

Treasure Island Pedagogies Episode 39

Podcast Transcript

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Tünde Varga-Atkins

This is Tünde Varga-Atkins, and this is episode 39 of our Treasure Island Pedagogies podcast today from the Centre for Innovation and Education at the University of Liverpool, where we share our light bulb moments, teaching props and pedagogies as we cohabit our treasure islands, the space for contact time with students. We have 3 guests today Paul Astles, Sam Saunders and Yigit Öezcelik. So can I ask you briefly to introduce yourself, your original degree subject and your current role so Paul, can we come to you first?

Paul Astles

Yeah, sure. Hi, everybody. I'm Paul Astles learning designer that works at the Open University UK. And my original discipline. So I'm a qualified teacher and I used to work with students with additional needs at Fe level. I have a masters in sports psychology and a degree in sports science.

Tünde Varga-Atkins

Brilliant. Thank you. And Sam.

Sam Saunders

Hi everyone. I'm Sam Saunders. I am currently an educational developer in the Centre for Innovation and Education at the University of Liverpool. My first degree. Was a joint honours degree in English and history, and my PhD is in 19th century lecture in culture. So I have a real humanities background. It looks at 19th century magazines and how they discussed policing and detectives and how that impacted detective fiction.

Tünde Varga-Atkins

Brilliant. Thank you, Simon nikit.

Yigit Öezcelik

Hi everyone, I'm Yigit Öezcelik. I am currently a lecturer at the University of Liverpool Management School in Economics and I'm also the programme director for the BSc economics programme and my background is in economics as well. I did my undergrad, postgrad and PhD in economics. And yeah, now I'm working as an economics lecturer.

Tünde Varga-Atkins

Brilliant. Thank you. OK, so yeah, can I ask you each to share a light bulb moment for with students? So this is where your students were getting it. And perhaps how that came about.

Paul Astles

Are we going in the? Same order.

Sam Saunders

No, no one wants to be first.

Paul Astles

OK. Good for some.

Tünde Varga-Atkins

Come on, go for it.

Sam Saunders

Ohh I thought you were going.

Paul Astles

Paul, sorry. Ohh sorry. No, I I will though. That's fine. OK, so. My light bulb moment was really reflecting on the journey that took us to being highly commended at the green Gown Awards in 2023 for our our work in the area of sustainability within learning design support for modules at the Open University and our kind of main learnings from that were. Around focusing on non tokenistic actions that can kind of meaningfully support change knowledge, building or skills development and by non tokenistic we mean kind of not just adding a. A badge to a page that says it's sustainable. You

know it needs to kind of be contextually meaningful and important in that learning experience for students, great opportunities for student input into resource design because often their ideas, comments, and critiques are invaluable. And recognising that everyone's journey towards taking. Meaningful, non, non tokenistic actions to embed sustainability will be completely different and everyone's kind of at a different point in terms of where they're starting from. So we were quite keen to avoid making sustainability feel just like another thing to do and we wanted to ensure that. Existing frameworks within our institution were kind of connected with to build those bridges of how sustainability is actually already part of existing practise, but just wasn't by name. And so it didn't feel like an extra thing, but just felt like part of what we were doing anyway and so. We developed a whole range of of resources as part of that process to kind of empower colleagues to feel supported, to connect with sustained. Ability in the learning experiences that they were creating and those are freely available on our blog space which will be linked to in the blog. Most recently we myself and a colleague wrote a book chapter in a kind of upcoming soon to be published in summer. 2025 by Springer book The title of which is communicating sustainability competencies, a case of sustainability, a case study of sustainability and learning design, and in there we talk about the process of connecting with student voice and how that helped develop our resources. On that point of student voice, it was working with our kind of what we call the curriculum, design student panel in the university, which is a highly commended at the ALT Awards mechanism for connecting with Student Voice and the role that. Students played in the development of our skills cards is is kind of the main theme of that chapter and we we take on board. Kind of student viewpoints, both in terms of what sustainability means to them, but also how we're communicating it and the types of language that's in the resources that we created to make it more contextually easy to decipher because sustainability can be quite complicated, which I'll get into a bit later maybe. But that also then in terms of building on that light bulb moment myself and and a colleague set up a a new for this year. Special interest group. So it's through Alt. It's the digital sustainability SIG. And our kind of remit there is really to provide a space to share good practise and success stories and resources etcetera to support and raise awareness about what sustainability really is and the different areas that connect with. So kind of learning technology, learning design. Et cetera and kind of promote some cross institutional learning and collaboration. So I think yeah, the initial light bulb moment then kind of was a bit of a springboard to other stuff.

Tünde Varga-Atkins

Really. And and that? Yeah. Sounds like, yeah. Used to student partnership has been so beneficial. Is can you talk a bit about did you evaluate it or what? How how do you have a sense of of success because it's clearly sounds very successful your approach.

Paul Astles

Yeah, we we we evaluated both the the reach and impact of our resources, but also the impact of the student voice itself in our approach. So student. Code design or connection or kind of use of student feedback in a in a positive way is is a really important part of our work and generally at the Open University, but particularly in the learning design team. And so we we went through a kind of. Thematic analysis of of sorts, with the information that we got back to identify kind of the different ways in which that. Sustainability was thought about and considered by the AU students who responded and how best to situate the the resources that were made to kind of support that voice, but then also kind of give a platform for colleagues to. To build on that so that you know. So for example environmental. Focus of sustainability was quite strong in the student voice, but not necessarily the other aspects of sustainability and and so that became quite useful in terms of how we then could be aware of the need to scaffold or the aspects of sustainability in the work that we we do. Through creating kind of enriching learning experiences.

Tünde Varga-Atkins

Brilliant. Thank you, Paul. I don't know if anyone has additions or you want to share your light bulb moment.

Speaker

Then.

Sam Saunders

Yeah, yeah, I'm happy to jump in with with my light bulb. It's a little. It's a little bit disconnected, I think, from from what Paul's just been talking about, but. What I what I've kind of tried to do when I thought about this was really Wrack my brains for a moment. If you like, in some of my previous teaching where I felt like my students were really kind of getting it and it kind of led me down a bit of a mental rabbit hole, I I started thinking about. The difficulties of teaching my particular sort of disciplinary context and 19th century literature or English literature more generally is, I think, difficult to

sort of teach in an applied way. It's quite a formalist subject. You, you saw take a text and you read the text and everyone's kind of got thought how you might engage with that text or things that it kind of generates for you. That's quite an internalised subject kind of approach, I suppose it's very, very subjective on how you kind of interpret the text or how it makes you feel the sort of effective response you. To it. So in terms of a sort of light bulb moment within literature and sort of culture, what we tend to do is there's usually a kind of low module or a low level module on an English programme that usually has a sort of grandiose term, like how to read or ways of reading or the really boring literature and cultural theory that that sort of thing. And it's a way or we caught. What was it on my first screen when we were bang, it was called critical interpretations and it's kind of that set of tools I suppose. That students are given to kind of generate. That's a really kind of reductionist way of thinking about it, but it's sort of generate meanings from a text. You sort of interpret the text in lots of different ways. You have this sort of toolbox if you want to call it that of approaches that you can potentially take, sort of frameworks or theoretical perspectives that you can take to a text and. And sort of applied to it. And so it sort of changed the meaning or the reading that you. Get from the text. But the problem with those modules is a lot of the time what happens is students are kind of given. These theoretical perspectives to kind of read or interpret in their own kind of way. So in my own experience, it was genuinely a huge sort of textbook of of essays on literature, literary and cultural theory, and and all. A lot of them were in translation, and they were sort of thrown at us and said, read this, it will help you to understand the text. And that could be anything. It can be formalism. So the idea that we just kind of read the text in as an artefact for itself and and and context is not really that important. Historicism, which is kind of the opposite you you think about the the sort historical context, cultural context and the context in which the text is published. And you kind of argued that it can't really be separated from those, which is the one I subscribed to. But that's a different conversation. Marxism, feminism, psychoanalysis, postcolonialism all the different isms, I suppose that you might get. You might get on the text and you say, OK, read these. You'll understand these perspectives and it will make you a better reader. And I I a lot of the time I don't agree. I always sort of think no that that that doesn't really help me apply this to a text. So it doesn't really. I need to think about this. There's a there's a cognitive leap, I suppose, that you need to make between reading, understanding a theoretical perspective and applying that to another artefact later. And and sometimes I think that's the bit that sometimes gets lost when we're talking to students about theoretical understanding of the world or of of the artefact. So the light bulb moment for me was when I was teaching this at another institution that used essentially a

single text to examine my multiple critical perspectives and the text that we picked was the turn of the screw, which Henry James's novel novella from 1898.

Speaker

OK.

Sam Saunders

And it's one of those Henry James is interesting because he's one of those writers who leaves a lot of gaps in his text for you to kind of fill them in with. He doesn't really tell you anything about what's going on. There's characters that are introduced with no back story there. People you see for 5 minutes and you don't know who they are or whether there and then they disappear again, the the events happened and you know it's not really explained why there. There's there's lots of cold holes I suppose for the for the author for the reader. Sorry to kind of fill in and and we sort of felt that found that that was a useful template on which to then kind of apply some of these theoretical perspectives. So we'd ask students to kind of read around, I don't know, say for the sake of argument, Marxism. They might read the opening sections of the Communist manifesto or desk capital or something like that. And then we say, OK, now read the turn of the screw again and bring that thing how and make the connections between the two. How might you interpret this text through that kind of critical lens? And they sort of come in the cell. Will I read it in this way? So. OK, that's great. You know, you're reading the text in that particular perspective. You're looking at the economics of the of the text. You're thinking about the uncle or the owner of the stately home and how they're making the money and why they're not there. Or the narrator is kind of position as having to kind of go in as a governess to make money and think. About the kind of wider social implications of that. Brilliant. That's great. Fine. And then we'll move on to the next one. We think about maybe feminism or something and we'd ask them to read another critical essay on that. I kind of what we gave them, but something on that sort of theoretical perspective and then we'd say, OK, read the text again, how does it change now? What? What? What kind of things are you generating from the text in this instance? And suddenly their their their reading would change their their perspectives would change and they suddenly start to see how you can apply different critical perspectives to the same text to generate different meanings. And they sent and suddenly they were getting it like oh, I can read this from this perspective or I can read it from that perspective and and they can suddenly understand that and the. The the most wonderful thing I think for me. Was when we started to see students doing that in other modules

because another issue that I think we sometimes have not just on English but on other programmes is applying the the the kind of approaches that you take on one module in another modular context. So sometimes students will see the work they do on one module in isolation and then they'll finish the assessment tick. Bosh done file that way and move on to. The next one now, but I started seeing on the other modules I was teaching students applying their thinking in the theoretical module onto their readings in other modules, which in English is such a rarity. I find, or at least it used to be. And you know, it was wonderful to kind of see that you get an essay back. You see if I read this from a Marxist perspective, I get this. Yes. Excellent. Great. You've taken that that theoretical module and applied it somewhere else, and I didn't even tell you to do that. Which was a wonderful feeling. So I like this idea of a single artefact, and I'm going to come back to that when I do talk about the Twix a little bit later on as a sort of way to understand a lot more, I think it's it's easier for students to kind. I guess understand. Or to interpret something complex that we're giving them, if you give them a single thing to kind of bounce off each time and see how that changes, umm. So I think that would, yeah, that's a light bulb moment for me and it and actually I think it really helps me as a pedagogic because one of my biggest failings I think is that I tend to overcomplicate stuff and sometimes doesn't need to be that complicated. Just give them one thing and it can really help you to explain something really complex. Uh. Going forward, yeah.

Tünde Varga-Atkins

I mean, maybe the link to Paul's sustainability is, is the reuse of text, isn't it? So you you you have one text and you reuse it in different perspective but sounds really powerful, yes.

Sam Saunders

Mm-hmm. That's right.

Speaker

Yeah.

Paul Astles

I I like the idea that kind of life finds a way. Almost. In terms of. It evolved into ways that we we weren't necessarily planning or expecting. Yeah. No, that's lovely.

Sam Saunders

I'll have to do that with Jurassic Park now, aren't I?

Tünde Varga-Atkins

Brilliant. OK, you get what about your light bulb moment?

Yigit Öezcelik

Yeah, my light light bulb moment is actually a bit broader and connected to Sam's effort as well to kind of bridge theory and application. And this goes back to my own experience as a student. So I'm from Germany and in Germany. Teaching at university level is more like a chalk and talk approach. There's not much interactivity going on in class, the lecturer just goes through the slides and that's it, which is not a great approach to teaching in my opinion, but in one of my modules the module leader did something differently and they actually. Asked us to reflect on a specific decision making scenario which I don't know which product would you buy? Which investment would you choose to put it into an economics context? And after we have reflected on that specific scenario, then the theory was introduced and what the theoretical prediction would be in in that specific scenario and also what the empirical literature said about how people behave in a certain context. And I found that very powerful. Learning experience because I immediately reflected on what I have done, what other people have done and what. Theory says so. It's kind of like this triangular moment, which is my light bulb moment, which I have then introduced into my own teaching as well. So before I introduce a new abstract theory, I now ask my students to reflect on a specific decision making. Their scenario, and I let them. I usually use poll everywhere or another polling software and ask them, OK, what would you do in this scenario? How? You behave and then I compare their behaviour to what research says and what the theory would predict, because economics, the way it's taught, it's it can be quite theoretical, especially in the beginning and 1st year and 2nd year. We are making some, I'm going to call it wild assumptions about. Peoples behaviour. We assume that everybody acts in a rational way, but we do not, and when we then contrast that theory with how people actually behave, I think it's a very powerful, uh learning experience.

Tünde Varga-Atkins

Wow, that that is. Yeah. That is really amazing. And it just sounds that you the the works with the students to bring it back to their own experience. And yeah, I was trying to work out, is this the inverse of what Sam was saying that in English, you sort of trying abstract from the individual. Respecting what or

where, whereas what you're trying to do is is the is the opposite, but maybe I don't know whether it will work that way. What fascinating. Thank you. So we have student partnership in curriculum design using the same tax for for developing critical perspectives and. Light bulb moments around theory and connecting it to individual experience, so on in terms of teaching props or pedagogies that we would take to the you would like to take to Treasure Island. What would it be? To add to these light bulb moments.

Paul Astles

Well, I I guess I'll kick off as I kicked off on the. 1st. Bit so I I don't believe in magic, but I do believe in the power of imagination and I think that my pedagogy is a real kind of step in that direction. So I would take a climate action pedagogy which might not be a surprise to folks in the. In the in the UH podcast because it would help to bring a whole range of skills that would be useful to solve complex problems that we might encounter and we. Find Equitable solutions to those problems, and I think climate pedagogy at its core is really helping to explore the idea of sustainability as an umbrella rather than than a kind of individual way of thinking about things. So it it connects with. Elements of you know kind of edia. So social justice, you know, there's the climate, environmental stuff that I mentioned before. You could think about it from a financial point of. View or at different levels as well. So kind of personal local global so it it kind of adds in a a range of opportunities to to consider complex problems and I think it empowers students to foster a sense of sort of collective responsibility and agency and collective. Action as well. So yeah, within that there's, you know kind of you could drill down into things like effective communication or relationship building or kind of the skills focus side of things, you know critical thinking and related pedagogies for that. But yeah, my overall. Teaching approach or pedagogy for the island would be climate action pedagogy for those reasons.

Tünde Varga-Atkins

Brilliant. Sounds like an all rounder. So yes, what else is on our board then, Sam?

Sam Saunders

I'll. I'll go next if we're going to kind of carry on with the. We were going in so my my teaching prop, I suppose. Or pedagogic approach. I'm one of those people that so obviously I subscribe to the idea of active learning. Yes, against you to do stuff. But I also do like a lecture. I think you can be very active in a lecture. You can also perform active listening. It is quite active or interactive. I

suppose process if it's kind of done in the right context and the example I kind of want to take. I have shamelessly stolen from my PhD supervisor and if he is listening yes I have stolen this and I am going to credit you. I suppose if you ask me to. But it is a picture of a Twix. That he used on his lecture on Freud's psyche. Psychoanalysis on the concept of the ego and the superego. So it kind of actually funny that it comes from the same module that I was talking about, where we used to turn of the screw is the sort of text to sort of change the understanding. As students get around their critical perspective, so this is this was a lecture that would take place, took place within that modular context. And the OR a good proportion of the lecture, if not the entire lecture, would simply use this picture of Twix to really help students to understand the distinction between the three kind of components to the subconscious, the the ego, and the superego. And the twigs would kind of move around the screen. It would change colour, it would get smaller, it would get larger. It would. Go transparent and come back in. It would multiply and it would reduce itself depending on the kind of context that the the lecturer was kind of talking about. So for the ID for example, you'd start off with one Twix and we would say OK. It is the the part of your subconscious it tells you to eat the Twix, and then it's actually no, it will tell you that it wants 2 twixy and two would suddenly appear, and this actually it tells you it wants 10 twists and suddenly 10 would suddenly appear and suddenly it would treat all the tweaks as you can possibly find. Get them all, go to the shop, buy the whole. Box go in the back, steal them all and suddenly the whole screen will be filled with mixes and then it's.

Paul Astles

Spared no expense on twixt's. There.

Sam Saunders

Absolutely. Yeah. And honestly, I I think I did kind of hover in in terms of my teaching prop and luxury item between 1 Twix as a pedagogy or all the twigs in the world as my luxury items takes the desert island with me, at least I wouldn't start.

Tünde Varga-Atkins

Ha ha.

Sam Saunders

But it would. So yeah. And then again, if we sort of move to the the ego and the superego, you know those components, your subconscious too. No, you shouldn't eat the twigs that they're bad for. You don't go anywhere near it. In fact, you should eat a granola bar instead. And suddenly the twigs would change into a granola bar and think, no, this is better. You should have this instead. So we'd obviously have this, this single artefact. Again, that would really kind of help students to apply the thinking into an actual kind of worked. Sample. But that's so simple and I think what it kind of exemplifies to me again is, is that idea of kind of single artefact pedagogy. I am claiming that name. Now I will I will stake a claim for it absolutely in in the essentially it helps to really kind of boil down some of those fundamental concepts into a context that's really digestible, I suppose. Pun intended. I guess. And then kind of help help students to apply that.

Tünde Varga-Atkins

Depends how many tricks you've eaten, but yes.

Sam Saunders

I'll, I'll. I'll digest them all. Yeah. Sign me off. But it. Yeah, it reduces it down into that kind of applicable context. And it what it also does, I think is really connect to the way that you can make a lecture. I'm not going to use the word entertaining because I don't think that's exactly the right word. But it is. It is engaging and it. It's not, it's not. I guess it's not kind of filled with too much information that students tend to then switch off. You can you can get quite complex ideas across using really simple simple context or simple concepts. I suppose that helps students think. Yeah, I get this and I kind of use the same example when I talk about assessment as well. The best kind of assessments are the ones where the students go. I can't wait to have a go at that. I understand this and understand why I should care and it's kind of the same within. I think the classroom or within the lecture theatre as well, the best kinds of lectures are the were the ones where the students go. I get this and I understand why it's relevant. It's sort of that authentic lecturing. Suppose. And with this context, I suppose it really helps them kind of understand their own kind of psyche as well. I always want all the twigs, but there's also a part of my brain that says no either granola bar instead. So I think it's really useful to to boil these down into quite simple terms and then contextualise that, obviously with wider reading and criticality and all that kind of stuff as well. But just because of its sheer simplicity, I really, really admired that pedagogic approach, and it's absolutely stuck with me ever since.

Tünde Varga-Atkins

So this is also the the fixation? Maybe, but yeah. No, I love that. Thanks for sharing it so.

Sam Saunders

All right.

Tünde Varga-Atkins

Yeah, well, about you, your kids, and and I might come back to ask if there is a similar artefact for you, Paul, and you get that it might work in your context, but yeah, you read it. What about your teaching?

Yigit Öezcelik

Yeah. Yeah. So my teaching perhaps or pedagogy, I would say it's linked a bit to both to Sam in kind of designing effective lectures, but also to Paul using the power of. Imagination. So I believe in the power of reflection. So and I try to make my students reflect as much as possible in what they're learning, how they're learning it, and I would like to take my digital exit tickets to the island. So digital exit tickets are a form of formative. Assessments, which are short prompts or. For tasks administered at the end of a lecture, and this has been shown to actually enhance student learning, these have been designed traditionally on like exit slips so students get exit slips on 2 questions on a paper, but I have just translated this into the digital space. And administered them via Paul everywhere. So at the end of every lecture, I ask students. Two to three questions or give them prompts. So what was your biggest struggle today, for instance, or give a real world application of what you have learned today? And I have especially used this in math. So I'm teaching first year math to students and these students do not have a levels in math. The mouth can be. Scary thing for them, and in order to further support them in their journey and see where they struggle and design interventions, I would like to take the digital exit tickets with me. This has helped me overall to understand students better identify. Any knowledge gaps modify my teaching approach at addition. Exercises, for instance, and also to reflect on myself and on my approach whether something is working or whether something is not working. And I would say this was a very or. This is a very successful approach into teaching, maybe more complicated or. Abstract things like math.

Tünde Varga-Atkins

Really. And then as as you said it's, it's benefits both both you as the educator and the students which is yeah, brilliant to hear and so on. So we've got imagination reflection on the islands, we've got artefacts is there are there ways that you could utilise each other? Ideas. Or make it or barter between you or make it into a collective island. Some of the ideas that we discussed so far.

Paul Astles

I would build on the digital exit tickets with a strategy that we use at the Open University that we call real time student feedback and it's a way in which you can embed kind of questionnaires. That's the user experience of it as. Within the learning experience, but the purpose of it is to promote kind of in presentation, input or support for tricky areas of the course or kind of you know that that sort of experience. So but it can also help to inform changes that down the road so that those areas are less tricky moving forward. So I think. And some combination of those exit tickets with the real time student feedback approach could be a nice way of kind of bringing some, some, some resources together there in terms of, uh, creating this imaginative but reflective space.

Speaker

Yes.

Tünde Varga-Atkins

Billion thanks for. Anything else? So shall we. You've been working very hard on this island. So shall we talk about your luxury item that you would take with you to relax off, off duty?

Paul Astles

Sure. So I've always thought of myself as a catalyst, really. And I suppose kind of catalyst in thought and and UMUM. Leading combinations around learning design is sort of part of my job and so I thought what would be the opposite of of that as my luxury item to kind of unwind and and and take away from those, those day-to-day thoughts. And and I was thinking strip things back to kind of simplicity. Just take a pencil and a notepad. And the reason for that really is that I really love drawing. And so I would draw, uh, quite happily for for hours the different things that were that were on the island and kind of be able to, I guess, use those drawings in some productive way, I'm sure. But if no other reason than just. For my own relaxation.

Tünde Varga-Atkins

Lovely and and completely non digital, which is fitting with what you went for for an inverse choice, but also I think drawing is can also be a source of learning because when you start drawing something you notice things that you haven't before, so that's a lovely. Yeah. But anyway, yeah. So definitely pen and paper. Or pencil and paper? Definitely.

Sam Saunders

Out of that I made quite an expensive choice for my luxury item, so I'm I'm one of those people that. Kind of is never done. I suppose that's the the best way I can conceptualise it. I'm always looking for the next thing. I'm always looking for the next kind of hill to climb or or thing. I guess. I guess one of the one of the ways I could characterise it is that there's always something new to learn and that that sounds really, really cheesy. And I don't mean it in that context, but there's always. I want that I want to be that person who can do even. Anything and it doesn't matter if I can do it, you know, to the sort of world class standard, as long as I can do it. And I've tried that and I want to have a go. And I enjoyed it or I didn't enjoy it. I want to have a go. And I guess, I guess the Victorians would have called it accomplished, maybe that's the best way I can I can sort of characterise it I want.

Tünde Varga-Atkins

The Renaissance man as well. Whatever you wanna call it.

Sam Saunders

Yeah, all that. Yeah, that's yeah. Yeah. You could call it that. I don't know. So at the moment, I'm learning to play. Yeah. It's always something I wanted to do. I was always very jealous of my friend who I went to school with, who was a Grade 8 pianist by the time he was about 12 and I was extremely jealous of that. And I thought was amazing, UM, irritated me even more that I never got the chance to do it when I was a kid. So it was one of those things I wanted to do when I grew up. So my luxury item is a Steinway. I don't know how. Leave it there, I suppose with very expensively, I guess is the the answer to that question, but I'm like, I'm learning to play and I genuinely think that it's, you know, you're kind of never too old to do it. And I think that applies kind of widely in higher education, I guess context as well. I'm always really conscious. Uh, particularly in some places I've taught UM where we've had quite a high proportion of them. UM, that not all of your students are 18 year olds. Not all of your students are always going to be those who come straight

from school or from UM. A levels or even that kind of, you know, other other kind of pre higher educational educational context they they could be mature students, they come from diverse backgrounds that come from absolute. Everywhere, and I sometimes think that it's a sort of area of the the sector that we don't really talk about enough. You know, there's always that kind of sense of I've never got a chance to do that. So I'm going to do that now. And to me it kind of represents that I genuinely never thought I would do it. And I'm I'm absolutely loving it. And I'm so pleased that I've started. And there are innumerable other things that I'm absolutely going to go and do. Uh, once I've done this as well, because I say I never want to stop, so I would take the Steinway because AI want to keep learning BI absolutely adore it, and C to me it kind of represents this idea that. It is a kind of continuous process and you are never done and I challenge anyone to say to me that they're finished with any kind of educational or learning kind of experience because I don't think you ever are.

Tünde Varga-Atkins

Yeah, that sounds amazing. And I guess that's why, I guess an educator can pass on that passion of learning, isn't it? And I'm sure Paul's students would be able to maybe maybe tackle this as a complex solve problem solving activity of building your piano, obviously from sustainable. Materials on the island, so it doesn't.

Paul Astles

Absolutely yes.

Sam Saunders

Matter, yes.

Paul Astles

Have spared no expense on the materials 100%.

Tünde Varga-Atkins

Well, it would obviously be reused or sustainably sourced or something like that.

Paul Astles

Absolutely.

Tünde Varga-Atkins

What about you, you kid?

Yigit Öezcelik

Yeah, I stayed with the digital in the digital realm here and assumed there would be electricity because I decided to take my tablets with me because. Many things can be done on the tablet. I can read on the tablet, I can do my teaching on the tablet, use it as a multimedia device. So it is very multi functional. Also in that sense I thought that would be a good choice for me.

Tünde Varga-Atkins

Yeah, I think we have solar powered Wi-Fi on the island, so should be and and electricity. So it should be OK.

Yigit Öezcelik

Yeah. Fantastic. If not, we can build it. We can look at the theory. First, let the students reflect and then build it all together.

Paul Astles

We could take the pencil and pad and ask them to draw what they imagined their their, you know, sustainably conscious island will be in the future and and and who knows? Solar panels might be part of that image.

Tünde Varga-Atkins

Yeah. And then some would play the background music to keep them calm and on task.

Sam Saunders

I think I think eventually they tell me to stop, to be. Honest but yeah.

Tünde Varga-Atkins

Brilliant. Thank you so much. That was a brilliant conversation. I think our island is very full with lots of light bulb moments and exciting pedagogies. So it's time to sail away to our treasure and and together and thank you for our listeners for listening. If you enjoy the episode, you can subscribe to our podcast and also join as a guest if you like, it's. On our website where you can

access the blog posts of our episodes as well. So goodbye for now. And finally a big thank you to our guests today. Goodbye.

Sam Saunders

Goodbye, everybody. Hi everyone.

Yigit Öezcelik

Goodbye.

Tünde Varga-Atkins

Perfect. Thank you.