology students might create a drawing that represents the human mind and its various components. Each student contributes a part of the drawing without seeing the previous sections (using paper folds), leading to a collective artwork that reflects different perspectives on psychological concepts. One student might draw the conscious mind, another the subconscious, and another might illustrate emotional states or cognitive processes. This exercise promotes teamwork and highlights the diverse ways students interpret and represent disciplinary concepts. The final drawing can be analyzed to discuss how different interpretations and ideas come together to form a cohesive understanding of the human mind. This activity encourages creativity and critical thinking, allowing students to explore discipline ideas in an engaging and collaborative manner. Google "Exquisite Corpse" to see examples.



OBJECTS



KEY DISCIPLINE ITEM



Bring in a "show and tell" item to explain something in your discipline. Each student selects an object that is significant to their field of study and presents it to the class, explaining its relevance and importance. For example, a Math student might bring in a Rubik's Cube to illustrate concepts of algorithms and permutation groups. They would explain how solving the Rubik's Cube involves a series of algorithmic steps and how each move represents a permutation of the cube's facets. This activity encourages students to engage with *tangible* items and connect them to theoretical concepts, fostering a deeper understanding of their discipline through concrete examples. By explaining the principles behind everyday objects, students can see the practical applications of abstract theories and develop a greater appreciation for the subject. Try this out in your discipline and see what happens! [27]



ANTIQUES ROADSHOW



Inspired by the popular TV show, in this method one student brings in an object, and the others bid on it, reflecting its use in a disciplinary context. For instance, a student might bring a compass, and others bid on it by discussing its value in navigation and survival skills. The bidding should focus on the object's practical application within the field, encouraging students to think critically about the tools and technologies used (in this example) in Wilderness Studies. This activity also helps students understand the historical and practical significance of various objects within their field, such as how a compass has been essential for explorers and hikers in navigation. Adapt for your discipline and consider point values or fake money in the exercise.

BURIAL



Using dirt, students bury a group of key objects chosen by either the instructor or themselves. For instance, they might bury a set of cooking tools, ingredients, and recipe books. Afterward, they discuss what these objects reveal about the culinary discipline. This activity simulates an archaeological dig, prompting students to consider how material culture and artifacts can provide insights into historical and contemporary culinary practices. It encourages critical thinking and interpretation skills, as students must analyze and look at the significance of the buried items and their context. You can adapt this approach without real dirt, for example, using a box or time capsule with key items.

OBJECT ALTAR



Students create an altar that reflects something in their discipline. This secular (mention this if any students have religious concerns) exercise involves arranging objects that symbolize key concepts, theories, or historical events relevant to the course. For example, in a history class, students might create an altar with artifacts representing different eras. This activity helps students synthesize and visually organize information, fostering a neat connection to the material. It also provides a way for students to express their understanding and appreciation of the subject matter.

KEY TECH POP CULTURE ITEM



Students or the instructor bring in a pop culture tech item and use it to relate or explain something in the discipline. For example, in a Communications class, a smartphone might be used to discuss the evolution of media and its impact on society. This exercise bridges the gap between contemporary technology and academic concepts, making learning more relevant and engaging. It also suggests the idea of using metaphor (perhaps also synecdoche or metonymy) to better explain ideas in class.

ANALOGICAL MODELING



Analogical modeling is a hands-on pedagogy technique that involves using everyday objects to create physical representations of abstract concepts. This approach helps students visualize and understand complex ideas by relating them to familiar items, making the learning experience both engaging and memorable. [28]

In a Chemistry class, you can use analogical modeling to help students understand molecular structures. Provide students with gummy candies of different colors to represent different atoms and toothpicks to represent bonds between them. For instance, red gummies can symbolize oxygen atoms, blue gummies can represent nitrogen atoms, and green gummies can signify carbon atoms. Begin by introducing a specific type of molecule, such as methane (CH_4). Explain the structure and bonding of the molecule, then have students use the gummies and toothpicks to construct their own models. Students will place a green gummy (carbon atom) in the center and use toothpicks to connect it to four white gummies (hydrogen atoms), illustrating the tetrahedral geometry of methane.

Next, you can challenge students to build more complex molecules, like ethanol ($\text{C}_2\text{H}_6\text{O}$). This time, they will use two green gummies (carbon atoms) connected by a toothpick, with additional toothpicks connecting these carbons to hydrogen and oxygen atoms. By manipulating the candies and toothpicks, students gain a practical understanding of molecular shapes, bonding patterns, and the spatial relationships between atoms. After completing their models, students can present their creations to the class, explaining the molecular structure and discussing any challenges they encountered during the modeling process. Analogy for the win!



MINI MUSEUM



Mini museums are a creative and engaging way for students to explore and present complex concepts in various disciplines. In my experience, students have enjoyed creating mini museums that reflect the themes and topics of their coursework. For example, in my Anthropology class, I set up a project where students developed their own mini museums based on specific anthropological themes. Students could choose to create exhibits on topics such as cultural practices, archaeological finds, or evolutionary forces. I designed a mini museum on ironic pop culture (see image), showcasing how pop culture phenomena reflect societal trends and attitudes. By creating their own mini museums, students (or faculty) engage more deeply with the material, allowing them to explore and express their understanding in an unexpected format. You could also use AI to create a fictional museum. Here is an example of [mine](#).



MINI PAINTINGS



Mini paintings offer a unique and engaging way to explore complex concepts in the classroom. In an Archaeology class, I like to use mini paintings (see images) to help students visualize and interpret archaeological concepts. For example, I might have students create small-scale paintings of reconstructed artifacts based on their research. By focusing on the real created art of their mini paintings, students gain a deeper understanding of the artifacts and improve their analytical and artistic skills. I have also found that this type of work can be a great break after a challenging set of readings or an exam. In the pictured examples, students had just read from a work called Punk Archaeology, so their goal was to create mini paintings focused on their interpretations of what punk archaeology might be.



DIORAMAS



Dioramas are a fantastic way to bring complex concepts to life in the classroom. In my Archaeology class, I often use dioramas to help students visualize and reconstruct ancient sites or historical events. For instance, I might ask students to create dioramas of an archaeological dig site, incorporating details such as artifacts, ancient structures, and environmental context. This hands-on project allows students to engage deeply with the material, fostering a better understanding of historical and cultural aspects. By building and presenting their dioramas, students not only reinforce their knowledge but also develop a creative project. Dioramas make abstract concepts more fun and provide a dynamic way to explore discipline themes. I have pictured two examples of many of my anthropology class dioramas on this page.



EXPERIMENTALISM



As an instructor, I've found that experimentalism in writing exercises can unlock creativity and engagement in ways that traditional assignments often cannot. While classic essays and reports have their place in developing foundational skills, incorporating experimental writing tasks invites students to explore language, form, voice, and perspectives more freely. It encourages them to break from conventional forms, embrace the unexpected, and engage with the material on a deeper, more personal level. In this section, we will look at experimental, as well as more traditional, writing forms.

AUTOMATIC WRITING



Automatic writing, inspired by the Surrealist technique, involves writing continuously for a set period without thinking or planning. This exercise encourages spontaneity, creativity, and a deeper exploration of one's thoughts and ideas. By bypassing the conscious mind's usual filters and constraints, students can access unexpected insights and connections, making it a powerful tool for both personal and academic growth. In an Ecology class, one could ask students to use automatic writing to explore their thoughts and feelings about the natural world and environmental issues.



WRITING



1-MINUTE PAPER

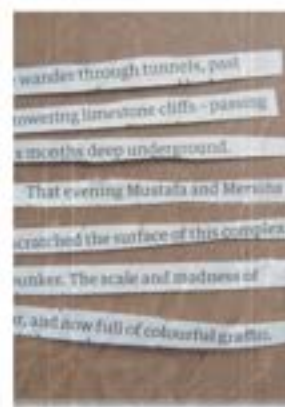
The 1-minute paper is a famous technique for promoting quick reflection and active engagement in the classroom. This exercise involves students taking one minute to write down their thoughts on a specific topic, question, or lesson point. It's a quick and easy way to gather whether your students are understanding your lecture or other class content. For example, in a Psychology class, at the end of a lecture on cognitive biases, you could ask students to spend one minute writing about which cognitive bias they found most surprising and why. This not only helps them to honestly assess their learning but also provides the instructor with important feedback on which concepts they connected with and which might need further clarification. By incorporating 1-minute papers, we can create a more open and honest learning environment, and our students can be honest about areas of struggle and eventual improvement. [29]



For a specific period, such as 10-15 minutes, they write without stopping, allowing whatever comes to mind to flow onto the paper. Afterward, you discuss the content of their writing in the context of ecological concepts, personal environmental ethics, and the emotional impact of environmental changes. Students might uncover personal connections to nature or articulate their concerns about climate change and biodiversity loss. Automatic writing can also be adapted to other disciplines.

CUT UP

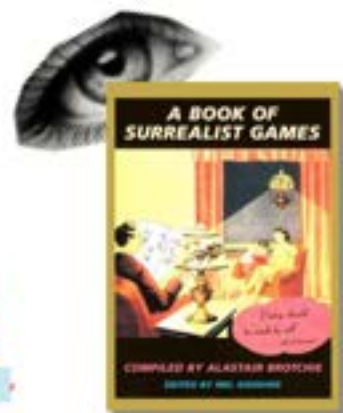
The cut-up technique, popularized by William S. Burroughs, is a creative method that involves cutting up texts and rearranging them to generate new meanings. This technique challenges traditional notions of authorship and interpretation, encouraging students to explore the fluidity and flexibility of language. By physically manipulating texts, students can uncover unexpected connections and themes, fostering a deeper understanding of the material and stimulating their creative thinking (see sample to the right). In a Language class, you could have students take newspaper articles, books, or their own essays and cut them into pieces. They then rearrange the text fragments to create a new narrative or poem. This exercise allows students to engage with language in a hands-on way, prompting them to think about the construction of meaning and the power of context. Plus, it's fun!



MANIFESTO



Writing a manifesto is an exciting and cool writing exercise that encourages students to articulate their vision for change or a particular cause. This type of assignment pushes students to think critically about their values, beliefs, and the social issues they are passionate about, while also honing their persuasive writing skills. In my Social Organization class, I had students write a manifesto for a social movement. This exercise allowed them to engage with the theories and concepts we studied in class, applying them to real-world issues. Students researched social movements, identified key goals and strategies, and then articulated their vision for the movement in a manifesto. For example, one group of students wrote a manifesto advocating for improved labor rights for gig economy workers. They drew on sociological theories of labor and exploitation, outlined the current challenges faced by these workers, and proposed specific policy changes to improve their working conditions. Feel free to adapt to your discipline and any contexts you might choose.



One of the coolest books out there in terms of many surrealist techniques for both writing and games is *A Book of Surrealist Games*.

MUDDIEST POINT



The Muddiest Point activity is a valuable tool for assessing student understanding and identifying areas of confusion in the classroom. This technique encourages students to reflect on the material presented and highlight the aspects they found most challenging.





To get started, try the following steps with students:

Reflection: At the end of the class, ask students to reflect on what aspects of the lecture or discussion were most confusing.

Writing: Students should write down the specific concept or detail that was unclear and, if possible, explain why it was confusing.

Submission: Have students submit their responses before leaving the classroom. Instructors should review the collected feedback to identify common areas of confusion and adjust their teaching strategies accordingly. This approach not only helps clarify difficult concepts but also fosters a more responsive and adaptive learning environment. [30]

EXIT TICKET



The Exit Ticket is a practical and easy writing exercise that allows instructors to quickly assess students' understanding of the day's material and gather feedback. This activity encourages students to reflect on key concepts, clarify any confusion, and provide immediate insights into their learning experience. In my Sociology of Gender class, I implement the Exit Ticket to gain a snapshot of students' grasp of the topics covered and to identify areas needing further explanation. For instance, after a lecture on gender roles in media, I ask students to complete an Exit Ticket with the prompt: "Write down one key concept you learned today and explain why it is important. Additionally, note any questions or areas of confusion you still have." This exercise helps me understand which concepts resonated with students and which aspects may require additional clarification, perhaps in review or group work. By reviewing their responses, one can make adjustments to future lessons, ensuring that we address common areas of confusion and reinforce understanding. Feel free to adapt this activity to fit the specific needs of your course and subject matter.



CRITICAL INCIDENT QUESTIONNAIRE



The Critical Incident Questionnaire is a valuable exercise for gathering detailed feedback on specific aspects of a class that have significantly impacted student learning. This activity helps instructors gain insights into what worked well, what didn't, and how to improve future lessons based on direct student feedback. In a Biology class, you could use the Critical Incident Questionnaire to assess the effectiveness of lab activities and lectures, and to identify areas where students may need additional support. For example, after a lab session on enzyme reactions, ask students to complete a Critical Incident Questionnaire with prompts such as: "What was the most helpful aspect of today's lab?" "What part of the lab did you find least helpful or most challenging?" and "Do you have any suggestions for improving this lab session?" This exercise allows you to understand which elements of the lab were beneficial and which aspects were challenging. This is similar to Exit Ticket.



The TSM Cube is a good writing exercise that helps students explore different facets of a concept or issue by examining its various dimensions. This activity encourages students to think critically and present a well-rounded analysis of the topic at hand. In a History class, you use the TSM Cube to facilitate deeper engagement with historical events and their broader implications. For example, after a discussion on the causes of the French Revolution, you could ask students to complete the TSM Cube with the following prompts:

- **Topic:** Identify the main topic or event discussed.
- **Strengths:** Highlight the positive aspects or successes related to the topic.
- **Weaknesses:** Analyze the limitations or challenges associated with the topic.
- **Modifications:** Propose possible changes or alternative perspectives that could be considered.

This exercise helps students organize their thoughts and consider multiple dimensions of the topic, enhancing their understanding and critical thinking. By reviewing their responses, you can assess their comprehension and identify areas where further discussion or clarification may be needed. The best value of the exercise, in my opinion, is applying a tactical structure to the issue you consider. [31]

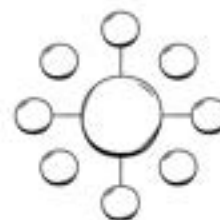
CONCEPT MAPPING



Concept Mapping is an exercise that helps students organize and *visualize* their understanding of complex concepts through visual representation. Although it is not technically a form of writing, it involves visual writing by mapping out relationships between ideas and concepts. In a Psychology class, one could use Concept Mapping to assist students in structuring their understanding of intricate psychological theories and their interconnections. For example, after a lecture on cognitive development, ask students to create a Concept Map with the following instructions:

- **Key Concept:** Start with a central concept, such as "Cognitive Development."
- **Related Ideas:** Identify and link related ideas, terms, and theories, such as "Piaget's Stages," "Schema," and "Object Permanence."
- **Connections:** Show how these ideas are related, using lines or arrows to connect them and label the nature of their relationships.

This exercise aids students in visualizing how different concepts are interconnected, promoting a better understanding of the material. By reviewing their Concept Maps, you can gauge students' grasp of the relationships between concepts and identify areas where further explanation might be needed. [Omnigraffle](#) is a great tool to use! [32]



DANGEROUS WRITING



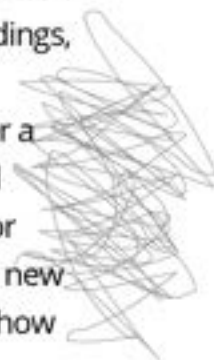
The Most Dangerous Writing App is a website exercise designed to enhance students' writing fluency and creativity by challenging them to write continuously without interruption. Wow! This activity is particularly useful for encouraging quick thinking and overcoming writer's block. Although it is a digital tool rather than a traditional writing exercise, it promotes productive writing habits and helps students develop their ability to articulate ideas under time constraints. In a Creative Writing class, one could use The Most Dangerous Writing App to foster a dynamic and spontaneous writing environment. For example, after a class discussion on narrative techniques, ask students to use The Most Dangerous Writing App with the following prompt: "Write a short story or reflective piece based on a theme we explored today, and keep writing without stopping." The app's unique feature is that if students pause for more than a few seconds, their work is erased, pushing them to write continuously and without self-censorship. Sounds fun? See Gibson's Agrippa.



JIGSAW METHOD



The Jigsaw Method is a common collaborative learning technique that promotes in-depth exploration of specific topics and enhances students' ability to work together. This activity encourages students to become experts on different aspects of a topic and then share their knowledge with their peers, facilitating a comprehensive understanding of the subject. Start by dividing the main topic into several related subtopics. Assign each student or group a different subtopic to research and become an expert on, providing them with the necessary resources and time. Once the research phase is complete, regroup students so that each new group includes an expert on each subtopic. In their new groups, students share their findings, discuss, and integrate the information. Finally, guide the groups in synthesizing the information to form a cohesive understanding of the overall topic. In a Biology class, after a lecture on ecosystems, the instructor might divide the topic into subtopics such as "Food Chains," "Nutrient Cycles," "Biotic and Abiotic Factors," and "Energy Flow." Each student or group researches one of these subtopics, and then students are regrouped so that each new group has an expert on each subtopic. The new groups share their findings and discuss how these elements interact within an ecosystem. We could call this group writing!



CLOSE ARTICLE READING



Close Article Reading is a focused and analytical exercise designed to enhance students' ability to critically engage with academic texts. This activity encourages students to delve deeply into an article, analyzing its arguments, evidence, and implications. In my Anthropology class, I use Close Article Reading to help students develop their skills in critical reading and interpretation of scholarly work.



Provide students with a scholarly article related to the course material. Ask them to read the article closely, paying attention to the main arguments, evidence, and theoretical frameworks used by the author. Have students highlight key passages, note any questions or critiques they have, and summarize the article's main points. After reading, conduct a class discussion where students share their insights and analyses, discussing how the article contributes to their understanding of the topic and any implications for future research or practice. This method is all about getting students to not be intimidated by academic and professional writing and research. [33]



HANDOUTS



Handouts are a practical teaching tool designed to provide students with additional information, summarize key concepts, or offer instructions related to course material. This technique helps reinforce learning and supports various classroom activities by offering a handy resource that students can refer to during and after class. In a Culinary Arts class, you could use Handouts to enhance students' understanding of cooking techniques, recipes, and kitchen safety. As an example: Prepare handouts that outline essential information related to a particular lesson or activity. These may include summaries of key concepts, step-by-step instructions, or supplementary material such as recipe cards or kitchen safety guidelines. Distribute the handouts to students at appropriate points in the lesson or before a practical activity. Encourage students to refer to the handouts during class and use them as a resource for their assignments or practice. And remember, handouts do not have to be boring. Graphics are key!

CLASS CONCEPT MAP



This is different from the Concept Mapping discussed earlier. For this approach, I decided to revamp my ANT 101 Archaeology class (see the Revamp section later in the text). I wanted to create a concept map for each class that included readings, discussion or concept areas in readings (which is super important in my opinion), activities, and fun graphics. This seems super simple, but I have discovered that it has transformed how my students relate to the class. By visually integrating all these elements, students gain a clearer and more engaging understanding of the material, which has significantly enhanced their learning experience and overall enthusiasm for the subject. I included a sample on this page.





FLIP CHART



The Flip Chart is a dynamic and interactive tool used to record and visually display key points, ideas, and discussions during class. This technique helps engage students actively and provides a visual reference that can enhance understanding and retention of information. In a Physical Education class, one use the Flip Chart to facilitate discussions, track progress, and summarize important concepts related to fitness and sports. To get started, just set up a flip chart at the front of the classroom. During class, use the flip chart to record students' responses, key discussion points, or instructions for activities. Encourage students to contribute ideas and participate in the brainstorming process. Flip through the pages to reveal new sections as needed and use the recorded information as a reference throughout the lesson. For DE classes, consider using the virtual white board.

REFLEXIVE ESSAY




Reflexive writing is a key component of academic development because it encourages students to engage deeply with their learning experiences and personal growth. By reflecting on their own thoughts, feelings, and responses to course material, students can gain insights into their own perspectives and understand how their experiences shape their academic understanding. In my Sociology classes, I use Reflexive Essays to help students connect sociological theories to their personal experiences and observations. For example, after a unit on social stratification, I ask students to write a Reflexive Essay exploring how the concepts of social class and inequality have impacted their own lives or the lives of those around them. I prompt them to reflect on their personal experiences, any social observations they have made, and how these experiences relate to the theoretical concepts discussed in class. This exercise allows students to make personal connections to the material, deepening their understanding and fostering a more engaged learning experience. It's important to state that students *only share what they are comfortable sharing* with this technique.

MYSTORY



Gregory Ulmer's Mystory is an innovative reflexive exercise that combines personal storytelling with academic exploration. This technique encourages students to create a narrative that intertwines their personal experiences with the course material, fostering a deeper connection between their lives and their studies. Ulmer's approach emphasizes the importance of personal engagement and creative expression in the learning process.





In a Geography class, you can use Ulmer's Mystory to explore how geographical concepts impact your students' personal experiences and worldview. For example, they might write a Mystory that integrates their observations about local geography, such as development (TRPA) or environmental changes, with the theoretical frameworks they have studied in class. Students might reflect on how these geographic elements have influenced their daily lives or shaped their understandings of spatial relationships. This exercise allows them to make meaningful connections between academic concepts and students' personal experiences, enhancing both their comprehension and engagement with the subject. Here is a format that you might use to explain the mystory to students. [34]

- **Identify a Personal Experience:** Start by selecting a personal experience or observation related to geography. This could be anything from your experiences with urban planning in your hometown, your interactions with local environmental issues, or even your travels and how they have shaped your understanding of different landscapes.
- **Connect to Geographical Concepts:** Review the geographical concepts and theories covered in your class, such as urban development, environmental sustainability, or spatial patterns. Identify how these concepts relate to your chosen personal experience.
- **Draft Your Narrative:** Begin writing your Mystory by narrating your personal experience in detail. Incorporate geographical concepts and theories to provide context and deepen the analysis. Explain how the concepts you studied are reflected in your experience and what insights you gained from this connection.
- **Integrate Visual Elements:** Enhance your Mystory with visual elements such as maps, diagrams, or photos that illustrate the geographical aspects of your story. These visuals help to concretize your narrative and make the connection between personal experience and academic theory more meaningful.
- **Reflect and Analyze:** Conclude your Mystory with a reflexive analysis of how the geographical concepts have influenced your understanding of the world. Discuss any new insights you have gained and how this exercise has affected your perspective on geography.
- **Revise and Edit:** Review your Mystory for clarity, coherence, and accuracy. Ensure that your narrative effectively integrates personal experience with geographical theories and that the visuals support your story. Revise as needed to refine your analysis and presentation.



Here is a sample from a student named Cynthia who absolutely blew me away with her combination of personal and public narrative. Have a look at this resource on the [mystory](#).

NEWS - THEORIES



The News Theories technique is designed to connect current events with theoretical concepts discussed in class. This exercise encourages students to apply academic theories to real-world situations, enhancing their ability to understand and analyze the relevance of theoretical frameworks. By integrating contemporary news stories into academic discussions, students can see the practical implications of theories and understand them in less abstract senses.



To get started, select a recent news article or report that relates to a theoretical concept covered in your course. Ask students to read the article and then write a brief analysis connecting the news story to the relevant theories. Students should identify key theoretical concepts discussed in class and explain how they apply to the events or issues presented in the news. Facilitate a class discussion where students share their analyses and explore the connections between theory and current events. See my guide in the citation. [35]



WRITING TO LEARN



Writing to Learn is an instructional strategy that leverages writing as a tool for deepening students' understanding of course material. This approach emphasizes the use of writing not merely as a means of communication but as a method for processing and internalizing information. By engaging in reflexive and analytical writing, students can clarify their thoughts, explore concepts more thoroughly, and make connections between ideas. It should be noted that Writing to Learn is inherently connected to DEI efforts.

Handwritten notes in cursive script, likely a student's reflection or analysis, mentioning 'news', 'theory', and 'writing'.





Incorporate short writing assignments into your lessons that prompt students to reflect on or apply what they have learned. These assignments can take various forms, such as response papers, reflective journals, or concept summaries. Encourage students to write about their understanding of key concepts, how these concepts relate to real-world situations, or questions they still have about the material. Review their writings to gauge their comprehension and provide feedback that helps deepen their learning. In a Geography class, you might ask students to write a brief essay on how a recent natural disaster exemplifies the principles of hazard management discussed in class. This exercise helps students apply theoretical concepts to current events and enhances their grasp of the material. It also has great DEI potential for any class. [36]



CREATIVE SELF-DIALOGUES



This is an innovative writing exercise that encourages students to engage deeply with theoretical concepts or historical figures by creating a fictional dialogue. This assignment helps students explore how different perspectives might address contemporary issues, fostering critical thinking and creative analysis by crafting fictional or self-dialogues. To get started, choose a literary concept, author, or historical figure relevant to your class. Ask students to write a dialogue between themselves and this concept or figure, addressing a current issue or theme related to the course material. Students should explore how the concept or figure would respond to modern-day questions or challenges, using evidence from the text or historical context to support their responses. After writing their dialogues, students can share and discuss their work in class, analyzing how their imagined conversations reflect the themes and ideas studied. As an example in a Literature class focused on Shakespearean plays, you might ask students to write a dialogue between themselves and Hamlet, discussing contemporary issues such as mental health or ethical dilemmas. Students would need to incorporate themes from Hamlet and use Shakespeare's language and ideas to construct a thoughtful and engaging conversation. This is a super fun and creative technique.

MEDIA ARCHAEOLOGY



Media Archaeology is an engaging and analytical writing exercise designed to explore the relationship between media, texts, and cultural analysis. This assignment, like the name suggests, encourages students to investigate how different media and textual sources interact and contribute to our understanding of pop culture.

For this assignment, students will focus on a multi-step process to make a creative analysis of media and its cultural implications. Begin by directing students to select a relevant media clip (such as a video, commercial, or TV show excerpt) that interests them. Next, have them choose a related text, image, or report that provides context or background for the media clip. Students should then write an analysis connecting these elements, exploring how they interact and contribute to understanding the cultural context or theme. Optional: to complete the assignment, ask students to include a final media clip that either reflects their insights or presents a new perspective on the topic. With this exercise, you will want to think about appropriate software or websites to use for your students' work.



NEW BIBLIOGRAPHIES



This is a focused writing exercise that helps students develop their research and analytical skills. In this assignment, students select several sources relevant to a specific research topic and write brief annotations for each one. These annotations should explain the relevance of the source to their research, assess its credibility, and summarize the key points or arguments presented. We often call this an annotated bibliography, but I am suggesting that you encourage the use of Zotero. Zotero is a useful tool for managing and organizing research sources, and it can simplify the process of creating an annotated bibliography. Zotero allows students to collect, organize, and cite sources efficiently. To get started, have students select a set number of sources relevant to their research topic and write a concise annotation for each. Each annotation should include an explanation of the source's relevance to the research, an assessment of its credibility based on the author's qualifications and the publication's reputation, and a summary of the key arguments or findings presented in the source. Adapt as needed.

ONE-SENTENCE SUMMARY



Challenge students to distill a complex concept, reading, or lecture into a single, clear sentence. This exercise encourages them to synthesize and simplify information, helping them grasp the core ideas more effectively. By focusing on the essence of the material, students can enhance their understanding and improve their ability to communicate key concepts concisely. This task also provides faculty with insights into students' comprehension and ability to identify fundamental principles. Being concise is the challenge here. [37]

FOUND DISCIPLINE POEMS



Found Discipline Poems is a creative and collaborative writing exercise that encourages students to engage with course material in a unique and expressive way. This activity involves creating "found poems" (not unlike the popular magnetic poetry) by rearranging and connecting various elements from the course, such as quotes, clauses, or examples, to explore and present key concepts.

Begin by having students write clauses, short quotes, relevant contexts, or examples related to a specific topic on large cards. These should be drawn from readings, lectures, or discussions. Once all cards are prepared, shuffle them and distribute them randomly among the students. Each student or group then works to arrange the cards into a coherent order, forming a "poem" that captures the essence of the topic or demonstrates key themes.

Here are the steps:

- **Create Cards:** Students write individual elements related to the course topic on large cards. For instance, in a Political Science class, these might include quotes from political theorists, key concepts, or examples from historical events.
- **Shuffle and Distribute:** Shuffle the cards and distribute them among students.
- **Arrange and Compose:** Students arrange the cards to create a coherent "found poem" that illustrates or synthesizes the topic.
- **Present and Discuss:** Each group or student presents their poem to the class, explaining how they connected the cards and what their arrangement reveals about the topic.



PERSPECTIVE SHIFT



This is a writing exercise that asks students to explore course material from the viewpoint (voice) of a different stakeholder or character. This technique encourages students to deeply understand and empathize with different perspectives related to the subject matter.

Begin by selecting a topic or event relevant to the course material. Ask students to write a brief piece, such as a letter, diary entry, or personal narrative, from the perspective of a character or stakeholder involved in that topic. For instance, in a History class, students might write a letter from the viewpoint of a historical figure, such as a leader, activist, or ordinary citizen during a significant event like the French Revolution. This is similar to Creative Self-Dialogues.

IT'S ALL EXPERIENTIAL!

All pedagogy inherently involves some form of experiential learning, as students engage with and interact with content in various ways. However, certain techniques are particularly focused on immersing students in hands-on, interactive experiences that bring learning to life. This section highlights a range of experiential techniques designed to deepen understanding by allowing students to actively participate, reflect, and apply knowledge in real-world or simulated contexts. These methods go beyond traditional lectures and readings, emphasizing practical engagement and personal involvement to enhance the learning experience and foster creative insights.



ANTI POWERPOINT



We should all focus on using PowerPoint, Prezi, and other presentation tools in interactive senses. Let's admit, a lot of these presentations are super boring. To avoid these pitfalls, consider using alternative presentation methods that promote engagement and interaction. For example, in a Psychology class, rather than relying solely on slide decks, you might use interactive activities such as live polls or group discussions to illustrate psychological theories and concepts. This approach shifts the focus from static slides to dynamic, participatory learning experiences. By incorporating multimedia elements, hands-on exercises, or real-life case studies, you create a more fun and memorable learning environment. Just make it fun!



FIELDTRIP

Class field trips offer great real-world experiences that enhance student learning by connecting class concepts to practical contexts. For example, years ago, taking my Crime & Society class to Folsom Prison provided students with firsthand insights into the criminal justice system and dispelled student myths about prison being "easy." At the same time, this trip, like many field trips, involved a ton of planning: transportation, legal waivers, background checks, etc. Field trips are great, but keep in mind that they require a ton of background work on your end. For more on field trips, I recommend that you check out the Faculty Handbook, which I also wrote.



To make PowerPoints more interactive and engaging, integrate elements that actively involve students and encourage participation. Consider incorporating interactive features like live polls, quizzes, or clickable elements that prompt student responses in real time. Use multimedia components, such as videos, animations, and audio clips, to break up text-heavy slides and illustrate concepts more vividly. Additionally, design slides with open-ended questions or prompts that stimulate discussion and invite students to share their thoughts. In a Geography class, for example, you could use interactive maps and real-time data visualizations to explore geographic phenomena, allowing students to manipulate variables and see immediate results. The key here is to avoid static and dull PowerPoints. Is that too much to ask?!

LEARNING COMMUNITIES



Learning Communities are a useful pedagogical approach that groups students and faculty together to promote collaborative learning and a sense of shared purpose. This model integrates courses or content around a common theme or interest, fostering deeper connections between students and encouraging interdisciplinary exploration. By engaging in group projects, discussions, and activities, students can benefit from diverse perspectives and collective problem-solving. For example, in a combined Sociology and Environmental Studies learning community, students might explore the social dimensions of environmental issues, such as the impact of climate change on different communities. This approach not only enhances understanding of the subject matter but also builds a supportive network among students.

In learning communities, the emphasis on collaboration and peer learning helps to break down the isolation often experienced in traditional classroom settings. Students are encouraged to actively participate, share their insights, and learn from one another, which can lead to increased motivation and academic success. Additionally, faculty members often collaborate in designing and teaching these integrated courses, providing students with a more connected and holistic learning experience. Learning communities are really focused on the idea of community as a form of group and integrative conversation and collaboration. Ages ago, LTCC offered some team-taught courses, but load issues exist with such offerings, so perhaps more informal ways of creating learning communities could be found, such as with a common text, theme (like the Anthropocene), or context. Food for thought!



LEARN



STUDENT PANEL



The Student Panel is a dynamic teaching technique that involves a group of students presenting on a topic and engaging in a structured discussion or Q&A session with their peers or an audience. This method emphasizes public speaking and the value of educating the wider community in terms of our disciplines. We often feature student panels as part of college-wide events and, very often, Student Senate is involved in coordination.

In a History class, for instance, you might have students form panels to discuss different aspects of a historical event, such as the causes and consequences of the Industrial Revolution. Each panelist could represent a different viewpoint or stakeholder from the period, such as factory workers, industrialists, or policymakers. After presenting their insights, the panel would then respond to questions from the audience, fostering a lively and fun learning environment. Student panel require a good deal of planning, but I believe that they emphasize the student's voice as a public form of pedagogy.



SIMULATION



Simulation-Based Learning aims to provide students with a realistic experience of complex systems or scenarios relevant to their field of study. By immersing students in simulated environments, this technique allows them to apply theoretical knowledge in practical, dynamic situations. It also encourages student interaction and engagement with the world of new media.

As one example, in a Business class, students might participate in a simulation where they manage a virtual company. They make strategic decisions on various aspects such as marketing, finance, and operations while responding to market changes and competition. This hands-on approach helps students understand business dynamics, develop problem-solving skills, and experience the consequences of their decisions in a controlled setting. Simulations call to mind role-playing activities, and it is clear that this approach really emphasizes the idea of experiential pedagogy as the technique is purely focused on experience as a means of understanding class content.



SERVICE LEARNING



Service learning is an approach that combines classroom instruction with meaningful community service, enabling students to apply academic knowledge in real-world settings. This method fosters a sense of civic responsibility and enhances students' understanding of course material by linking theoretical concepts to practical applications. The experiential nature of service learning makes it highly effective for deepening students' engagement and fostering personal growth. However, it also presents challenges, such as the need for careful planning. I could imagine interesting connections with our internship offices on campus.

In a Public Health course, as an example, students could work with local health organizations to develop and implement health education programs in underserved communities. While I do not have experience in service learning, I know that many faculty say that it is one of the best forms of pedagogy out there, if not for the fact that it allows students to gain first-person, hands-on experiences with their discipline. It requires a good deal of background and collaborative work on your end.

ETHNOGRAPHY



Ethnography is an immersive research and writing technique that involves the detailed study of people and cultures from the insider's (or "emic") perspective. This method encourages students to engage directly with their subject matter, often through participant observation, interviews, and fieldwork. Ethnography helps students develop a deep understanding of social practices, behaviors, and cultural contexts by experiencing them firsthand. It's the cornerstone of work in cultural anthropology, and it is, for me, what really allows me to teach the uniqueness of the social sciences.



The author in an ethnographic field setting.

In one of my very first Cultural Anthropology courses at the college, I asked students to produce ethnographies as their course projects. Students worked on a unique topic, such as "ski lift operator," and then I scaffolded assignments throughout the quarter that included fieldnote collections, headnote activities, short anecdotes, and other aspects. Before turning in their lengthy ethnographic texts, I did anonymous peer review in class. Overall, I found the approach to be valuable but not without its challenges. Many students were not prepared for the research aspects of the project, and quite a few struggled with the writing sides of things, and many had troubles with the public nature of the peer review, even with its anonymity.

While I have not continued to use this long version of ethnography, I do continue to assign mini ethnographic writing projects. They allow students to gain the first-hand and experiential perspectives of social science data collection and provide an opportunity to excite students with the idea of “seeing for themselves” in terms of how they apply their discipline knowledge. You could try out some similar approaches in your classes if you think they might work. [38]



GUEST LECTURE



The Guest Lecture is an educational technique where external experts or practitioners are invited to speak to students, providing them with unique insights, professional perspectives, and real-world experiences related to the course material. This method enriches the learning experience by exposing students to diverse viewpoints and practical applications of their studies. For me, one of the best guest lectures I had was a member of the Raelian religion speaking to my Anthropology class. The value was students hearing “firsthand” from someone who represented a context of our course.

To effectively incorporate a guest lecture, I believe you should first identify a relevant expert whose work aligns with the course objectives. Prior to the lecture, students can be provided with background information on the guest speaker’s work and relevant questions to consider. Because you likely won’t be able to “audition” the speaker, keep in mind that not every guest speaker will be great.

ACTIVE LEARNING



As it says, Active Learning involves engaging students in activities that require them to *actively* process, analyze, and apply information rather than passively receiving it. This teaching strategy emphasizes student participation and interaction, which enhances understanding and retention of the material. We all likely do active learning in our classes, but it is good to review how important this approach is.

In a Psychology class, for example, the instructor might use role-playing activities to help students understand theories of cognitive development. Students could be assigned roles to act out different stages of cognitive development, such as a child learning to solve problems or an adult grappling with complex decision-making. This hands-on approach could be seen as more engaging than a dry lecture.



To implement active learning, we can incorporate a variety of techniques, such as:

- **Group Work:** Facilitate collaborative projects where students work together to solve problems or analyze case studies.
- **Think-Pair-Share:** Ask students to think individually about a question, discuss their thoughts with a partner, and then share their insights with the larger class.
- **Interactive Polls:** Use real-time polling tools to gauge understanding and spark class discussions.
- **Problem-Based Learning:** Present students with complex, real-world problems to investigate and develop solutions, applying course concepts in a practical context.
- **Others:** Have a look at all the experiential techniques in this section of the text.

Whatever you might decide to do, consider incorporating at least one active learning technique in one of your classes. [39]

OFFICE HOURS/DROP-IN TIMES



Drop-In Times refer to scheduled periods when students are encouraged to visit faculty without the need for a formal appointment. The term "drop-in" conveys a more informal and approachable atmosphere, which can reduce anxiety and encourage more frequent interactions between students and instructors. While it is not a teaching strategy, drop-in times offer an opportunity for real, hands-on, and individualized learning between the faculty and student.

For example, in a Mathematics class, setting up weekly drop-in times allows students to come by anytime during those periods to ask questions about homework, clarify concepts from lectures, or discuss their progress. This informal setting can help students feel more comfortable seeking help, as it removes the pressure of scheduling and formal appointments.

To address student stress about attending drop-in times, and to increase attendance, consider the following strategies:

- **Promote a Welcoming Environment:** Emphasize that drop-in times are a chance for students to get help in a relaxed and non-judgmental setting. Make it clear that their concerns are valid and that seeking assistance is a *normal* part of the learning process.
- **Encourage Early Visits:** Encourage students to use drop-in times early in the quarter or when they first encounter difficulties. This proactive approach can prevent small issues from becoming larger problems.

- **Normalize the Experience:** Share examples of common questions or issues that students typically bring up during drop-in times. This helps students understand that many of their concerns are shared by others and that seeking help is a normal part of learning.
- **Offer Both In-Person and Online Drop-In Times:** Provide options for students to attend drop-in sessions in person or virtually. This hybrid approach ensures that students with different needs and schedules can access support in a way that works best for them.
- **Provide Multiple Options:** Offer several drop-in times throughout the week to accommodate varying schedules and reduce wait times. This flexibility can make it easier for students to find a time that works for them.

Office hours (or drop-in times) are an important part of any student's development, so it's important for us to address the pedagogical implications of them.

COLLABORATIVE LEARNING



Collaborative Learning aims to enhance students' understanding and retention of material through teamwork and collective problem-solving. This technique encourages students to work together, share perspectives, and look at each other's strengths to achieve learning goals. I have used a lot of collaborative learning in my classes as I believe it is one of the best ways to promote community in a classroom.

As one example, in a History class, students might be divided into small groups and assigned different aspects of a historical event or era to research. Each group collaborates to gather information, analyze historical sources, and develop a presentation on their topic. Groups then come together to share their findings, discuss connections between their topics, and focus on a comprehensive understanding of the historical event. This collaborative approach helps students deepen their knowledge through peer interaction. By working together, students gain diverse perspectives and enhance their ability to tackle complex problems collectively. I hope you can try out this form of learning in your classroom!



SOUNDSCAPES



In exploring Soundscapes, students immerse themselves in the auditory environments of the world around them. They investigate the sonic environment around them, listening to and analyzing the sounds that define different settings. This method enhances auditory learning and encourages students to think critically about how sound influences our perception of the environment, regardless of the class they are taking. By using an app like [Soundscapes](#) or the website [Aporee](#), students can record and explore a variety of real-world soundscapes—from quaint cities to natural habitats.



For example, in an Environmental Science class, students could use these tools to document and analyze the soundscapes of different ecosystems or urban environments. This exercise not only brings attention to the auditory characteristics of various environments but also prompts students to consider the ecological and social impacts of sound, such as noise pollution and the importance of preserving natural soundscapes. You might think to yourself that this couldn't be done in your discipline, but I challenge you and say it can be done in every LTCC discipline!

DESIGN THINKING



Design Thinking aims to focus on innovative problem-solving through a structured process that involves empathizing with users, defining problems, generating creative ideas, prototyping, and testing. This method encourages students to tackle complex challenges by applying a user-centered approach to develop practical and effective solutions. To simplify, imagine working through the design of a new smartphone. What steps would you use to make it user friendly? You can also consider design as a pedagogical metaphor to improve teaching approaches.

In a Culinary Arts class, students might use Design Thinking to address a challenge such as creating a new, nutritious menu for a local community center. The process begins by understanding the dietary needs and preferences of the community. Students then define the specific nutritional and culinary challenges involved. Next, they brainstorm and propose various menu concepts that meet these needs. Next, they create and test prototypes of their menu items, gathering feedback from taste tests and evaluating the practicality of the dishes in a community setting. They even think about the process of serving food to the community. In your own discipline, think about how the “design” (whether real or metaphor) of a thing, concept, or context could be better explained through a design process.

Q&A



Q&A sessions are an effective way for students to ask questions and explore course material more deeply. After a lecture in a Literature class, for instance, the faculty might hold a Q&A session where students can ask about themes, characters, or plot points in a novel. This allows students to clarify any confusion and think more critically about the text, while also encouraging active participation. Really, Q&A should be part of every class at some level, just like every good public lecture should have a question-and-answer session following the talk.

To make sure everyone gets involved, faculty can use several strategies. For example, they might call on students by name to ensure everyone has a chance to contribute or start with small group discussions before opening up to the whole class. This gives students time to organize their thoughts and build confidence before speaking in front of everyone. Another approach is to have students submit questions in writing before the session. This way, even quieter students have a chance to share their thoughts and get their questions answered. Encouraging students to offer different viewpoints or build on each other's questions can lead to richer, more dynamic discussions. Remember, many students are afraid to speak in class! I also encourage you to come up with incentives for Q&A, such as bonus points.

Q&A sessions not only enhance learning but also fosters a sense of collaboration and critical thinking among students. I hope you get the chance to use Q&A at some point in the class that you teach. And, it's best to remember that Q&A is effective in both F2F and DE courses. Good luck with implementing it in your class!

CASE STUDIES



Case Studies are designed to give students an in-depth look at specific situations or challenges, encouraging critical thinking and the practical application of what they've learned. This approach allows students to explore real-world scenarios, assess different strategies, and come up with solutions based on their knowledge. I'm sure we all have used case studies at some point in our classes.

As an example, in a Music Technology course, students might examine a case study involving a recording studio facing a major technical issue, such as equipment failure during a critical session. Students would analyze the studio's troubleshooting process, considering factors like problem identification, equipment management, and client communication. They would then evaluate the effectiveness of these actions and suggest alternative solutions based on industry standards and technological principles. Consider whether the case study approach could work in your class.



FLIPPED CLASSROOM



The Flipped Classroom model transforms traditional teaching by reversing the roles of in-class and out-of-class activities. In this approach, students first engage with new material outside of class, typically through pre-recorded lectures, readings, or online resources. Class time is then devoted to active learning, where students apply concepts through discussions, problem-solving, or collaborative projects. For instance, in a Biology class, students might watch a lecture on cellular respiration at home and then use class time to conduct experiments or analyze data related to the topic. This method allows for more interactive and personalized instruction, as classroom activities can be tailored to address students' questions and reinforce understanding, rather than simply delivering content. I always think of this technique as really focusing on the question of: what is the best use of class time? If you want to learn more, here is a good [resource](#).



CHANCE OPERATIONS



Chance Operations? Yes, Chance Operations as a teaching method! This method, famously employed by avant-garde composer John Cage, involves using random procedures to make artistic or compositional decisions. The goal is to break away from traditional patterns and expectations, allowing for novel and unexpected outcomes. While it may not be applicable in every class, you could see if it applies to yours!

In a Music class, students can apply chance operations to their compositions or performances. For instance, they might use dice rolls, coin flips, or random number generators to determine various aspects of their music, such as pitch, rhythm, dynamics, or instrumentation. This process encourages students to relinquish control and embrace uncertainty, leading to innovative and unique musical creations.

To implement this technique, students could start by setting parameters for their composition, such as choosing a specific scale or set of instruments. Then, they would use a chosen method of randomness to make decisions within those parameters. For example, a dice roll might determine the number of notes in a phrase, while a coin flip could decide whether a note is played loudly or softly. The resulting composition would be shaped by these chance operations, producing a piece that reflects both the initial structure and the unpredictability of the process. In other classes, if you determine that this technique could work, consider using random number generators or other technology that could allow for forms of randomization.



REFLECTIONS ON TEACHING AS A FORM OF IMMERSION

So, as I am nearing the end of this Handbook, it occurred to me that perhaps I have it wrong in terms of how we are thinking about pedagogy. Of course, we all inherently believe that teaching is something qualitative in that we can work on it in order to improve it, but what if it's the case that the way in which we are going about it both in the classroom and in the professional development circle is off?

In just a bit, I will share the Revamp section with you. This represents a massive change I made to my F2F ANT 101, Introduction to Archaeology class in the Fall of 2023. Why this change? Well, I started to think about my class not as a repository for the delivery of SLOs or disconnected forms of disciplinary content, but as a site of discovery and community, or, more specifically, a place of immersion. [40]



While I could never re-create such a space, it became the inspiration for my ANT 101 revamp. My main goal was to think of my class as an emergent space, one of community and one based in immersion and creative exploration.

reflections



snippets

When I thought about the class revamp, I was taken back to what I believe to be my favorite class as a student, composer Robert Paredes' graduate music class at the University of Iowa, Experimental Studio (see images on this page). The class was nothing short of a journey. For 3 hours a week, we met at Paredes' house and following a brief discussion in the living room, we all went into the upstairs attic and took on hours-long multimedia improvisations. [41] There were no rules. Musical instruments, dance, mini theatrical performances, small skits, pantomime, all were allowed.





When we speak of immersion, we are considering the idea that one is immersed in something, as if completely enveloped by water. For many years, I have been involved in the study of themed and immersive spaces and in the design of electroacoustic performance spaces (pictured on the left). What I have discovered in both pursuits is that what makes a space meaningful is to what degree the “users” of that space can interface and connect with it. As Yi-Fu Tuan reminds us, *space* is a location which has no social connections for a person—no value has been added to it—while *place* is a location created by human experiences. [42] To apply his ideas to the classroom, we could begin to imagine the classroom as a space that is not a location for content delivery but a space of emergence for students as they add “value” to their, and our, lives.

As I used this opportunity to think about teaching as a form of immersion and pedagogy as an immersive activity of experience, value, and becoming, let me leave you with 4 senses of where this might lead us.



Immersive Technology: Picture the classroom enhanced by virtual reality or augmented reality, and even generative AI, where students can be transported to distant lands, historical events, or even inside a human cell. These technologies could create immersive and interactive classroom experiences.

Role-Playing and Simulation: Consider the power of role-playing exercises and forms of simulation in which one steps into the experiences of another person by inhabiting a “world,” not unlike a highly immersive VR space like the Void. This is about becoming something and going somewhere, not just reading about it passively.

Creative Performance and Exploration: Envision class topics being brought to life through creative performances or collaborative art projects, where students reimagine and reinterpret the material. By turning a lesson on mythology into a live performance or an interactive installation, students get close to a learning process that is a dynamic exploration of creativity and personal expression.

Themed Learning Environments: Imagine transforming the classroom into an immersive, themed space—like stepping into an ancient Egyptian tomb or a Renaissance workshop. This sensory-rich environment would make learning a deeply engaging experience, where students physically and emotionally connect with the content, and in which we are the spatial designers!

THE IMPACT OF AI ON TEACHING

Most of us would agree that AI has impacted the ways in which we teach our classes. Many faculty are concerned about the issue of academic dishonesty as it connects with AI. AI has positive uses in terms of image and video generation, and even in the creation of custom class materials for our students. This section features 4 pedagogical uses of AI.

AI ILLUSTRATIONS



One of the easiest ways to use image AI is to ask your AI program, such as Canva, to generate an image that you can use in a class, such as in a PowerPoint presentation. You can use AI to generate just about anything you can dream up, but you do need to be patient and focus on the prompt (or instructions) that you give AI in terms of your image. There are numerous prompt and style guides out there for you to use. It could also be interesting to use AI image generation in a live class. For example, in an Art History class, you could ask AI to produce images in various styles (Cubism, Fauvism, etc.) and then ask students to critique the AI work in terms of their knowledge of those styles.



FICTIVE WORLDS



In other sections of this handbook, we have considered the creation of fictive worlds (First Day, Meta). One of the best ways to illustrate fictive worlds is to use AI imagery and any of the available programs. As of this writing, LTCC faculty have Canva and Firefly (Adobe) available for free. Midjourney is also an incredible image creation site that requires a monthly fee. To create and illustrate your own fictive worlds, I recommend experimenting with these tools to visualize complex concepts, narratives, or alternate realities relevant to your course. By leveraging AI-generated imagery, you can bring your creative ideas to life, make abstract concepts more tangible, and engage students in immersive and interactive learning experiences. These tools enable you to craft cool visual aids that enhance your teaching materials and stimulate students' imagination and critical thinking.



META AI CHALLENGE

One great use of AI is to ask either visual or text AI to create something within your discipline. For example, I might ask AI imagery to create an image of "a business person." Based on what is generated I (or my students) could discuss the biases or assumptions (or lack of them) in the AI image generation. The same could be done in a Political Science class in which we ask AI text to respond to a politically charged issue and then we use the results as a form of meta analysis of that particular issue in the discipline. See pages 76-77.

AI PEDAGOGY @ YOUR FINGERTIPS



So here is a fun AI technique I have tried out before. Just go to your favorite AI writing tool, such as Chat GPT, and ask it to create a pedagogical lesson for you on a specific topic. See what you get and then edit as needed for your class. I am including a sample below.

Prompt: Please create a class activity for my Anthropology of Religion class that is focused on cultural relativism and its importance in terms of the study of religion from an anthropological perspective.

Class Activity: Exploring Cultural Relativism in the Study of Religion

Objective: To help students understand the importance of cultural relativism in the anthropological study of religion and to apply this concept in analyzing religious practices from various cultures.

Materials Needed: Printed copies of case studies or descriptions of different religious practices from around the world - Whiteboard and markers - Sticky notes or index cards - Access to the internet or library resources for additional research

Introduction (10 minutes): Begin with a brief lecture on cultural relativism, emphasizing its role in anthropology. Explain that cultural relativism involves understanding and interpreting a culture's practices and beliefs from the perspective of that culture, without imposing one's own cultural biases. Discuss why cultural relativism is particularly important in the study of religion, where practices and beliefs can vary widely and are often deeply embedded in a community's way of life.

Group Work: Case Studies (20 minutes): Divide the class into small groups (3-4 students per group). Assign each group a different case study or description of a religious practice from a culture... [There is about a page more of generated text that I have not included here.]



Of course, not everything that is AI generated will be amazing, but my tip is to use AI to kickstart an idea, perhaps about a topic that you are at a loss in terms of involving in a class activity, and then edit the heck out of the result. It doesn't hurt to try!



singularity?

SAMPLE

Beginning in 2023, I decided to completely revamp one of my face-to-face classes, ANT 101, Introduction to Archaeology. I have been teaching this class since I first was hired at LTCC in 1998, and while it has gone through many iterations, both as a DE and F2F class, it had been some time since I sat down and thought about the class at its most foundational levels. At some point I thought, why not completely rework the class from the ground up!



REVAMP



The very first thing I realized was that I needed to reorganize the class in an entirely *new* way...not from the Title 5 outline explicitly but from themes and tropes that were vital, especially engaging, or on the horizon in terms of new archaeological theory. I decided to use a card system that I have used in the past. I began with six colors (see images) that corresponded to Theme, Write, Read, Apply, Create, and Resist. Some of these map to traditional SLOs or the Title 5 outline (like texts, core subject areas, etc.), but quite a few were there to emphasize how I wanted the class to focus on power and DEI (Resist) and direct application of ideas to creative class activities (Apply, Create). In fact, I decided that 100% of the class (as in *every* class) would be experiential. After I had my six color cards, I divided all the cards up and used a giant board and thumb tacks as I came up with an idea, reading, activity, case study, or trope. I then started to fill in each card with a marker and later attached them to the large board.



ant 101 day 1 manifesto



We no longer believe that objects should remain unstudied.

We refuse to approach education through the sage-on-stage & soak in a PowerPoint via osmosis methods.

We will consider the possibilities that lie in between art and science, and take them where we are taken.

We will tell (our) stories.

We will create in multiple modes.

We will attempt to become immersed.



Within each class, I also reframed how I approached the teaching. I used *none* of my old materials, and everything was created from scratch. On the first day, I played a framing [video](#) that expressed to the class how I had reworked it and I also passed out a Manifesto that expressed the different approach we would take: immersion, creating, and telling our *own* stories. The new focus was also reflected in the syllabus, which was experimental in tone and design (pictured this page).

I then organized and reorganized the cards on the board and then translated those into a series of themes (see this page) that eventually influenced the handout (see page 98) for each day of the class (number 1-22, see previous page). Every class handout has all of the 6 areas that correspond with the colors of the cards, and thus, I guaranteed that all classes would be experiential, because each had an Apply and Create area on the class handout.



angel mounds
Throughout the class this term, I will tell the story of the archaeological dig I was a part of at Angels Mounds (Southern Indiana, 1999).

dig it

We've all been told that a class is all about a sage on the stage and passive audience members who soak in "Knowledge," which is itself (according to Nietzsche), something that perhaps is not geared at uses that will be truly *useful* to you, the person taking this class. So, if you dig it, we will take a new path. We will dig deep within ourselves and try something different. So, let's dig deeper. Ready?



who am i?

I'm an anthropologist, among other things, such as a researcher, call center DJ/performer, author. You can discover more at <https://ant101.com> and <https://ant101.com>. As for as reference points, I use the pronouns he/him/his. You can call me Scott. Reflected up at Dr. Lukas (see link). Don't call me Dr. Lukas as it makes me sound old and stuffy.

There is good news...all of the readings will be provided to you as photocopies. Additionally, they are repeated in the Canvas shell if you want to download or read in an online format. This means we are a ZTC or zero-cost textbook class, meaning that you don't have to pay for the text. Purr!

organization

We will refer to every class as a number (from 1-22) which represents each class meeting, see page 61. For each class, you will get a one-page handout (Roadmap) that is the roadmap for that date. The front includes the following:



And the back:



I will explain more on it when we first meet. But refer to each to figure out the readings, in-class assignments, and what we will be doing. The back also has handy reading themes that will help with your in-class writing.

this

A punk concert, everyone moving, identity in the air, transformation, abundance, performances and experiences, applications galore and all sorts of conceptual and creative freedom in the air, there are no boundaries. Just be.

not this

A banking model of education as Freire said, you know, I show you a dull PowerPoint, you sit there like a potted plant, taking notes and absorbing like a dead sponge. Learn a bunch of terms that never get applied to anything.



As you can see on the previous page, I really thought about redesign of the ANT 101 class from all angles: delivery, pedagogy, graphics, even the classroom layout. Using a ton of images, including many AI ones, also offered students a “look and feel” of the class, which fits in with my professional work in themed and immersive spaces (see last Reflection).

Activities that I had never done before were also implemented, such as a group activity that involved students making original board games to explain rather abstract ideas. Again, the focus was on making each class *immersive* and *experiential*.



I brought my art supplies to every class, and there certainly were costs associated with the transformation of the class. We need to invest college funds in teaching, so I think these expenses are more than justified. There is also a good dealing of “sourcing” work on the instructor’s end, including culling the pages of Temu, Amazon, and eBay for just the right materials. All of these are investments in our students’ futures as they get to take part in an immersive, creative, and experiential classroom!



Using scratch painting to consider Derrida’s “hauntology”



I also created a video that went along with each class theme. I then played these videos (and their accompanying drone music) in each class, thus furthering the immersive qualities of each class. One of these featured the ruins of a fictional time-themed Tahoe casino, another a secret archaeological society. I decided that bringing in fictional elements would also be fun. It was a ton of work, but it paid off in the positive student reactions I received!

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Scott's Expanded List



What the Best College Teachers Do (Ken Bain)—This book is a great starting point for new college faculty. It provides insights into the teaching practices of some of the most successful and innovative professors in higher education.

Small Teaching: Everyday Lessons from the Science of Learning (James M. Lang)—This book offers practical strategies for improving student learning in small, manageable ways that can be easily incorporated into any course.

Make It Stick: The Science of Successful Learning (by Peter C. Brown, Henry L. Roediger III, and Mark A. McDaniel)—This book explores the latest research on how people learn and provides practical tips for helping students retain information.

Teaching What You Don't Know (Therese Huston)—This book offers guidance for faculty who are teaching outside of their area of expertise, including tips for preparing for class, managing student expectations, and seeking help when needed.

The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life (Parker J. Palmer)—This book is a reflexive (and romantic) exploration of the personal and emotional aspects of teaching. It offers insights into how to maintain a sense of purpose and passion for teaching, even in challenging circumstances.

Engaging Ideas: The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom (John C. Bean)—This book provides practical strategies for incorporating writing, critical thinking, and active learning into college courses.

Cheating Lessons: Learning from Academic Dishonesty (James M. Lang)—This book examines the problem of academic dishonesty in higher education and offers strategies for preventing cheating by focusing on promoting ethical behavior and student engagement in learning.

The Academic Self: An Owner's Manual (Donald Hall)—This book provides guidance and insights for new faculty on how to navigate the demands of academia, including strategies for managing time, achieving work-life balance, and developing a professional identity. High recommendation!

Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses (L. Dee Fink)—This book provides a framework for designing courses that promote significant learning experiences for students, including the integration of course goals, teaching methods, and assessment strategies.

Teaching to Transgress: Education as the Practice of Freedom (bell hooks)—This book explores the intersections of race, class, and gender in education and provides practical strategies for creating inclusive and equitable learning environments.

The Guide for White Women Who Teach Black Boys (Eddie Moore Jr., Ali Michael, and Marguerite W. Penick-Parks)—This book offers guidance for white women educators and provides insights into the impact of race and gender on teaching and learning.

We Want to Do More Than Survive: Abolitionist Teaching and the Pursuit of Educational Freedom (Bettina L. Love)—This book examines the impact of systemic racism on education and offers strategies for promoting educational freedom and equity for all students.

Racism without Racists: Color-Blind Racism and the Persistence of Racial Inequality in America (Eduardo Bonilla-Silva)—This book explores the phenomenon of color-blind racism and provides insights into how it perpetuates racial inequality in society and in education.

Pedagogy of the Oppressed (Paulo Freire)—This classic book provides a critical examination of the relationship between education and oppression and offers strategies for promoting liberation and social justice through education.

Teaching & Learning Toolkit: A Research-Based Guide to Building a Culture of Teaching & Learning Excellence (Jane E. Pollock, Sharon M. Ford, and Margaret M. Black)—This book provides evidence-based strategies for creating a culture of teaching and learning excellence in higher education institutions, including tools for assessing and improving teaching effectiveness.

Inside the Undergraduate Teaching Experience: The University of Washington's Growth in Faculty Teaching Study (Catharine Hoffman Beyer, Edward Taylor, Gerald M. Gillmore, et al.)—This book presents the findings of a study of the teaching experiences of faculty at the University of Washington and offers insights into the factors that contribute to effective teaching and student learning in higher education. A remarkable research effort!

Manifesto for a Post-Critical Pedagogy (Naomi Hodgson, Joris Vlieghe, and Piotr Zamojski)—This book offers a critique of traditional critical pedagogy and proposes a new approach that focuses on creative and transformative learning experiences, including strategies for integrating art, play, and technology into teaching practices.

Strategies in Teaching Anthropology, Sixth Edition (Patricia Rice, David McCurdy, and Scott A. Lukas)—This book provides practical strategies for teaching anthropology in higher education, including approaches to course design, teaching methods, and assessment strategies, and is suitable for both new and experienced faculty.

The Joys of Teaching Anthropology (Patricia Rice, Conrad Kottak, and David McCurdy, eds.)—This book features recipients of the American Anthropological Association's Undergraduate Teaching Award talking about their teaching and careers in anthropology.

Gender Pedagogy: Teaching, Learning and Tracing Gender in Higher Education (Emily Henderson)—This book examines the ways in which gender shapes teaching and learning in higher education and provides practical strategies for promoting gender equity in the classroom.

A Handbook for Adjunct/Part-Time Faculty and Teachers of Adults, Sixth Edition (Donald Greive)—This book provides practical guidance for part-time and adjunct faculty on teaching adult learners in higher education, including strategies for course design, classroom management, and student engagement.

Discussion as a Way of Teaching: Tools and Techniques for Democratic Classrooms (Stephen D. Brookfield and Stephen Preskill)—This book offers practical strategies for promoting effective and inclusive classroom discussions, including techniques for preparing students, facilitating discussions, and managing conflict.

The New College Classroom (Cathy N. Davidson and Christina Katopodis)—This book offers insights and strategies for transforming the traditional college classroom, including approaches to course design, teaching methods, and technology integration.

Student Engagement Techniques: A Handbook for College Faculty (Elizabeth F. Barkley and Claire H. Major)—This book provides practical strategies for promoting student engagement and active learning in higher education, including techniques for lecture-based, discussion-based, and online courses.

Classroom Assessment Techniques: A Handbook for College Teachers, Second Edition (Thomas A. Angelo and K. Patricia Cross)—This book offers practical techniques for assessing student learning in higher education, including approaches to gathering and analyzing feedback from students, and is great for both new and experienced faculty. A true classic!

How Learning Works: Seven Research-Based Principles for Smart Teaching (Susan A. Ambrose et al.)—This book provides evidence-based insights into how students learn and offers practical strategies for improving teaching effectiveness across a variety of disciplines.

Empowering Education: Critical Teaching for Social Change (Ira Shor)—This book offers a comprehensive guide to critical pedagogy, with practical strategies for engaging students in transformative learning experiences. Shor emphasizes the role of education in promoting social justice and empowering students to take action in their communities.

Critical Teaching and Everyday Life (Ira Shor)—Shor's work emphasizes the importance of connecting education to the daily lives of students, advocating for a pedagogy that is both critical and practical. This book provides insights into how educators can engage students in meaningful ways by addressing issues that are relevant to their experiences.

When Students Have Power: Negotiating Authority in a Critical Pedagogy (Ira Shor)—Shor explores the dynamics of power in the classroom, advocating for a more democratic approach to teaching where students have a voice in their education. This book provides practical examples of how to share authority with students and create a more collaborative learning environment.

The Conquest of America: The Question of the Other (Tzvetan Todorov)—While not solely focused on education, this book provides a profound analysis of the encounter between Europeans and indigenous peoples in the Americas. Todorov's exploration of cultural otherness offers valuable insights for educators interested in teaching about power, identity, and cultural understanding.

Facing the Extreme: Moral Life in the Concentration Camps (Tzvetan Todorov)—This book examines the moral decisions made by individuals in the extreme conditions of concentration camps. Educators can draw from Todorov's work to explore themes of ethics, human behavior, and the capacity for both good and evil in their teaching.

Pedagogy and the Politics of Hope: Theory, Culture, and Schooling (Henry A. Giroux)—This book explores the intersection of education, culture, and politics, advocating for a critical pedagogy that empowers students to challenge oppressive structures and engage in social transformation.

Teachers as Intellectuals: Toward a Critical Pedagogy of Learning (Henry A. Giroux)—Giroux argues that teachers should be seen as intellectuals who play a key role in shaping the critical consciousness of their students. The book emphasizes the importance of empowering educators to encourage critical thinking and active citizenship.

The Slow Professor: Challenging the Culture of Speed in the Academy (Maggie Berg and Barbara Seeber)—This book critiques the fast-paced culture of academia and offers strategies for slowing down and cultivating a more thoughtful, reflective approach to teaching and scholarly work.

The Discussion Book: 50 Great Ways to Get People Talking (Stephen D. Brookfield and Stephen Preskill)—This book offers practical ideas for fostering engaging and productive discussions in the classroom, making it a valuable resource for educators looking to enhance student participation.

The Spark of Learning: Energizing the College Classroom with the Science of Emotion (Sarah Rose Cavanagh)—This book explores how emotions impact learning and offers strategies for leveraging emotional engagement to enhance student motivation and success in the classroom.

Designing Your Life: How to Build a Well-Lived, Joyful Life (Bill Burnett and Dave Evans)—Though not strictly a teaching book, this work offers valuable insights into how to guide students in applying design thinking to their personal and professional development, helping them navigate their educational journeys with purpose.

The Skillful Teacher: On Technique, Trust, and Responsiveness in the Classroom (Stephen D. Brookfield)—This book is a comprehensive guide for teachers, offering practical advice on various aspects of teaching, including managing the classroom, engaging students, and fostering a supportive learning environment.

Teaching as a Subversive Activity (Neil Postman and Charles Weingartner)—A classic in educational theory, this book challenges traditional teaching methods and advocates for a more student-centered approach, emphasizing the importance of critical thinking and questioning the status quo.

The Art of Changing the Brain: Enriching the Practice of Teaching by Exploring the Biology of Learning (James E. Zull)—This book bridges the gap between neuroscience and education, offering insights into how the brain learns and how teachers can apply this knowledge to enhance their teaching practices.

The Elements of Teaching (James M. Banner Jr. and Harold C. Cannon)—This book provides a concise overview of the core principles of effective teaching, offering insights into what makes great teachers successful across different educational settings.

Mindset: The New Psychology of Success (Carol S. Dweck)—This book, while not solely focused on education, is essential for understanding how fostering a growth mindset in students can lead to greater resilience, motivation, and academic success.

Teaching Critical Thinking: Practical Wisdom (bell hooks)—This book offers practical advice on how to teach critical thinking, drawing from hooks' experience as an educator. It includes strategies for fostering dialogue, encouraging reflection, and creating an engaged learning environment.

Rethinking Education as the Practice of Freedom: Paulo Freire and the Promise of Critical Pedagogy (Henry A. Giroux)—Giroux reflects on the legacy of Paulo Freire, emphasizing the need for education that empowers students to question and change oppressive structures. Read [here](#).

Pedagogy of Freedom: Ethics, Democracy, and Civic Courage (Paulo Freire)—A continuation of Freire's work, this book focuses on the ethical and democratic responsibilities of educators, advocating for teaching that fosters critical consciousness and social justice.

Educating for Critical Consciousness (Paulo Freire)—This collection of Freire's work provides a deeper exploration into his ideas on how education can lead to greater awareness and the empowerment of learners to challenge societal norms.

The Critical Pedagogy Reader (Edited by Antonia Darder, Marta P. Baltodano, and Rodolfo D. Torres)—This comprehensive anthology gathers key writings in critical pedagogy, offering a wide range of perspectives and approaches from leading scholars in the field.

For White Folks Who Teach in the Hood...and the Rest of Y'all Too: Reality Pedagogy and Urban Education (Christopher Emdin)—Emdin's work focuses on the experiences of students in urban schools, advocating for a reality-based pedagogy that connects with students' lives and cultures.

Visible Learning for Teachers: Maximizing Impact on Learning (John Hattie)—This book translates Hattie's research on what works in education into practical strategies for teachers, focusing on how to maximize student learning through effective teaching practices.

The Deepest Well: Healing the Long-Term Effects of Childhood Adversity (Nadine Burke Harris)—While not a traditional pedagogy book, this work is essential for educators seeking to understand the impact of childhood adversity on learning and how to support students facing these challenges.

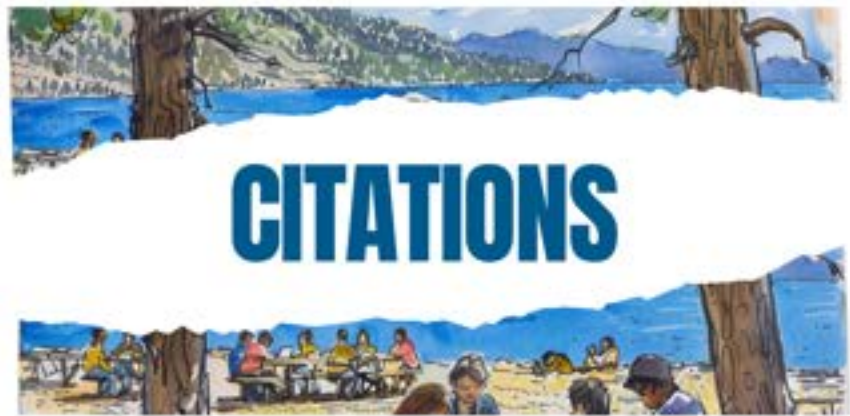
Teach Like a Champion 2.0: 62 Techniques that Put Students on the Path to College (Doug Lemov)—This widely-used guide provides actionable strategies for improving teaching effectiveness and student engagement, with a focus on techniques that can be applied in any classroom.

Mindful Teaching and Teaching Mindfulness: A Guide for Anyone Who Teaches Anything (Deborah Schoeberlein David)—This book provides strategies for integrating mindfulness into teaching, which can help create a more focused, calm, and engaged classroom environment.



[1] Online Etymology Dictionary,
<https://www.etymonline.com/word/pedagogy>

[2] Brian Kane, "Myth and the Origin of the Pythagorean Veil," in Brian Kane, *Sound Unseen: Acousmatic Sound in Theory and Practice*, Oxford: Oxford University Press, 2014.



[3] *The Joys of Teaching Anthropology*, Patricia Rice, Conrad Kottak, and David McCurdy, eds. Prentice-Hall, 2007, pp. 12, 101.

[4] Achieving the Dream, *Teaching & Learning Toolkit: A Research-Based Guide to Building a Culture of Teaching & Learning Excellence*, p. 26. Available at <https://achievingthedream.org/teaching-learning-toolkit/>

[5] Scott A. Lukas, "Teaching as a Form of Anthropology, Anthropology as a Form of Teaching," in *The Joys of Teaching Anthropology*, Patricia Rice, Conrad Kottak, and David McCurdy, eds. Prentice-Hall, 2007.

[6] Adapted from Miranda Fedock, https://cuny.manifoldapp.org/#_Toc104382969

[7] Adapted from the University of Michigan, <https://lsa.umich.edu/technology-services/news-events/all-news/teaching-tip-of-the-week/begin-building-community-in-online-classes-with-an-icebreaker.html>

[8] Adapted from John Knox, University of Georgia, <https://serc.carleton.edu/introgeo/firstday/climate.html>

[9] Achieving the Dream, *Teaching & Learning Toolkit*, p. 27.

[10] Achieving the Dream, *Teaching & Learning Toolkit*, see Chapters 4 and 5.

[11] A source to start with is *The Guardian*, Behind the Headlines: News and Media Teaching Ideas, <https://theguardianfoundation.org/programmes/behind-the-headlines/secondary-teaching-resources/news-and-media-teaching-ideas>

[12] Scott A. Lukas, "Teaching Cultural Anthropology through Mass and Popular Culture: Seven Pedagogical Methods for the Classroom," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002, p. 61-62.

[13] Scott A. Lukas, "Teaching Cultural Anthropology through Mass and Popular Culture," p. 62.

[14] See the video, <https://youtu.be/IDOS-bh7BUU?si=61LDA-DNlc7g3ApZ>

[15] Lorenzo Covarrubias, "Getting into the Act : Using Classroom Role Playing as a Type of Participant Observation," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002, p. 91.

[16] Anne E. Campbell, "Teaching as Theater," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002.

- [17] Harold Juli, "First steps" in Hominid Evolution: A Lesson on Walking," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002.
- [18] Scott A. Lukas, "Teaching Taxonomy in Physical/Biological Anthropology Classes," in *Strategies in Teaching Anthropology*, 4th Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2006.
- [19] Pete Brown, "Economic Monopoly," in *Strategies in Teaching Anthropology*, 6th Edition, Patricia Rice, David McCurdy, and Scott A. Lukas, eds. Pearson, 2010.
- [20] See, Jane McGonigal, *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*, Penguin, 2011.
- [21] See, <https://kb.wisc.edu/instructional-resources/page.php?id=104151>
- [22] Grace Keyes, "Discussion Preparation Guides," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002. Richard H Robbins, "Anthropology & the Culture of the Classroom," In *The Joys of Teaching Anthropology*, Patricia Rice, Conrad Kottak, and David McCurdy, eds. Prentice-Hall, 2007.
- [23] Michael J. Oldani, "Building Student Interest, Input, and Engagement: Organizing Small Group Projects in Large Classes," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002.
- [24] David Gottwald, "'Creating the Mood Board," interview in *The Immersive Worlds Handbook: Designing Theme Parks and Consumer Spaces*, Scott A. Lukas, Focal, 2012, pp. 170-171.
- [25] Scott A. Lukas, "Augusto Boal's Theatre of the Oppressed: Power, Reflexivity, Critical Thinking in the Anthropology Classroom," in *Strategies in Teaching Anthropology*, 3rd Edition. Patricia Rice and David McCurdy, eds. Prentice-Hall, 2004.
- [26] See Scott A. Lukas, "The Role of Women's and Gender Studies in Advancing Gender Equity" and "Improving Gender Equity in Postsecondary Education" in *Handbook for Achieving Gender Equity through Education*, Sue Klein, ed. Lawrence Erlbaum Publishers, 2007.
- [27] Scott A. Lukas, "Teaching Cultural Anthropology through Mass and Popular Culture," pp. 60-61.
- [28] Note, I asked AI to create this example from Chemistry since I know absolutely nothing about Chemistry, except what C14 is! :)
- [29] Thomas A. Angelo and Todd D. Zakrajsek, *Classroom Assessment Techniques: Formative Feedback Tools for College and University Teachers*, 2nd edition, Jossey-Bass, 19913, pp. 148-153.
- [30] Thomas A. Angelo and Todd D. Zakrajsek, *Classroom Assessment Techniques: Formative Feedback Tools for College and University Teachers*, 2nd edition, Jossey-Bass, 19913, pp. 154-159.
- [31] Patricia C. Rice, "TSM Cube: Illustrating the Scientific Method," in *Strategies in Teaching Anthropology*, 2nd Edition, Patricia Rice and David McCurdy, eds. Prentice-Hall, 2002.
- [32] Thomas A. Angelo and Todd D. Zakrajsek, *Classroom Assessment Techniques*, pp. 197-202.
- [33] See Nancy Jones in *Strategies in Teaching Anthropology*.
- [34] Gregory Ulmer, *Teletheory*, Routledge, 2003.
- [35] Scott A. Lukas, "Teaching Cultural Anthropology through Mass and Popular Culture," pp. 63-64.

[36] See, <https://wac.colostate.edu/repository/teaching/intro/wtl/>

[37] Thomas A. Angelo and Todd D. Zakrajsek, *Classroom Assessment Techniques*, pp.183-187.

[38] Scott A. Lukas, "Teaching Cultural Anthropology through Mass and Popular Culture," p. 60.

[39] Achieving the Dream, *Teaching & Learning Toolkit*, p. 24.

[40] On SLOs, see Scott A. Lukas, "SLOing" Anthropology? Reflections on Outcome-Based Education. *Anthropology News*, September 2010.

[41] Information about the late composer Bob Paredes at <https://bobparedes.weebly.com>

[42] Yi-Fu Tuan, *Space and Place: the Perspective of Experience*, University of Minnesota Press, 1977.



Lake Tahoe teaching, as viewed by AI.
AI is pretty meta!