

Global Performance & Pedagogy Conference – 3rd June 2023

**From *Class* to *Team*:
Performative Strategies to Humanise
Our Online Teaching.**

Part 2

1

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Part 2: IN-CLASS

What?

- Making your students perform actively in class.
- Linking what you teach to the immediate environment and your students' life.

Why?

- Social bond between you and your students.
- Team-work.
- Avoid feeling of isolation and alienation.
- What you are learning together matters!

How?

Giving students agency and responsibility in running and shaping the class

>> being part of a community.

1. MANAGING ZOOM - What

Make your students help you managing the Zoom interface and
conduct the class.

**YOU ARE A TEAM,
EACH PLAYER IS IMPORTANT and HAS A ROLE!**

(audience members take action in the performance,
shaping its process > co-performers)

1. MANAGING ZOOM - How

- A. **Make your students co-hosts** on Zoom > responsibility + Internet back-ups.
- B. **Nominate different assistants each time:**
- One who takes care of the **media**: slides, videos, audio, screen-sharing, etc.
 - One who keeps the **time**: managing breaks, class-recording, and “checks on you”.
 - One who manages **participants**: mute/unmute people, chat, raise-hand function.

1. MANAGING ZOOM - Why

BENEFITS ON THE LONG TERM: students are actively involved in running the class, and not only “absorbing” it. Therefore...

- **cameras on**
- **focus/attention on** for longer periods
- higher level of **responsibility** = higher level of **engagement**
- **team work** = teachers and students run the class together > “our class”
- **Students feel more comfortable** asking questions and participating in collective discussions.
- **Empathy** > students realise and appreciate how much work teachers do.
- **Teachers feel supported** in managing different levels of conducting the class.

2. BREAKOUT ROOMS

To make sure that each student knows what to do.

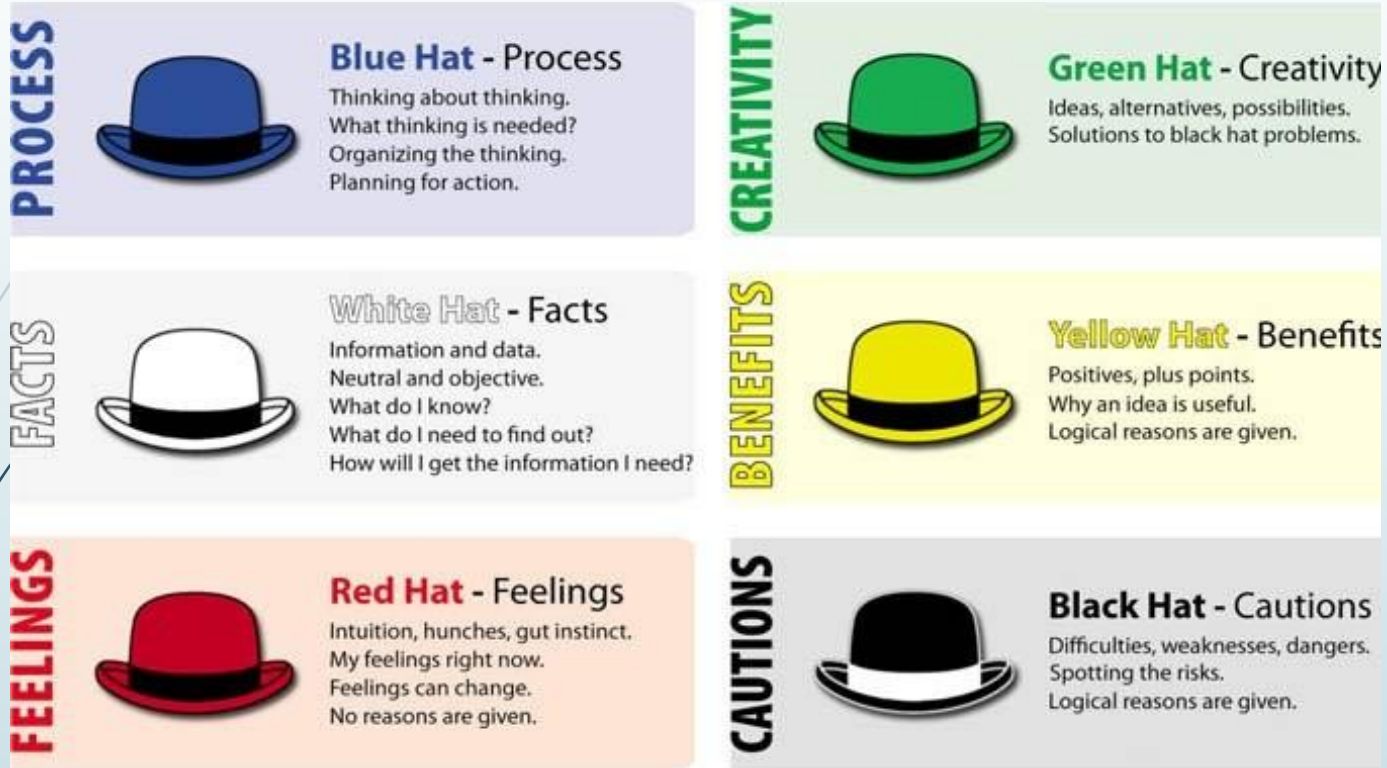
To make sure that each student contributes within the group.



De Bono's Six-Thinking Hats Method

[Thinking as a skill | de Bono](#)

DE BONO'S SIX THINKING HATS METHOD



3. LINKING THE CLASS TO THE STUDENTS' ENVIRONMENT

Some examples from my classes that may inspire you...

PERFORMING ROMANTICISM

- Giacomo Leopardi's *L'Infinito* & "presence" (performance art).
- *Come si scrive una poesia?*

PERFORMING ROMANTICISM #1

THE INFINITE

I was always fond of this secluded hill
and this hedge which hides from my view
so large a portion of the farthest horizon.
But sitting and musing here, I picture to myself
interminable spaces beyond the hedge,
silences beyond the human grasp,
and stillness so profound
that my heart is almost frightened.
But the moment I hear the wind
rustle through these leaves,
I compare that sound with infinite silence,
and I call to mind the eternal,
the dead seasons and the present
alive with all its turmoil.
In such immensity my thought is drowned,
and it's pleasant to be shipwrecked in this sea.

G. Singh

L'Infinito

Sempre caro mi fu quest'ermo colle,
E questa siepe, che da tanta parte
Dell'ultimo orizzonte il guardo esclude.
Ma sedendo e mirando, interminati
Spazi di là da quella, e sovrumani
Silenzi, e profondissima quiete
Io nel pensier mi fingo; ove per poco
Il cor non si spaura. E come il vento
Odo stormir tra queste piante, io quello
Infinito silenzio a questa voce
Vo comparando: e mi sovvien l'eterno,
E le morte stagioni, e la presente
E viva, e il suon di lei. Così tra questa
Immensità s'annega il pensier mio:
E il naufragar m'è dolce in questo mare.

Giacomo Leopardi, 1818-19

Parafrasi

*Sono stato sempre legato a queste colle solitarie
E a questa siepe, che impedisce
Al mio sguardo di spaziare su una così gran parte del
Paesaggio il quale si stende fino all'estrema linea dell'orizzonte.
Ma mentre sono seduto e osservo, immagino,
nella mia mente, sterminati spazi che non hanno limiti percepibili,
e silenzi sfuggenti all'esperienza umana, e una
quiete smisurata, tanto che per poco il cuore non si spaventa.
E quando io sento il soffio del vento che muove con dolcezza
Le fronde di questi alberi, io valgo paragonando quel silenzio
Infinito a questa voce del vento: e mi viene alla mente l'eternità
e le epoche passate e la viva stagione presente e la
sua voce. Così al mio pensiero si dissolve in questa
immensità ed è dolce perdersi in questo
mare senza confini.*

PERFORMING ROMANTICISM #2



Gassmann legge Leopardi



Mario Martone, 2014

PERFORMING ROMANTICISM #3

Today, we are confined within our houses.

As well as Leopardi's, our mobility is limited.

Can we experience infinity within concrete limits through our imagination?

Switch your devices off, go to your window or fence: this is your "hedge".

Stay there for 5 mins, calmly, simply observing.

Let your thoughts go wherever and follow them.

Where did you end up?

Reflections - discussions - the role of imagination in our lives/society

PERFORMING ROMANTICISM #3

Scriviamo una poesia!

Paolo Balboni, glotto-didattica per stranieri, abilità produttiva

- | | |
|---|---|
| A. CONCETTO A CUI RELAZIONARSI (concept to engage with > guide) | A. PIACERE |
| B. SOSTANTIVO (noun > title; related to the concept-A) | B. OCEANO |
| C. 2 AGGETTIVI (2 adjectives describing the noun-B) | C. PROFONDO, IMMENSO |
| D. 3 VERBI (3 verbs relating to A & B) | D. NUOTARE (nuoto), SOGNARE (sogno),
PERDERSI (mi perdo) |
| E. 1 FRASE (1 sentence relating to the noun-B) | E. E' COME UN ABBRACCIO DI MADRE |

PERFORMING ROMANTICISM #4

L'OCEANO

Profondo e immenso

Io nuoto, sogno, mi perdo in esso

E' come un abbraccio di madre.

Le poesie degli studenti – Risorgimento e Romanticismo

La Guerra

Violenta e senza senso,
si teme, si combatte, e si scappa.
Uno spreco di anime.

Meditazione

Il vasto mare era sempre curioso,
e la luna, che controlla il suo tiro
cerca di cambiare l'orizzonte.
Ma camminando qui e osservando, posso
percepire
sotto la terra, nel mio terzo occhio, un
mondo libero.
Luoghi di profonda calma ed espansione,
fino a quello che sento
è contentezza sempre mutevole.

Il Risorgimento

Sanguinoso e faticoso.
Ci combattono, ci ammirano,
ci uniamo.
È una storia molto importante.

Il Risorgimento

È come un'onda
ti colpisce veloce,
circondando
te stesso.

Il Risorgimento

Politico e artistico

Io imparo, cambio, sono ispirata.

Anche per me
è come una rivoluzione!

Lo Stivale

Combattuto e frammentato

Si litiga, si perde, si vuole
ancora la libertà.

Un giorno con i colpi
si ripara lo stivale.

Il cielo

Illimitato, mutevole

Voliamo, ci rifugiamo, lo apprezziamo
è sempre lì.

Il Risorgimento

Sanguinoso e faticoso.

Ci combattono, ci ammirano,
ci uniamo.

È una storia molto importante.

L'unità d'Italia

Violento, rivoluzionario, conflittuale,
Il popolo combatteva, resisteva, si
ribellava.

La voce degli Italiani è diventata una,
ma quella è solo metà della storia;

L'Italia potrebbe essere risorta, ma
l'unità è ancora lontana.



QUESTIONS & THOUGHTS?

YOUR TURN NOW

GROUP ACTIVITY + COLLECTIVE DISCUSSION

□ **WHAT – activity's goal:**

- ❖ Discussing the performative strategies #1 & #2 – exchange;
- ❖ Creating a class in which performative strategies can be employed.

□ **HOW:** GROUPS IN BoR > *De Bono's thinking hats*

□ **WHY:** sharing knowledge & experiences – team work – experiencing this method first-hand.

YOUR TURN NOW #1

GROUP ACTIVITY + COLLECTIVE DISCUSSION




1. Do you employ any of these strategies in your online (or in-person) classes?

Briefly discuss PROs & CONs

- If YES, which ones and with which outcomes? > sharing your experience & knowledge with others – offering.
- If NO, which ones would you employ and why? How could you do that? > ask the group to help you with this – teamwork.
- Are there strategies not included in this presentation but that you know of/employ and are/can be effective? > Share.

Before Starting – De Bono’s Thinking Hats 4 Part 1:

□ GROUPS IN BoR > *De Bono’s thinking hats*:

- Someone organizing the session and keeping the time (the manager). 
- Someone ensuring that everybody has room to contribute to the conversation (the facilitator). 
- Someone taking notes of the interventions (the reporter)
- Someone ensuring that the conversation stays on topic. 
- A spoken-person who will then refer about the group’s activity.

YOUR TURN NOW #2







GROUP ACTIVITY + COLLECTIVE DISCUSSION

2. Plan an “ideal class” together:

- What have you come up with PROs & CONs?
- Which are the most effective strategies to apply?
 - ❖ In which kinds of classes – why – how (variations on the theme)
- Wrap up: prepare to share the outcomes of your discussion with the rest of the class.

Before Starting – De Bono’s Thinking Hats for Part 2:

PLAN AN “IDEAL CLASS” TOGETHER (ways of thinking):

PROCESS	 <p>Blue Hat - Process Thinking about thinking. What thinking is needed? Organizing the thinking. Planning for action.</p>	CREATIVITY	 <p>Green Hat - Creativity Ideas, alternatives, possibilities. Solutions to black hat problems.</p>
FACTS	 <p>White Hat - Facts Information and data. Neutral and objective. What do I know? What do I need to find out? How will I get the information I need?</p>	BENEFITS	 <p>Yellow Hat - Benefits Positives, plus points. Why an idea is useful. Logical reasons are given.</p>
FEELINGS	 <p>Red Hat - Feelings Intuition, hunches, gut instinct. My feelings right now. Feelings can change. No reasons are given.</p>	CAUTIONS	 <p>Black Hat - Cautions Difficulties, weaknesses, dangers. Spotting the risks. Logical reasons are given.</p>



LET'S SHARE!

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ONE SPOKEN-PERSON PER GROUP

... and that's a wrap!

THANK YOU 😊