

45° Learning: a guide to organising teaching online in the Covid pandemic, including peer observation revision

MIKE HOWARTH*

Middlesex University, UK.

The paper suggests ways to benefit student learning online by improving staff training. The paper challenges the assumption that classroom based pedagogy applies to online teaching, with alternative ways that resolve the stress and confusion during the pandemic in the move to permanent blended teaching in the coming year. The paper is the ‘front end’, a summary guide to online teaching, a demonstration rather than a theoretical framework of well-tried methods used in BBC School Radio, written after creating the examples of videos embedded in web pages during June-December 2020. The paper is a reflection on these solutions presented as an unwritten pedagogy - ‘The Knowledge’, in the making of education radio broadcasts. Essentially it is self-awareness and self-assessment training of teachers as radio producers evolved between 1935 and 1996 with a handful of expert colleagues, in an atmosphere of creative commitment to learning. In 45° Learning, the author attempts to ‘Show Not Tell’ how HE lecturers can replace declarative lecturing in a nuanced form of a conversational engagement for online lecturing. The title draws attention to the body-mind element in tacit knowledge and an essential requirement for teaching online:

- 1 The physical organisation of a lecturer’s home online studio.*
- 2 Tradecraft videos demonstrations of creating memorable student learning.*
- 3 Adapts the peer observation form, and online T&L lesson planner.*
- 4 Extensive Working documents and Production notes of making resources.*

Keywords: e-Learning. Online learning technology. Teaching for engagement. Flipped classroom.

* Corresponding author michael.howarth@mhmv.co.uk

45° Learning: a guide to organising teaching online in the Covid pandemic, including peer observation revision

Introduction

Improvement in online teaching is difficult to communicate to HE teaching staff, especially staff teaching trainee teacher students. Understandably, most are in the current situation as an emergency. They often have little time for training about their teaching presence online, the focus is learning to use of technology. Personal stress is common. Engagement with students remains elusive, expressed as a problem not solutions, eLearning technologies have limitations and improvements are vague generalisations, not practical examples. Solutions are left to individual endeavor.

In stark contrast, School Radio 'teacher/producers' had industrial level planning, production, evaluation and assessment for each 'online' broadcast, usually a series of thirty broadcasts - ten each term. Frequently, producers made several series at the same time. Here is a summary of the process for each series. Imagine yourself as a 'teacher/producer' and presenter going through the following process for each of your HE lectures:

Initial discussions with:

- Teacher acquaintances.
- Subject colleagues in the Department.
- County subject advisors.
- Scriptwriters.
- Presenters.
- Subject specialist national groups (in my case the Geographical Association).

Formal documents submitted to:

- Senior Producer.
- Executive Producer.
- Head of Department.
- Schools Broadcasting Council subject officers.

- 40 strong executive panel in the BBC Council Chamber- discussed the series plan of a title and three sentences for each broadcast - you would be expected to stand read out your proposal and face questions - a particularly nerve-racking process for the producer.

Broadcast production schedule:

- Each broadcast: commissioning writer, actors music, recording studio and editing.

Publication production schedule with BBC Publications

- Termly colour publication for student writing and editing.
- Teachers Notes writing.
- Radiovision filmstrips: 36 frame photography and artwork (with soundtrack broadcast).
- Commissioning original photography and artwork.

Assessment feedback and evaluation

- The equally nerve racking experience of listening to yourself often as presenter of your broadcasts in a classroom.
- Afterwards children and teacher work on activities in the publications accompanying the broadcast and express their views!
- Reports from education officers also contain withering feedback from a variety of other sources.
- Personal producer reports to, or worse, an enquiry by Head of Department on specific issues with the educational effectiveness of their broadcast.

Background

The process of planning, production and evaluation never involved an explicit pedagogy to my memory in School Radio. However, the results of long exposure to the methods makes an education radio producer particularly self-aware of the unwritten and undiscussed teaching techniques and resource development process that I now call *45° Learning*.

The approach to *45° Learning* is in the context of creative classroom activity that involves the ability to assess the quality and effectiveness of a distance learning event and improve its educational value, whatever the subject, with particular attention to:

- a) Structure of delivery
- b) Tone of voice
- c) Pace
- d) Spoken English

The sensitivity to these elements must come with the state of being not just a teacher/producer but a teacher/broadcaster: for the role required presenting programmes, talking to, yet not seeing, the audience. Every element had to hold the attention of the classroom audience, by speaking to one child, is a special experience that creates a bond between the speaker and the listener. Not many teachers have that experience.

In recent years, I have moved on from the making of audio visual, and multimedia to the making of video as an 'online' medium. For example, to suggest that in online sessions, staff might look at the webcam instead of the little box in the lower left corner of the Teams screen 'where the students live', is met with incomprehension. The concept of eye contact is not part of the online technology design thinking. Video production demands talking to the lens. But the awareness of these issues is grounded in the other, very strange sensation in the radio studio of not needing to see the student anyway. Radio is about imagining talking to one person, in a tone of voice evoking an emotional message, whatever the teaching content.

The task of this paper is to demonstrate these methods. The process is visceral, not just intellectual. The process is a physical, mind-body activity and therefore difficult to pin down in a theoretical framework. Certainly the methods were successful - in general. School Radio was of proven value. Research into why these methods work might be a fascinating study. The methods are probably about creativity, ways to make memorable moments for the student, handed down from the best of the best. Mistakes were not tolerated. The story of why School Radio ceased is not related to its lack of success, but to other factors.

Reflecting on professional BBC training has not been easy. How do you realise you know what you are doing when you just did it? Your colleagues shared the assumed behaviour like a taxi driver with 'The Knowledge'. All I knew at the time was, failing to observe whatever 'it' was, could be your last moment of employment: *'You are only as good as your last broadcast'*.

See Appendix 3: 10 BBC School Radio.

It is also worth remembering, only a small group of specialists, possibly 20 - 30 producers in the country were involved, the number made redundant when the department closed in 1996. Most are now in their 80s. As the youngest at 24 by far when I started in 1974, I am lucky to be still standing, and continuing academic study in technologies for education and learning.

The academic study in the last twenty years I spent in multimedia, design and video for learning only began to surface in 2019. First, being interviewed by lecturer Steven Barclay. His PhD study at University of Westminster CAMRI is the BBC's commitment to school broadcasting, positivism and literacy. He discovered School Radio and the BBC Radiovision collection (nearly a thousand), residing at the Institute of Education UCL library - now back in the BBC Archive. Second, independently, colleague Peter Ward and I had begun a project to save the collection, because the library had to vacate its annex and was under threat. We discovered, through Steven, that the British Library chief archivist Paul Wilson had never heard of School Radio and was anxious to acquire our material. We responded by gathering sets of broadcasts and publications. Recent, more of my video interviews with radio producer colleagues, captured the atmosphere of working with that unwritten pedagogy.

My focus since 2008 in the School of Education had been to improve academic writing skills for my students at Middlesex University reawakened by the radio writing experience of Clean English, and later reinforced by BBC video journalist training in 2015. I worked up these ideas at UCL showing teaching staff how to use video for learning: all before the availability of Zoom and Teams platforms. Now, with every student online in the context of the Covid emergency, I realise writing spoken and written English is central to online distance learning. Several online sessions to HE lecturers in June 2019 revealed they were clearly unaware, but excited by the potential. So the plan to examine these methods began. Eventually emerging as 12 identifiable aspects illustrated by groups of videos. Intense work followed during the summer of 2020 getting ready for September, to provide extra live Zoom online support for my own students, and also to help teaching staff make some sense of their new challenges.

I have been particularly inspired by a Guardian article (2018) reviewing the work of Lemov (2015), applying sports metaphors to demonstrate teachers are made not born and teaching is a performance profession. The ideas are very important and the nearest recent evocation of ancient BBC tradecraft. But the US context, the sports metaphor, and the disapproval of 'performance' of any kind in UK teaching make his approach difficult to apply. The visceral nature of presenting is thoroughly covered in the seminal publication by Linklater (2006).

Recently, a reprint of Alda (1971) is also a mine of information and insight of using actorly methods with academics. The stunning perception of 'listening with your eyes' (p34) which is

possible the way to best describe the learning experience of School Radio: the combination of two states of mind - emotion and empathy, and the rational.

A Pedagogy of Online Distance Learning

Revealing the elements of School Radio's success is the task. Teacher on a pedestal and pupil kneeling at the foot never did work in the audio environment on the radio. A different 'angle' is required. This is where *45* Learning* is appropriate, because it is derived from studio jargon, and a colourful set of creative metaphors arising from everyday 'making'. The making process can be demonstrated in videos. Finally, to make the results visible, practical and usable by teachers and lecturers, the T&L lesson planner probably needs revising as well as the peer to peer observation form, to drive a focus on organising teaching resources. I leave others to assess the results.

The Covid-19 pandemic

There are three positive benefits of the emergency.

1 The availability of personal tutorials for students.

2 The informal sessions with students sharing their writing. The Zoom style technologies and big online servers make the opportunity to read out aloud their writing and watch themselves doing it.

See: Appendix 3: 03TheUltimateTutorial

3 The previously private teacher interactions can now be watched in greater detail by the long video recordings.

See: Appendix 3: 07 360° Classroom

Prior to starting the development of the paper. It was at UCL that the idea of the teacher operating like an actor in a theatre in developing HEA resources. Video journalists train to capture events in a space in a well practised method just using one camera. A news camera journalist covering academic events can do so effectively with more relevance than just a camera at the back of the room. The sequence of methods are easier to watch than explain. As in a video demonstrate to a group of film students shows.

See Appendix 3: 05 ClassroomAsTheatre

However, teacher interactions with students are normally regarded as a private space. A space where a precious relationship between teacher and student is almost sacred. Intrusion into the space by anyone is very rare, the event of an inspection unsettling even deeply resented by some. The appearance of a video camera is still an issue for peer assessment and for all other safeguarding issues. HE staff are particularly concerned with confidentiality of online research and

ethics to the point that sharing teaching feedback can be a breach of confidentiality bringing disciplinary action.

What might be the result of academic staff overcoming concerns of reticence of any kind especially confidentiality of teaching observation? The author is at a loss to understand the concerns having visited hundreds of classrooms making broadcasts and also filming in recent years. The experience is that media captures largely special moments of learning. School Radio teacher/producers had a totally different attitude - a cooperative sharing environment amongst staff based on a completely public assessment and evaluation of every element of their own performance and still with immediate loss of post for the slightest error.

What if unwritten pedagogy as well as the experience and the attitude of 'The Few' of BBC education training were made available by the new technology to not to just a handful of specialist but to 'The Many' - every HE lecturer? The vehicle might be the updating of the peer observation form as a tool to generate awareness, and create discussion. The impact might be astounding: a creative educational revolution equivalent to the growth of do-it-yourself home studio music production. Even in live classrooms, where 360° observations with several cameras are now a real possibility. 'Show Not Tell' - good video communications and use video to turn all these ideas in concrete form is the potential. It is at this point that Lemov (2020) has much to say about learning online that confirms there should be no concerns at all. A total rethink on observing why, how and what successful teachers do in the classroom will have an enormous benefit to other teachers and the sharing will have a wonderful impact on student learning.

Attitudes to change

The mystery of HE staff reluctance to accept the online world of public performance is that they are already completely familiar with the situation. The reasons are several:

1. The idea of performance in teaching is not necessarily welcome. Seriousness and formality are the norm in pedagogical theory. A traditional conservative approach views performance as frivolity. Yet good teachers are respected because they do entertain, do bring pleasure and smiles, do use creativity.
2. The exclusivity of the 'secret' skills of 'The Few' always created professional jealousy. It was a familiar feature of school visits by a Schools producer and a particularly disheartening experience. Within a second of arrival, some schools welcomed with

creativity and light, others a dark negative sour, resentful, “We don’t need your materials. We are the experts”. No need to say we all agree what is the better learning experience for the child.

3. The language is not yet available to describe the holistic mind-body teaching interventions at the root of performance in live, near mind online, interactions.
4. Stating the obvious, education radio has an audience that the teacher can’t see. ‘The Few’ have experience of not needing to see a class of children to plan, envisage projects into a space, and generate pictures in the mind of the receiver child or college student.
5. There is a lot to learn very quickly. The radio experience transfers to the visual digital technology but with so much new depth of information and emotions from the world of radio blasts into a visual view within 2 feet of the student. A different physical orientation of the lecturer and the screen is required as outlined below. The lecturer needs to be at 45° to the computer screen - a kinder more conversational position. To achieve the advantages of the full pedagogy of online or offline: body movement, position in the classroom, facial expressions, tone of voice and language, used by the teacher are, ‘a bridge too far’.
6. Traditional abstract concepts are no longer insufficient for teaching under these conditions. All is now minutely observable and good teaching can be shared instantly.
7. HE staff are themselves in a situation of personal difficult and within their own home. Without being aware of the unintentional and unnatural physical position of being in very close face to face confrontation, no wonder there is stress and exhaustion.

We move into the area of change management. The ideas in the paper are unconventional. Enthusiasm and creativity are not necessarily welcome. The context is a populist cultural situation in a pandemic - an unusual atmosphere. There is always the curious peevish negativity of the academic. Collaboration with an experienced senior lecturer with a background as a local authority education adviser is a just the kind of team approach used in School Radio. Teacher/producers would normally surrounded themselves by experienced people to maintain the conversation about excellence - in the time before the National Curriculum. For these reasons, collaborating with Angela Scollan, whose wider perspective is clear in a new publication on policies and practices in education, is essential and much appreciated, Farini, F. and Scollan, A. (eds), (2020).

See Appendix 3: 09 The Long Interview

The exciting potential is therefore, within reach and worth grasping immediately: conventional educational pedagogy as a secret art can move on in two important areas:

1) The naturally skilled teachers in a private event with student, watched by a specialist advisor, observer and reputation spread by word of mouth, can now be revealed to all. The cameras make the skills learnable techniques for all. It is possible for good teachers lucky enough to acquire skills as by magic: to share their skills, and can now be learnt and understood as a physical, whole-body activity. The ideas of Lemov (2015) that teachers are made not born can be realised in practice.

2) The results will be profound, especially in one-to-one tutorials. There is real potential that, should HE staff follow my videos they may understand the practical components of ways to replicate Russell Group tutorial-based learning with any student.

*See Appendix 3: 06TEX Latin "toWeave"**

Terminology of the online distance learning pedagogy

Making *45° Learning* explicit. Online learning requires a different approach and an informal language, derived from studio jargon, and from everyday 'making'. Here are some examples:

Voice

- No holds barred = immediate attention arresting start
- Menu = reveal the content of the session in the first minute
- Explainers = tell students what is happening and why
- Cold Calling = ask random students questions
- Expectations = phrases that suggest learning activities and approaches.
- Show Not Tell = demonstrations preceded explanations
- Surprises = events with activities that entertain and attract attention
- Silence = actively wait in silence for student to think
- Pause = create expectation

Face

Facial expressions: smile, animate, appropriate to subject and moment.

Upper body

- Sideways = informal, non- confrontation, discussion, not lecture, chat show.
- Head forward = conspiratorial sharing of information
- Head side = thinking
- Head ear turned = waiting for thoughtful answer

Step back = review - roll back on chair

Hand moves

Including you = inclusive beckoning

Becoming more = open hand raising upwards

Getting a grip = containing hand movement Watch video journalists for ideas.

The point = Don't point to the student! Point to the subject.

The direction = shift hands from left to right?

There is much to be learnt from an ontological approach and a through understanding embodied metaphors of the presenter in their frame..

Whole body moves

Move = shift position to introduce a new point. Using as stool or chair on wheels is very helpful online.

45° Learning and The Ironing Board of Online Learning

Teaching physically at 45 ° to the computer, and using an ironing board has a serious aim: It embodies the principle of effective teaching as a whole body experience. It gives an experience of space and depth for both staff and student and releases the online teaching from a static boring industrial meeting face to face, confrontational model.

Awareness that teaching as a whole body experience works online.

The physical 'Hard Skills' organisation of the lecturer's enforced home online studio, and the 'Soft Skills' personal presence online are just the base line for the third much deeper element a teacher might experience in their BBC training: ways to refine spoken English skills for student engagement as summarised here.

Hard skills

Some alternative to the face to face assumed position of online teaching: the norm for imported US software designed in the industrial training and meeting model. Face to face is confrontation. Learning is about creativity enjoyment and conversation. Manifest in the idea of 45° learning is recreates and embodies the conversational mode by positioning the laptop sideways - to create a sense of being next to the learner. The effect can be created online, especially in a one-to-one tutorial in gallery view in zoom.

Extending the desktop is easy with a small portable 33" ironing board, *Figure 1*. The board is particularly useful in the cramped conditions of spare bedroom as it has a hook and can be hung on the back of the door. Place the ironing board lengthways and at 45° to the laptop has a magical effect in the laptop camera. Depth and space suddenly appear in the webcam. These are powerful embodied metaphors. Practically, there is now room in the visual field to Show not Tell - teaching props, even a miniature easel with an iPad (11") propped up on it as a mini digital screen, an A4 iPad might be more effective.

The effect is improved by using a wide angle webcam or in the case of the *Figure 1*, a super wide angle ENG camera. The wide angle allows the lecturer to be close to the laptop to work it, yet appears to the student that you are in a relaxed position far from their normal experience of their lecturer naturally close talking down their nose from the ceiling.



Figure 1: The ironing board of online learning at 45°.

The result from the viewer's point of view, is shown in *Figure 2*. The background looks spacious and has the embodied metaphor 'depth' and, if 'propped' with artifacts also quite interesting. Use a hairdresser's stool to move about to attract attention to new teaching point by changing position and conditions are set for student's closely attention.

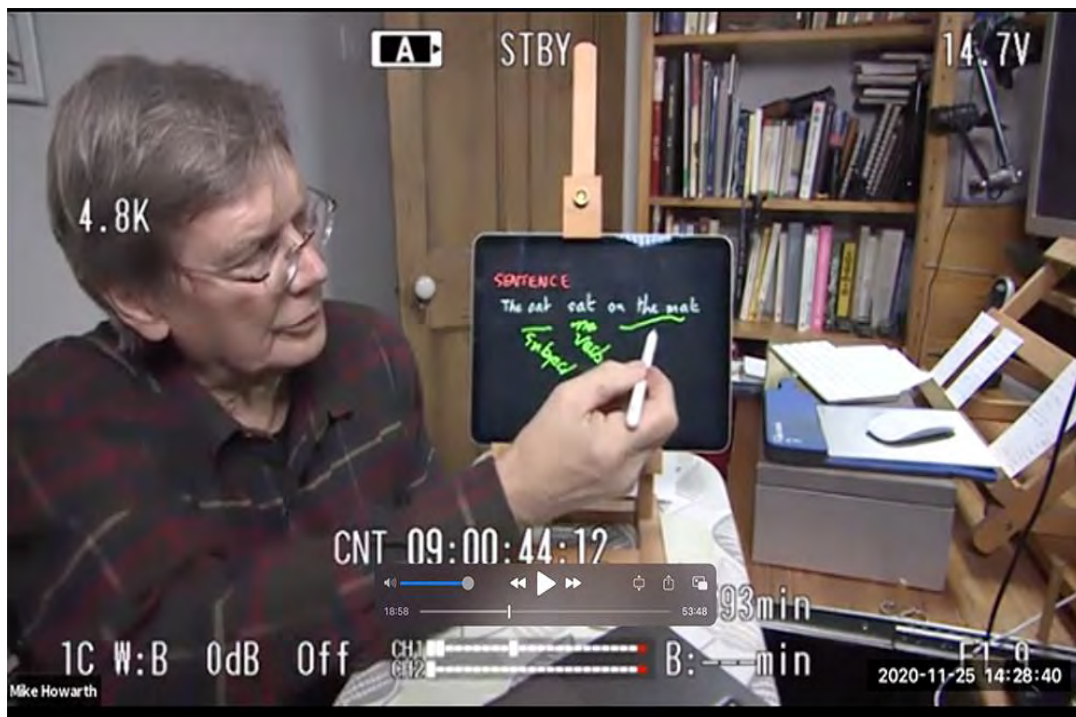


Figure 2: The student experience.

Also, it is important you can be seen and especially your eyes, so lighting is required and it should be white light, even though a window is available, to ensure an even natural skin tone at any time of day or weather conditions outside. The best main light position is above and behind the computer as in *Figure 2*. There is also a side or back light as seen top left in *Figure 1*: Cheap ring lights are available which any student uses for perfect TickTock performances. The most common visual of a lecturer without control of the light is a grey skin, or an orange complexion caused by the 'warm' domestic lighting or face hidden in shadow,. The latter effect is to make vitally important eye contact with a student difficult. Very small, rimless glasses being used here work wonders with well set up lighting.

Finally, The laptop screen should be vertical with camera at eye level to avoid the lecturer either appearing to be on the ceiling with a little hat of light from the bedroom chandelier or to be looking up from a hole of deep depression somewhere on the floor. I am amazed how lecturers can be of their physical presence and the impact on the student. But how delighted they are to move on to new exciting possibilities. Is it possible that in student issues of all kinds engagement may improve if these elements are introduced? Try it and see..

See Appendix 3: 01HaircuttingStool

See Appendix 5: Home Studio Equipment

Stop Press ! A recent development explored during 2021 is the Blackmagic ATEM 'switcher.'(Figure 3) It gives any lecturer control of up to 5 cameras for their teaching. All the cameras are linked via



HDMI cables to a box smaller than a computer keyboard.

Figure 3: 'The ironing board of online learning' with the 'switcher' (centre) to flip between the webcam, iPad (foreground), closeup camera (in this case a wide angle webcam). This image is a still from the rear view video. All together they give space and depth to the student learning experience.

The control over different views can be maintained not only within one Webinar event but without breaking up the teaching flow by stopping to 'Share Screen'. Switching from an iPad with student's writing to a PowerPoint lecture or a video in seconds from the resource folder can deliver action, performance and enjoyment in learning. The use of wide-angle webcam for the main teacher's camera becomes an essential element that gives the depth and perspective that avoids the physiologically stressful face to face confrontational experience of the usual online desk configuration.

The potential for using it for staff online teaching training is illustrated in the Figure 4. The winter weather in 2021 and continued Covid conditions confined the ATEM kit to use indoors for teaching online with students during the pandemic.



*Figure 4. Still from author demonstrating the 360° garden classroom video.
(Students are represented by sailor's rope work from the author's craft business).*

But in summer 2020, four cameras were rigged up to explore the possibility of online analysis of teaching methods in a 360 space with emphasis on the whole body nature of performance for learning. Perhaps for use with HE staff, perhaps for teacher training student with limited access to live teaching, instead of passive watching single camera videos of teachers in classrooms.

See Appendix 3: 07 360° Classroom

These methods are being tried out on a large scale in 2021. Village halls around Bishop's Stortford are being fitted out for live streaming local community education. The Virtual Village Halls Project is a collaboration with my colleagues in The Rotary Club of Hertfordshire Shires, Ware.

Soft skills

Now you are in a real position to use and free to explore the series of new creative ways to choose and alternative to lecturing in a declarative style, when appropriate, and start channelling your teaching in a stream of conversation laced with tones of pleasure, expectation, inclusivity and involvement. Structure these sessions with the ideas outlined above starting with the Running Order or the Menu methods.

Screen presence is a subtle art. The assumption that giving a lecture online is a doddle compared to the college theatre needs careful re-assessment - unless you are really good at it: time disappears, cogent argument becomes endless waffling, your favourite edifying story may well become an in-your-face full colour flop, largely because these soft skills that are needed to work with confidence in the confines of a small screen, are ignored.

The kind of approach is summarised as an intense creative version of whatever was my original offline teaching. My method became to use my child-like state to lie on my side and suck my thumb: probably trying to avoid my parent's arguments, and dream of what will be said in future teaching events, learning activities with students and how the event is understood by students. A state of intense reverie not unlike ecstasy which appears to be Stendhal syndrome. Going to the theatre drives me crazy sit-in still .I made notes of teaching ideas and dreams in a notebook by the bed. I also had a bottom drawer of press cuttings, images, articles to go to when ideas were in short supply. My industrial injury is that 20 years after retirement I am still unable to stop waking at 4.30 in this state of mind. I have grown up a bit. The way the paper is written is to ground writing in an oral and aural frame and dictate ideas into Pages on the iPad or sketch them with an Apple pen.

The viewer should quickly see in the accompanying videos that training of the School Radio teacher/producer embody many core education principles found in top-level media communication skills of BBC radio and video journalism training. The process mirrors skills in creating effective teaching resources too. It would not be a surprise that these methods have a long classical tradition and are grounded in philosophy, particularly Wittgenstein, (p37,Ellenberger, 2020).

See Appendix 3: 02TheAcademicNostril

Practical Improvements to an Online Learning and Teaching Event

Revision of the Observation Proforma

The section applies ideas in the previous sections to the online lesson planning, and observation form to illustrates what the creative alternatives look like as a practical working model. So its immediate value and implications can be assessed.

A typical peer observation form comprises:

A lesson plan. The relationship to the UKPSF framework Observation forms, which include observation of a Technology Enhanced Learning Online Session. Observers feedback reflections and Student feedback. The relationship to the UK PSF framework is put aside for future consideration.

There are four practical improvements to the peer observation form in a new dedicated Online Learning and Teaching Event Observation form. The improvements are:

1 Pre event planning participation for students, because an event needs to start with the audience briefed and ready to start.

2 The Online T&L planner that helps the lecturer to visually track aims and objective explicit in the structure for the online event.

3 The Resource Folder is the core of the online teaching event, because the intensity of online teaching requires specific and frequent interaction and attention grabbing assets. The use of assets stimulates a creative approach to effective delivery.

4 An Online planning, observation and feedback form that embodies features of the online pedagogy.

See Appendix 2: Online peer observation form

Improvement 1: Pre and Post Event Emails

Formalising the preparation and end of an online teaching event. An online 'wrapper', taking the norm for the School Radio broadcast: the pre event announcement, the bylines in the Radio Times, the teacher's booklet, that can now be achieved digitally, and to so much more effective online in an email. The event is understood explicitly in a transparent artefact by all participants before it starts and reinforced afterwards.

A pre event email example

An example of a pre-event email I used recently.

Ironing Board of Online Learning Show 25th Nov 2pm

Hi Everyone

Today's Running Order includes:

- a) Share questions about the course
- b) A one to one with each other using the journalist Who,What,Why,When,Where an exercise for your research online.
- c) Meet others who study the same subject
- d) A survey of my support videos
- e) All talk to each other while I have a short coffee break
- f) Quick survey of my own research about how you learn
- g) Tips on looking good online

Remind me about the exercise with no cameras on if I forget.

Lets get the show on the road

Please select all the times you can make Be there! or.....

A post event email example

Here is the online equivalent of the teacher's comments live classroom session . Also the Teacher's Notes of a BBC School Radio series encouraging activities in follow up booklets with graphics and tasks after each broadcast. Note: Informal expectational language.

Hi Everyone 25th Nov Follow Up

I think we had about ten people which is really good.

Follow up point 1: I realise that I never got round to explaining why the Dissertation Song was important for the Proposal Form writing pattern. When you hear the famous words of my song, try and work out which is which in the boxes in your Proposal Form

Who, what, and where, by what help, and by whose,

Why, how and when, do many things disclose.

— *The Arte of Rhetorique*, 1560 --- so nothings new then!!

Follow up point 2: Everyone spoke at some point. The more you put in to group meetings the more you get out. Empathy oh Empathy they got it Infamy

Blank silences make me nervous-and lonely.

Feedback Please on the session out of 10 where 10 is high? What worked what didn't?

The wonderful possibilities for meeting different styles and learning needsZoom record of event link

Work sheets, visual formation activities for the session can be attached to the email.

Improvement 2: The Online T&L planner

A typical T&L planner is reordered as a core visual structural for a live classroom event that recognises an audience ready for an interactive learning experience. The online planner is a collection of concepts and components that take into account the time available and is flexible for different situations including online teaching added as an afterthought.

See

Appendix 1: Online T&L planner and offline T&L planner compared

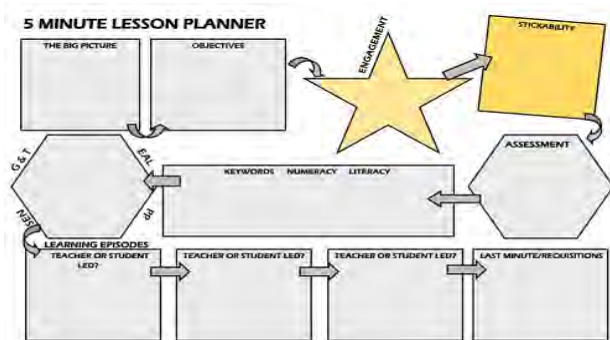


Figure 5: Typical T&L Planners for a classroom event.

The components of the online planner

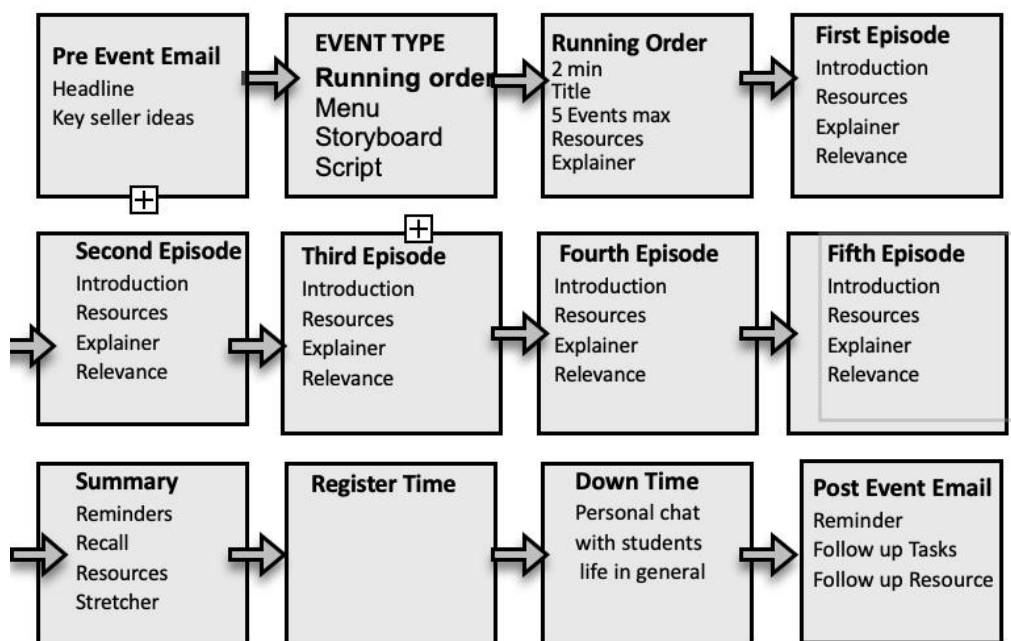
1 The last elements- the episodes - in the existing planner become the first element in the revised planner: they are the core linear structure and content of the online event. The subject content is now up-front and the focus of the lecturer’s planning, immediately clear and explicit to participants.

2 A precise method of starting the main event, linking episodes and finishing the linear structure is now controlled by spoken English. Written down at four levels or styles of scripts as discussed in the next section.

These two changes are simple methods of that allow a lecturer to make personal eye contact and personal informal conversation from the very first moments of the online event. Instead of the student hearing a lecturer searching for words and seeing their eyes moving all over the place, they experience a lecturer in control, focussed on the camera, and focussed on them personally and with confidence.

Engagement, that vague undefined yellow star added as some extra magic ingredient in the middle of original planners, is now embedded in the central structure of preparation and presentation.

The other items in the original planner belong in a Resources Folder with all the assets to be used



to achieve the central threads of the story.

Figure 6: A revised T&L Planner. A linear approach to a visible sequence of online events driven by scripts of various kinds that allow the lecturer to make immediate personal contact with the student.

Advantages of the Online T&L Planner

1 Four script styles that focus attention on interaction with the student:

Level 1 Running order, 2 Menu, 3 Storyboard, 4 Full script.

The four levels of script complexity in the revised online lesson planner: running order, menu, storyboard, full script, are practical, workable tools used by professionals. They also have the advantage that a beginner can try their hand at running order and menu which is the usual studio document for a magazine or phone-in programmes with the list of participants in order on a couple of sheets of A4. For example, a teacher might use these key highlights on a card stuck under the webcam for reference for a quick glance while still maintaining full eye contact with the student. A storyboard will be familiar as a blank PowerPoint sequence worked up into a lecture with a much more effective structure. Start to work in the form of scriptwriting your message (Level 4) perhaps using tables in Pages or Word.

The scripting process is in itself rewarding: a reflective exercise turning written concepts into spoken English. The full script can come in various levels of complexity. A lecturer might try a 1-2 minute written introduction and see the difference it makes to your level of precision, control, confidence in personal delivery instead of declarative lecture style. Watch the change in student response!

2 Engage through eye contact

These methods all have one important aim: to enable you to maintain eye contact with your audience, especially in the opening moments and at any time you need to move between themes, stress key points and make your voice work with pace and tone and cadence. You can forget your image on the screen. Instead, look at the camera not yourself or the tiny image of the student. Remember you are full frame on their computer and two feet away in their space. Your new preparation method empowers you to talk to all the students so each experiences you speaking to them personally.

3 Acquiring new communication skills

It may suddenly dawn that you are acquiring new communications skills as a lecturer by working online use this method. These are methods used by an actor or performer. Quite recently I have been through the Level 4 'wringer' training in the different medium of a video journalist, so I can speak from experience. Even after years working in radio the process is a revelation. In my opinion, my training is a confirmation of a direct thread between top level communication skills and the potential for enhancing the student's online tutorial experience. The video training senior management, professional presenters and journalists is of central educational value to student learning: to write with concision develops the ability to read aloud and rewrite written text, shifting between informal speech to formal written English and back again. It is the ultimate workplace communication skill. Try it yourself. Share that experience with your students in online sessions, and you begin to teach much more effectively and especially online. Ultimately you will want to put yourself through the scripting process.

4 New skills in spoken English

The Level 4 informal spoken style of writing only comes with practice. Spoken English is not a lecture read out aloud. It is best described as a transformation of that declarative lecture into a personal, informal talk to one person. Most talk on radio and certainly TV is scripted in some form. You would not notice because the style has been mastered to the extent it sound just like chat. It is specifically the tradecraft used in School Radio. 'Not a lot of people know that', to quote a much

regarded actor Michael Caine and also a very capable teacher demonstrates the methods in a film that is relevant to online teaching today (Caine,1987).

The ability to record your ideas in spoken English is demonstrated. These show how very useful an effective is the ability to record your ideas in spoken English and transcribe them automatically. The method makes adding an audio commentary and a text annotations to an existing video as a teaching tool much more professional. Pages on an iPad Pro with the Apple pen adds a fluidity and flexibility such as drawing on a miniature digital whiteboard in *Figure 1* above. These are techniques were once the preserve of specialists. Now any teacher can use them.

See Appendix 4: Working Documents and Production Notes

The production notes explore alternatives to the very logical academic structure to build up a presentation argument from a background that follows the evolution of the idea to the final and main point at the end. Lecturers, often follow this sequence in their presentations to students. Make an alternative storyline that keeps student attention.

The logic of a good communication guide is to engage immediately and apply top level written or spoken communication right away. The productions notes show how you can put the key message at the beginning, develop the message all the way through and remind the audience at the end. Anything not practical, visible and explicitly applied as on-screen engagement, is best kept in a Resources folder with the original lesson planner which is still a valuable guide, but as background to the memorable creative event.

3: The Resource Folder.

Here is simply a list of resources their structure and appropriate rename and depth. Each one constructed using the good communications methods of online learning.

The idea of the rescue folder is to turn teaching concepts into explicit media:

Still images

 Photograph

 Graphic

Dynamic examples

 Video

 Audio

 Digital interactive eLearning software

Physical Show Not Tell

 A model

A prop

Hand drawing a sketch.

All aimed to make the teaching point memorable, with humour, emotion, and above all visually strong. An approach aims to for intense creative version of whatever was your original teaching idea.

Improvement 4: Peer to peer observation form revised

The present Technology Enhanced Learning Online Session can be reorganised to recognise the need for active presence and focus on pedagogy in the event itself, not as a theoretical framework. That is why making the Online T&L planner the central structure of the event is the first stage in my view. However, in terms of the more familiar paper based academic method the existing observation form starts with a session plan form:

Planning and organisation: (e.g., scaffolding, consistent approach, TEL thresholds met?)

(Possible UKSPF dimensions: A1, K2, K4)

Content: (e.g., are learning session materials available, learning activities –

before/during/after?) (Possible UKSPF dimensions: A2, A5, K1, K2, K4)

Communication: (e.g., is it clear how students will communicate with staff online?)

(Possible UKSPF dimensions: A3, V1, V2)

Use of resources: (e.g., video, slides MCQs) (Possible UKSPF dimensions: A1, A2 , A5, K1, K2, K4,V2, V3)

Overall comments on the online pages Positives/Strengths: Areas for development (refer to staff development and CAPE workshop for guidance): Identified good practice which can be disseminated:

a) Session online event plan form revised

Immediate Evidence of Planning and Organisation to Students: (Opening moments 30 seconds. Visual Appearance. Immediate engagement with students. Tone of Voice.

Engaging Language. Quality of Delivery. Subject Aim and Content Possible UKSPF dimensions: A1, K2, K6)

Development of Content in each event section: Evidence of lecturer language to inspire, draw out expression of personal student voice, bring out interest challenge student, motivate, inspire, relevance, relate to persona student experience of practice, discuss research, Explicit example of evidence to demonstrate students are developing of critical

thinking.

(Possible UKSPF dimensions: A2, A5, K1, K2)

Pace and Tone of moments that encourage participation, explicit explanations of class management. Praise with explicit evidence of reason for praise. Class discussions as evidence of participation.(Possible UKSPF dimensions: A4, K5, V3)

Use of resources matched to specific objectives in each event section: Mapping of slides, technology, software, handouts, to each objectives (Possible UKSPF dimensions: A1, K4)

Overall comments on the online session in terms of learning, enjoyment, emotion, and memorable moments.

The advantages

b) Observation online event feedback form revised

The revised Online Observation feedback form uses the same observation categories structure. One form maybe used to take advantage for the following new opportunities that the online media platforms provide.:

1. A live online event with no recording.
2. The event might be recorded and the observer may watch at a different time with paper based feedback.
3. Feedback can be given by the observer with a running commentary as a sound track on top of the video recording.
4. There is the potential for using video playing in a shared Zoom screen recorded online or offline with the observee and the observer discussing the feedback while scrolling through and identifying elements of interest.

Observation in this context suddenly becomes an exciting situation. However, lecturers do not yet operate in this environment of 'freedom of information', but there are important advantages from changes to the current attitudes to strict levels of confidentiality:

- 1 The sheer detailed quantity of data about pedagogy in action in a recorded teaching event.
- 2 The huge potential for staff for CPD.
- 3 The potential for student CPD in terms of their recorded presentation and online presence.

The School Radio teacher/producer operated in a shared acceptance of open assessment, public broadcast and availability of recordings of broadcasts are the currency of success. In my view and from personal experience the transparency and open feedback is a method for ensuring excellence.

Online peer assessment training

It is evident that training will be required to manage the use of the new form. The training will be an exciting opportunity because the benefits will be valuable to all aspects of their teaching.

Lecturer tries out the ideas based on this paper, the revised peer observation form and the assets in the Appendix.

Method 1: Running Order or Menu Training

A Zoom session to discuss the lecturer's own draft ideas and language used to introduce them to the student. All the teaching elements are required to be explicit in these structures. It is a brief and refreshingly focused exercise. The lecturer can then experience rewriting into real spoken English script before the lecturer's eyes on the shared screen. To watch the words being moved around and read out is electric:

change emphasis, add emotion, chose images and illustrations that make the teaching point more effectively.

One review of the running order or menu, are all that is required for the "penny to drop". After only about 5 minutes the lecturer witnesses the beginnings of how to build a narrative story into a lively, colourful learning event. It's a revelation. The lecturer who is asked, "What do you really want to say to the students?" steps forward in their teaching career.

Method 2: Story Boarding Exercise.

The HE lecturer takes their T&L plan and populates the elements into the PowerPoint first writes in the blank frames as an outline. The lecturer then explains the content to the trainer as if speaking to an individual student. Does the structure work? Does it actually work in terms of the event planner.

See Appendix 3: 04 Make PowerPoint Come Alive.

Method 3: Scriptwriting session

An exercise in writing and presenting short sequences to camera. The experience will have an amazing impact on the way the teachers think about themselves in the world.

Other training methods

1 5Ws Check

- Reframe the storyboard to ensure the Who and What and Where and Why and How and When Structure, the rubric of good communication.
- The structure performs an energizing mind-body Performance check.
- It works whatever the subject and the aim of a session.

2 Spoken English check

Lecturer uses a checklist:

- Shift words round to be speakable not just readable.
- Add emotion words.
- Visualise ideas explicitly in images and illustrations. Visit Google images
- Use of story.
- Audio
- Movement action games
- Props

3 "What do I really want to say"? Check

Test your own T&L is made explicit in your session by speaking aloud into Word or Pages dictation the narrative the story of the event. Or at least the Running Order. Use this in a simple autocue taped under your web camera.

Work overload and management of online teaching events

Lecturers running an online Zoom or Teams session rapidly become aware they are overloaded with different tasks. They are presenting themselves as obviously visually distracted and not looking at the students. The chat room is a major distraction as much as a useful tool. What salesman managed to sell the idea that one person could be expected to work in these conditions of sensory overload and stress? So much money has been spent by universities renting the software too.

My reaction is to compare the Zoom situation to radio news programme or a phone-in. The very simplest event has a producer, a desk studio manager, a digital grams studio manager and phone PA. Even a DJ operating the desk themselves has a studio team.

At least online events need someone to manage the chat, another person to play in or manage the interactive resources. The lecturer should be left to do one task - present and interact with the audience. Perhaps students should join in and help. The idea of a digital buddy, eLearning technical support staff helping lecturers should more than and help while lecturers find their feet. I am sure staff will start to develop creative alternatives, such as shorten exhausting 2 hour sessions, and double-hand presentations.

See Appendix 3: 08 Online Event Management.

New software design

One solution to the situation is create software that makes the Zoom and Teams task easier. I have been working with Neil Clayton a New Zealand software designer of iShowU Instant. It is a Mac screen capture platform used by gamers. I have been using it for several year to record videos for students and demonstrate writing skills.

Now, Neil and I have been working on a new development called *iShowU Switcher*. *Switcher* is a virtual teacher's desk. All items from the Resource Folder for a teaching event spread out in the software ready to go. Arrange them as you will. After the lecturer's introduction video, one click and video is reduced to a small corner icon. Another click brings up one of the box contents such as a PowerPoint in a seamless flow or a video, then flip to a live POV camera or an iPad as an idea sketcher. Students will appreciate this streamlined and flexible delivery method. Try it (Claydon, 2020).

Switcher overcomes one of the key problems with Zoom and Teams screen sharing - the distraction and disruption of holding up the flow of a presentation or attention of the student. Especially when a lecturer having to come out of share mode to select a new item.

Switcher is a term for new keyboard sized units for selecting video cameras which are rapidly becoming popular for streaming video events. iShowU Switcher uses internal software to control the various source of inputs into the laptop.

See Appendix 3: 12 iShowU Switcher

Try the training

I am available for personal and group training. Unfortunately, the level of training I received is no longer available even in-house. Training is privatised in the contract culture. It is now an expensive privatised business. I am acutely aware of the privilege and value of BBC staff training and wish only to share the experience. I was very lucky to learn these communications skills in a professional setting. As a student I only met my college tutor once a semester.

When I see your running order or storyboard in a shared Zoom screen. I am able to edit you live. I can show you what to do in half an hour: the process can be recorded for your reflection and action. It's fun. It's creative editing, what a School Radio producer did everyday, all day. The process is particularly life affirming. For the full scriptwriting experience, allow me to put you through the process of exquisite pain and pleasure of learning a new way to write and present like a video journalist. You will leave with improved online presence, and a video of yourself using your new found online skills.

You will have access to videos are backed by a style of annotated working documents and production notes that illuminate the process of their creation.

Conclusion

Can eLearning and online learning colleagues in HE make use of the ideas in this paper?

The argument is that *45° Learning* forms an educational manual for personal self-awareness for HE lecturers, trainers and students. Helps you improve your online presenting, improve your mental health and well-being by understanding old ideas can take control of the new digital the audio and visual world in which Covid has forced you to operate.

These easy steps are a journey to becoming more creative in your approach. Your students will benefit and your satisfaction as a teacher will be worth the effort. Stop fighting the enemy using misguided methods of 'engagement'. Replace declarative lecturing and say hello to 'inform, educate and entertain'. The conversation starts here. Contact me now!

Notes on the contributor

20 years experience as a senior BBC School Radio producer, a PhD in multimedia interface design, course leader in multimedia design, School of Work Based Learning support tutor at Middlesex, training in video journalism as a cameraman/producer, consultancy education video at UCL developing ARENA Fellowship resources 2011-2019. Currently, final year dissertation academic writing team support online, School of Education, Middlesex University, 2008 - present.

References

All websites accessed 20th May 2021

Basiel, A. (2020, April 02). Re: 360* video – Device only test [Blog post]. Retrieved from <https://abasiel.wordpress.com/2020/04/02/360-video-device-only-test/>

Basiel, A. & Howarth, M. S. (2020). A 360 degree learning environment for university online teaching. *Work Based Learning e-Journal International*, 9(2). Retrieved from <https://wblearning-ejournal.com/en/volume-9,-issue-2,-december-2020>

Blackmagic Design. (2020). Re: ATEM Production Studio 4K [Web Page]. Retrieved from <https://www.blackmagicdesign.com/products/atem>

Caine, M. (1987). Acting in Film Master Class - By Michael Caine [Video file]. Retrieved from https://www.youtube.com/watch?v=L8Zw3TopDWE&feature=emb_title

Eilenberger, W. (2020). *Time of the Magicians: Wittgenstein, Benjamin, Cassirer, Heidegger, and the Decade That Reinvented Philosophy*. New York: Random House.

Farini, F. & Scollan, A. (2020). *Children's Self-determination in the Context of Early Childhood Education and Services*. New York: Springer Publishing.

iShowU. (2020). Re: iShowU Instant [Web Page]. Retrieved from <https://www.shinywhitebox.com/ishowu-instant>

iShowU. (2021). Re: iShowU Switcher [Web Page]. Retrieved from <https://shinywhitebox.com/ishowu-switcher>

Leslie, T . (2015, 11 March). The revolution that could change the way your child is taught. *The Guardian*. Retrieved from <https://www.theguardian.com/education/2015/mar/11/revolution-changing-way-your-child-taught> .

Lemov, D. (2015). *Teach Like a Champion 2.0: 62 Techniques that Put Students on the Path to College*. San Fransico, CA: Jossey-Bass.

Lemov, D. (2020). *Teaching in the Online Classroom*. San Fransico, CA: Jossey-Bass

Linklater, K. (2006). *Freeing the Natural Voice*. London: Nick Hern Books.

Appendices

Appendix 1: Online T&L planner and offline T&L planner

Appendix 2: Online peer observation form

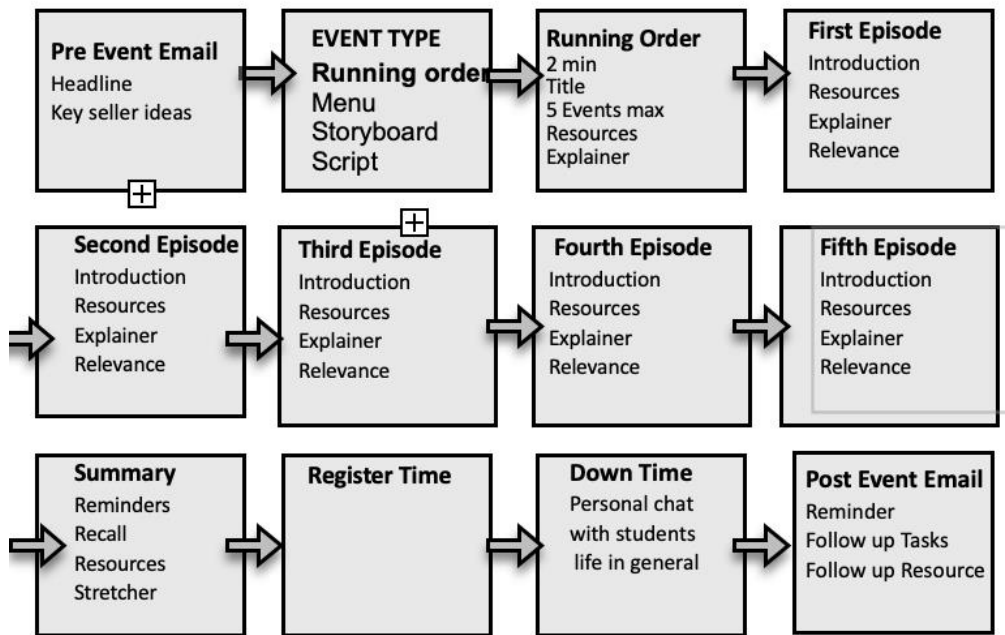
Appendix 3: Website Video List

Appendix 4: Working Documents and Production Notes

sample of separate 125 page pdf document

Appendix 5: Home Studio Equipment

Appendix 1: Online T&L planner and offline T&L planner



Appendix 2: Online peer observation form

Online Learning and Teaching Practice Observation Proforma Section A: Online Event Planning

To be completed and sent to the observer before the observation

Name of person being observed	
Name of Online Observer	
Purpose of Online Event Observation (Please indicate)	Peer observation Probation Progression Promotion PGCHE/APA
Online Observation Event type (Please indicate)	Live Event (Observer to complete Section B)
	Video Recorded Event Technology Enhanced Learning Online Session (Observer to complete Section C)
	Recorded Peer to Peer Assessment & Feedback Session (Observer to complete Section D)
Focus of Online Event Observation (e.g., feedback for improving specific areas of my practice.	
Date of agreed Online event Observation Time of observation (start & finish)	
Location	College Details: Self-assessment of arrangements. Home: Self-assessment of arrangements. eg Bedroom. Main Room . Study. Home Studio. Lighting. Sound Proofing. Other.
Software Platform Technical Details	Home Computer. eLearning Platform. Webcam type. Cable. Phone line Issues?
Module code and title	

Online Learning and Teaching Practice Observation Proforma

Section A: Online Event Planning Con't

Online Event Planning Structure Type Running Order Menu Script Other Title	
Subject	
Aim	
Outcome indicators	
Online Event Planner (See Online template attached) Session Structure Starter Impact Middle Sections inspirations for each section Closer Wind up. Post session chat.	
Resources types and content	match visible resource to section aim
Context: Issues of Online Event Organisation Programme. Number of students.	
Context: Factors affecting Event cohort demographic	

Online Learning and Teaching Practice Observation Proforma

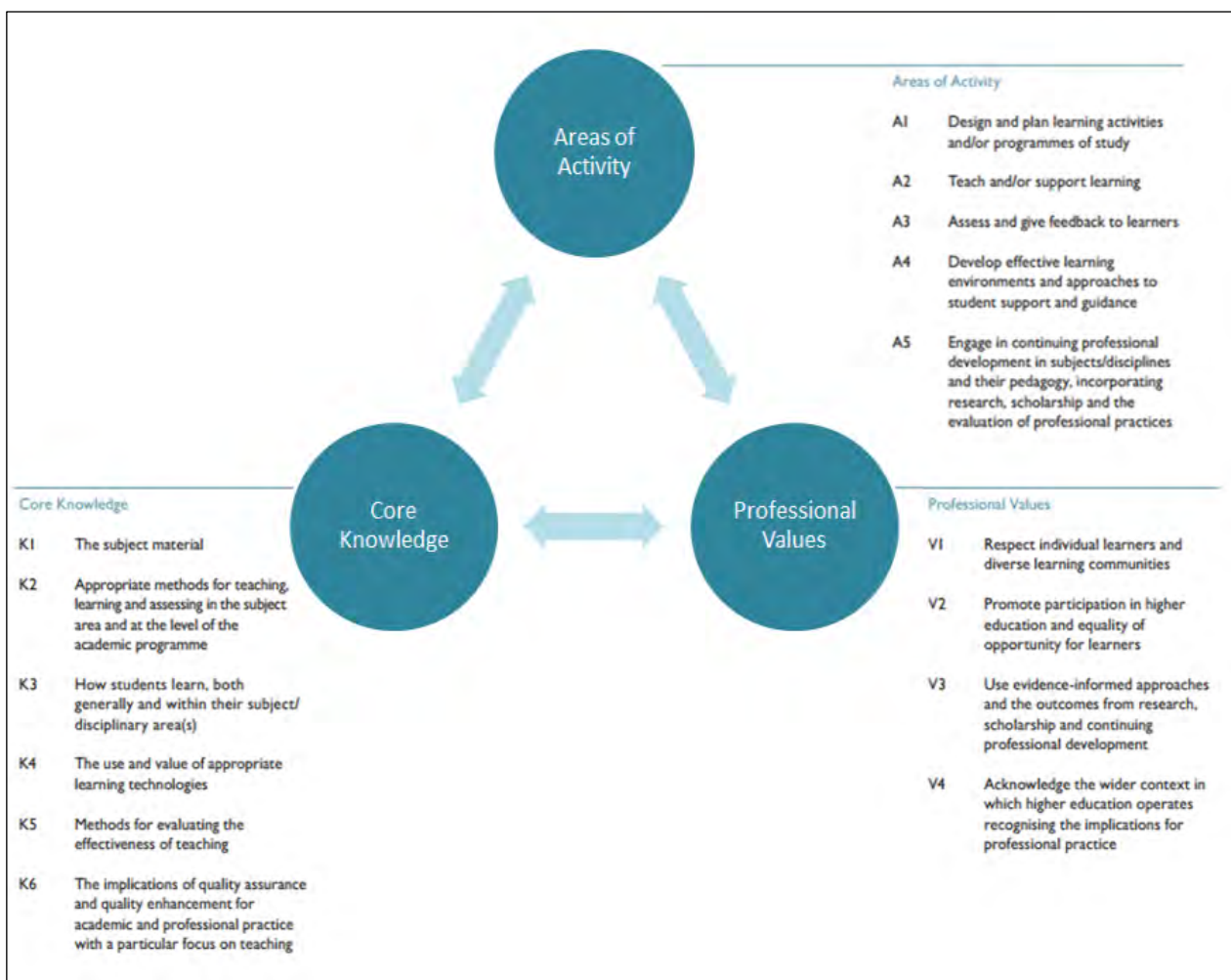
Does the UKPSF specifically map to the online learning New Design Event as proposed?

What is the UKPSF framework and why is it mapped to this proforma?

The learning and teaching practice observation proforma has been mapped to the UK Professional Standards Framework (UKPSF) to ensure the continual development is in line with sector practices, as well as Middlesex University staff development e.g., the MU Recognition Scheme (MURS), the PGCert HE, and Academic Professional Apprenticeship, promotion requirements etc. The mapping also helps to identify areas of good practice and areas for development for the person being observed.

The UKPSF is part of an ongoing, sector-wide focus on the professionalisation of teaching and learning support in UK higher education. The UKPSF framework is intended to support institutions and practitioners to develop excellence in teaching and demonstrate the professionalism of teaching staff to students and other stakeholders in higher education. It aims to facilitate the benchmarking of teaching and learning support roles within higher education.

The UKPSF framework encompasses three dimensions which relate to areas of activity, core knowledge and professional values. Further guidance on the UKPSF can be found on our intranet pages <https://documents.advance-he.ac.uk/download/file/7013>. For more information please contact CAPE@mdx.ac.uk



Online Learning and Teaching Practice Observation Proforma

Section B: Live Online Teaching Event – Observer’s Feedback

To be completed by the observer within one week of the observation and returned to the person observed

Name of observer	
Learning Event (Lecture, workshop, seminar, tutorial)	
Immediate Evidence of Planning and Organisation to Students: (Opening moments 30 seconds. Visual Appearance. Immediate engagement with students. Tone of Voice. Engaging Language. Quality of Delivery. Subject Aim and Content Possible UKSPF dimensions: A1, K2, K6)	
Development of Content in each event section: Evidence of lecturer language to inspire, draw out expression of personal student voice, bring out interest challenge student, motivate, inspire, relevance, relate to persona student experience of practice, discuss research, Explicit example of evidence to demonstrate students are developing of critical thinking. (Possible UKSPF dimensions: A2, A5, K1, K2)	
Pace and Tone of moments that encourage participation, explicit explanations of class management. Praise with explicit evidence of reason for praise. Class discussions as evidence of participation.(Possible UKSPF dimensions: A4, K5, V3)	
Use of resources matched to specific objectives in each event section: Mapping of slides, technology, software, handouts, to each objectives (Possible UKSPF dimensions: A1, K4)	
Overall comments on the online session in terms of learning, enjoyment, emotion, and memorable moments.	
Positives strengths:	
Practical improvement with examples:	
Identify good practice that can be shared:	
Observer: Please comment on what have you learned. What could you use in your teaching?	

Online Learning and Teaching Practice Observation Proforma

Section C: Recorded Online Teaching Event – Observer’s Feedback

To be completed by the observer within one week of the observation and returned to the person observed

Name of observer	
Learning session type (e.g., lecture, workshop, seminar)	
Immediate Evidence of Planning and Organisation to Students: (e.g., Opening moments 30 seconds. Visual Appearance. Immediate engagement with students. Tone of Voice. Engaging Language. Quality of Delivery subject Aim and Content. Possible UKSPF dimensions: A1, K2, K6)	
Development of Content in each event section: Evidence of lecturer language to inspire, draw out expression of personal student voice, bring out interest challenge student, motivate, inspire, relevance, relate to persona student experience of practice, discuss research, Explicit example of evidence to demonstrate students are developing of critical thinking. (Possible UKSPF dimensions: A2, A5, K1, K2)	
Pace and Tone of moments that encourage engagement, explicit demonstrate of class management. Praise with explicit evidence of reason for praise. Class discussions as essential evidence of the value of participation.(Possible UKSPF dimensions: A4, K5, V3)	
Use of resources matched to specific objectives: The relationship of slides, technology, software/apps, handouts, to specific objectives (Possible UKSPF dimensions: A1, K4)	
Overall comments on the online session in terms of learning, enjoyment, emotion, and memorable moments.	
Positives/Strengths:	
Areas for development (refer to staff development and CAPE workshop for guidance):	
Identified good practice which can be disseminated:	
Observer: Please comment on what have you learned that you could use in your own teaching?	

Online Learning and Teaching Practice Observation Proforma

Section D: Assessment Session/Observation Review – Observer’s Feedback

To be completed by the observer within one week of the observation and returned to the person observed

Name of observer	
Learning session type (e.g., lecture, workshop, seminar)	
Immediate Evidence of Planning and Organisation to Students: (e.g., Opening moments 30 seconds. Visual Appearance. Immediate engagement with students. Tone of Voice. Engaging Language. Quality of Delivery subject Aim and Content Possible UKSPF dimensions: A1, K2, K6)	
Development of Content in each event section: Evidence of lecturer language to inspire, draw out expression of personal student voice, bring out interest challenge student, motivate, inspire, relevance, relate to persona student experience of practice, discuss research, Explicit example of evidence to demonstrate students are developing of critical thinking. (Possible UKSPF dimensions: A2, A5, K1, K2)	
Pace and Tone of moments that encourage engagement, explicit demonstrate of class management. Praise with explicit evidence of reason for praise. Class discussions as essential evidence of the value of participation.(Possible UKSPF dimensions: A4, K5, V3)	
Use of resources matched to specific objectives: The relationship of slides, technology, software/apps, handouts, to specific objectives (Possible UKSPF dimensions: A1, K4)	
Overall comments on the online session in terms of learning, enjoyment, emotion, and memorable moments.	
Positives/Strengths:	
Areas for development (refer to staff development and CAPE workshop for guidance):	
Identified good practice which can be disseminated:	
Observer: Please comment on what have you learned that you could use in your own teaching?	

Online Learning and Teaching Practice Observation Proforma

Section E: Observee's Reflections on the Observed Session

To be completed by the observee within one week of the observation and discussed/signed with the observer

Strengths: (e.g. what did you think went well, what areas were you proud of, which areas did you feel worked well and why?)

--

Areas for development: (what will you take from the observer feedback? What did you feel could have gone better and why?)

--

My developmental needs: (e.g. what would you like help with to improve your practice? What would you like reviewed next year, what staff development will you engage in?)

--

Other comments/suggestions/confidentiality agreement:

--

Observee Name: _____ Signature: _____ Date: _____

Observer Name: _____ Signature: _____ Date: _____

Online Learning and Teaching Practice Observation Proforma

Section F: Student feedback (optional)

To be complete by the Student Voice Leader/representative within one week of the observation and returned to the person observed

Feedback on requested area of focus
Planning and organization: (e.g., structure, links to other sessions and learning activities)
Content: (e.g., interest and challenge, level, motivating, inspiring, relevance, relate to practice/research)
Engagement and communication: (e.g., pace, clarity, activities, class management etc)
Use and access to resources: (e.g., slides, handouts, space, equipment, technology etc)
Overall comments on the session:
Positives/Strengths:
Areas for development:
Identified good practice which can be disseminated:

Online Learning and Teaching Practice Observation Proforma

Section G: Anonymised Summary Feedback (following peer-observation)

To be **completed by the observer** and discussed/agreed with the person being observed, then forwarded to the Head of Department or nominee within one week of the observation. (Please note: An anonymised summary will be sent to the Head of Department (or nominee), by the observer, for collation to inform departmental/faculty staff development planning. The collated summary can be included in the Annual Monitoring and Enhancement process, for sharing good practice within the Department and across the Faculty and University)

Examples of good practice:
Areas for development: (e.g., staff development needs)
Other observations/comments: (e.g., location/technology issues etc)

Appendix. 3 Web Page Video List

Here is an easy to see list of the range and content of videos without accessing the password controlled website. These are the work created before the paper was written. The make explicit the business of 'making of resources' is an essential component of reflective practice, driven by the reality of user orientated online teaching resources.

Contact mhmv.com to request password access.

WEBPAGE TITLE	VIDEOS	DURATIONS	CONTENT
00TeachingOnlineIntro	Video1: Teaching Online for Engagement Introduction	Dur: 4.50 min	Introduction to the three subject areas of the research. To be updated
01HaircuttingStool*	Video 1: Technical setup for effective online lecturing	Dur: 1 min	Hair Cutting Stool Laptop organisation: Set up your home lecture studio.
	Video 2: Online Engagement Method Webinar Bloomsbury Learning Exchange	Dur: 6 min	Video extract from online event working with lecturers to improve their online setup.
02TheAcademicNostril*	Video 1: Behaving Badly	Dur:1.26 min	Humorous demonstration of errors during online presentations.
	Video 2: The Academic Nostril Lecturers are performers Embodied Metaphors	Dur: 13.36 min	Identify the Problems. Creating a teaching resource using a Running Order Outline. We are all broadcasters now.
Check there is a not a problem here with the two videos	Video 3: The Academic Nostril Lecturers are performers Embodied Metaphors in Online Teaching	Dur: 13.36 min	The same video with extra captions and to suggest more ways to make your PowerPoints more creative and effective.
03TheUltimateTutorial*	Video 1 The Zoom Potential	Dur: 6 min	The Ultimate Tutorial Students read out their writing: the case for creating a Russell Group tutorial
	Video 2: Reading then Writing Writing then Reading The Back Story Draft 1	Dur:11 min	The story: a journey of discovery. The potential power of Zoom tutorials. Students are explanation of why they should engage.

<p>04 Make PowerPoint Come alive*</p> <p>NB Need to add Documents info because a lot of ideas are on the page but there is no info in text from</p>	<p>Video 1: Trust me I'm a producer! I made dozens of the forerunners of PowerPoint - Radiovision Broadcasts BBC Education Radiovision at the UCL Institute of Education Library</p>		<p>How a lecturer can make their PowerPoints more engaging for students. Three parts: 1 Background, 2 Examples, 3 Demonstration. Jump to "Show not Tell" demonstrations if you are in a hurry towards at the end.</p> <p>.</p>
	<p>Video 2: Watch the original PowerPoint in a presentation Webinar Design to Promote Quality of Engagement: Towards a Transactional Model Toolkit 1st June 2020</p>	<p>Dur: 1.14.17 min (1hr)</p>	<p>A practical example using a UCUSA session by colleague Dr Anthony 'Skip' Basiel and myself. The subject is the paper published in Nov 2020 in: Basel & Howarth (2020), 'A 360 degree learning environment for university online teaching', Work Based Learning e-Journal International VOLUME 9, ISSUE 2 https://wblearning-ejournal.com/en/current-issue</p>
	<p>Video 3: Original PowerPoint with new ideas added as text annotation and voice over</p>	<p>Dur: 13.10min</p>	<p>Identify in this video the changes being made as they happen. Hear the thinking behind changes as I carry out a ruthless edits that I would be expected to do in a few minutes in a script meeting or indeed in the studio.</p>
<p>05 ClassroomAsTheatre*</p> <p>NB Need to add Documents info</p>	<p>Video 4: Slides being changed around on the lightable</p> <p>Video 1: Recording an event while leading the session!</p>	<p>Dur: 6.00 min</p> <p>Dur: 2.03 min</p>	<p>Now look at the super fast realtime gut reaction reconstruction of the PowerPoint on the light table with verbal talk through.</p> <p>Classroom as Theatre Adding Value: giving a little bit extra to students. Short Introduction video with stills images. The lecturer and the student teacher might find these ideas useful: a creative approach to the awareness of form and structure of a face to face teaching event and how it relates to an online event. All is story. With thanks to Dr Anthony "Skip" and Amity.</p>
	<p>Video 2: How the sequence above was edited using iShowU</p> <p>Video 3: Final Session for SHORT FILM PRODUCTION Course Code: FILM 313</p> <p>Assets: How to use your iPhone for Learning 2</p>	<p>Dur: 7.33 min</p>	<p>Editing using Final Cut Pro of how Video 1 was created.</p> <p>The final session summary, filmed by students and edited with my help for the Amity online magazine.</p> <p>Also Stills from preparatory work carried out in Hertfordshire Projectdate</p>

06TEX Latin "toWeave" *	Video 1: Weaving with Words	Dur: 7.23 min	TEXT Latin "to weave" or "to fabricate". Weaving with words: The creative and visceral legacy of actors to online learning. Illustrations to support the claim that lecturers can benefit from the role of the actor in professional distance learning resources.
07 360° Classroom*	Video 1: Introduction to the 360 Degree Classroom	Dur: 13.35	Reveal secrets of good teaching. Create a space for trainee teachers to practised watch the skills of others.
	Video 2: 360 Degree Classroom Filming		
08 Online Event Management *	Video 1: Webinar Event Debrief	Duty: 17.50	I use a debrief session for a webinar event which clearly had task overload for the organisers to create a feedback video for the team to demonstrate sessions for large groups can be better organised.
09 The Long Interview* The Angela Scollan Interview	Video 1: Angela Scollan in conversation with Mike Howarth	Dur: 45 min	School of Education Senior Lecturer Angela Scollan questions Mike Howarth about problems she perceives as central to a lecturer faced with teaching online at MDX.
10 BBC School Radio*	Video 1: Working in BBC School Radio Part 1	Dur: 1 hr 24 min	Interview by Steven Barclay University of Westminster lecturer for his PhD in two parts. The event really started me reflecting on the ideas on this area of the website.
NB Add to working notes	Video 2: Working in BBC School Radio Part 2	Dur: 47 min	
11 45° Learning• NB add Work docs and side on stills	Video 1: Video from 9th Nov 2021	Dur: 11 mins	Shown at the Team Meeting, Video from 9th Nov 2021. The story of the logo and creating the visceral experience of depth to learning online.
12 iShowU Switcher• NB Working Docs to be added	Video 1: iShowU Switcher PR	Dur: 57 seconds	Teacher's Desktop software developed specially for 45° Learning. Keep students' attention by screen sharing one multiple activities.
TBA EXTRA RESOURCES	Video 2: Switcher in Action		Latest Zoom session.
	BBC Producer Interviews		

Fiona Shore	Video 1&2 interview	Dur: 1.45 hrs	BBC Head School Radio Religious Broadcasts
Stories and Rhymes	Video 1&2 House Tour	Dur: 4 mins	House of Series Producer Paddy Bechely
Peter Ward	Video 1&2 interview	Dur: 1.50 hrs	Science Producer and children's author
Geoffrey Marshall-Taylor	Video 1&2 interview	Dur: 1.40 hrs	Executive Producer Children's 5Live Radio 5
	Ongoing Research Developments		
AutoCue	Video 1	Dur:	Use of Leevanti teleprompter and developments for wide angle webcam use
Original BBC Radiovision Video	Video 1	Dur:	Visit to the archive of output 1953-1990
Early FeedbackVideos		Dur:	
Conference poster			
Conference Symposium	Video 1	Dur:	Video feedback for students demonstration

Appendix 4: Working Documents and Production Notes

sample of separate 125 page pdf document

Introduction to Appendix 4.

Appendix 4 are the text versions of the original working documents created as web pages of the *45° Learning* paper. The web pages were then summarised in the paper. The working documents came first, evolving as video scripts and then the videos were created. Then the videos were embedded in each web page.

The web page has a specific structure: Heading, sub-heading, introduction text to the video, the video, then each video or group of videos have following them immediately underneath to links called Working Documents and Production Notes as pdfs of the construction of the learning message.

Appendix 4 contains text versions called Stages. These revisions of each idea evolving to the final teaching resource. All these revisions contain the body of tradecraft learnt in a BBC career creating educational teaching materials. Unusually, each document needs to be read from the bottom and work up as the ideas are distilled into the final script in the webpage text at the top of the document .

Here is a guide :

1 The pedagogy must be transparent in the text on the web page. The heading , subheading and introductory text is used to 'wrap' the video so the viewer knows what they are about to see and understand its context. Under the video are at the extra detail in more depth.

2 The reader will find the extra detail under the video unconventional. The working documents (pdfs) show the completed script for the video as the first item. But, the reader should go to the bottom of the document and work back up to see the Stages of evolution and development, the essences of the scriptwriting process.

3 The working documents embody the writing process. The medium is the message. The reader follows the Stages of the creation process of educational media product that should begin with the spoken word. I am able to reproduce the process of the writing process much more effectively using the technology of dictating into Pages on the iPad. Beginning in the format of the finished form of delivery seems a good idea. The two minute limit for the dictation process is irritating, but maintains a useful focus on key messages of the teaching material. And as 1.30 is the usual length of a video news item, brevity is clarity. It's a good practical guide to online communication.

4 Production Notes: *in italics through the working documents are relevant ideas, explanations and clarifications on working practices for the reader. It is probably here, in the making of resources, essentially a visceral creative process, where the mechanics of making at the heart of the 45° Learning are revealed.*

My view is that the working documents capture the essence of an online pedagogy' that starts with a planning process based on a short title and three sentences describing the aim, the content, and the style of the broadcast used to achieve that aim. The BBC School Radio pedagogy is

revealed in the broadcast and takes life in the scripts. The educational content and learning value are immediately transparent in the script.

The script is the starting point of the planning process upto a year before the broadcast series go out. Normally discussions then begin immediately with a script, and might only go through with minor changes because of the preparatory work beforehand.

Over the last ten years I used the web page method here to explain to colleagues working on creating demonstration resources for HEA Fellowship applicants. The structure is the inverse of the usual academic approach of background first and the outcome as the final element. The web page becomes a planning method that ensures the aim and content are 'up front' in the planning process

The background working documents reflect professional working practice. The structure replicates the 'working up' of ideas: building upwards in stages taking lots of ideas and adding, deleting reordering and ultimately stripping out every element not necessary to a refined focused, online teaching event format as a script. The script now contains the structure appropriate for the task.

The process is creative, many ideas spin off and are kept for future projects. Reflection on good practice is manifest on the working documents. The process is normal for a teacher/producer working up ideas to an effective teaching event. The early drafts become an aide-memoire for mining different approaches. The approach also forces the identifying of supporting resources integral to the task of attention to performance of presenter books, worksheets, PowerPoints, videos games, and other activities all supporting the teaching points.

Sample webpage

01 The Hair Cutting Stool

WEBPAGE TEXT (STAGE 4)

Laptop organisation: Set up your home lecture studio

Production Notes: Basic practical ideas for appearing to your students in a professional manner. Under the video is the evolution of the script that in the video. Read the working out of they key message. The process is covered in more detail in the section Understanding Spoken and Written English.

Writing down a text script to read out is the normal way of creating distance learning resources. Any media on screen or radio. Writing and then reading out may seem easy to do. Try it. The result is stilted, boring, formal. The process takes time to learn. There is a quicker way: go straight to the spoken word. Voice to text is easy to do: informal, natural with expression and emotion. Hear yourself. Read through and edit. Get straight to the point, cut out all the extras. Cut out all the weasel words. Switch your brain between between radio script - no pictures add emotion and video - what words don't you know when you use pictures and you will see the world in a different way.

The process is a vital learning procedure form a lecturer. It is honing your message. Reflective thinking in physical form, ordering information cutting out irrelevancies and formulating the tricks of rhetoric of, repetition, emphasis and appeal to emotions. What can images achieve that makes lots of words redundant.

Have you spotted any changes you might make? The speed and accuracy of your judgement will quickly develop once you start using these professional educational broadcasting methods applied to online educational resources.

So Your Tasks to Copy these professionals skills

- 1 Edit your spoken English for informal phrasing as if talking to one person.
- 2 Cut out every word that is not necessary. Brevity is Clarity.

Laptop organisation: Set up your home lecture studio

Production Notes: Stage 4 Needs a big cut. Haven't got time to do all this. Its raining so can't shoot outside.

Use stills instead of video. Use voice over rather than to camera. Reshoot later if there is time. Shoot in room do the stool and also hint at it as a embodied metaphor for the academic nostril and get on with the showing the laptop set up shoot into the room from the door to see stool laptop and lights and deal with everything in 5 minutes max

The Hair Cutting STOOL SCRIPT (STAGE 4)

Title Your Online Teaching Stool

Basics for Online Lecturing

Online Skills for Lectures at MDX

VISUAL: HAIR CUTTING STOOL
SCREEN TEXT: HAIR CUTTING STOOL

VISUAL: MIKE Still in spare room

NARR TO CAMERA:

Why is this / barber's stool / really important for online teaching?

VISUALS: Close up STILLS Hairdresser's Stool

V/O: This stool has three advantages.

Large extension

Keeps your body posture

Enhances physicality of your performance

SCREEN TEXT: High Low range body posture performance physicality

Online you are not striding around the / lecture room stage / or the classroom / you are stuck in one place in front of your 13" screen_Throw away that slouchy office armchair / this little businesslike hairdresser's stool is what you need.

I'm using the hairdressing stool the barber's stool as an introduction to setting up your home lecturing base

Laptop Vertical screen Stops you appearing to be on the ceiling

Arrow for camera you need to look at the camera not yourself
the height

Ends

Look at the example of an online event where I am talking to lecturers who really want to know how to appear as a professional to their student.

VISUALS: VIDEO CUTAWAY RAISE HEIGHT AND LOW HEIGHT

V/O: When it comes to teaching online I suddenly discover this stool can go down really low / lower than any desk chair so that you can have your laptop at eye height for eye contact that vital gaze of the teachers eye on the audience and personal engagement with the student.

SCREEN TEXT: BODY POSTURE

And look at the stools effect on your Body Posture / back straight grounded Turn to the side keep away from the screen roll backward and forward. This is the tool for your 13 " stage / small movements / small change in variety / subtle interactions / small hand movements / changes in distance from the screen

VISUALS: STILLS Kristin Linklater Freeing the natural voice

V/O: Freeing the Natural Voice is essential reading / for actor / presenters and / public speakers / And Linklater is particularly relevant for the small screen as you move every so little around on the stool/ keep breathing and use your voice / all to make that educational engagement with students

NARR TO CAMERA:

Making geography programmes outdoors / I was always standing up too I'm talking about having some kind of physicality a muscularity breathing properly / the power of sounds and movement transporting the child into being there in the environment. Just by sound. Even editing you had to stand up the tape machines we so big. So for my personal experience / making education programmes / is physical / carrying the sound gear / carrying the camera it's being in the world / creating educational learning online is a mindbody activity.

VISUALS: VIDEO CUTAWAY M squats looking at stool

V/O: Reinforcing that making of resources the physicality of teaching I use the allegory of the stool here The drummer's stool where you're beating up a beat of learning and here

VISUALS: VIDEO CUTAWAY Moves to riggers bench behind

with my riggers bench on board a sailing ship for working with rope this bench it comes apart and has holes here for tools / I draw analogies between the making of things and the making of teaching resources. I contemplate on the physical element of learning and making .

VISUALS: VIDEO CUTAWAY Ropeworking

NARR TO CAMERA: C/U

We think online teaching is the same as performing face to face in college / there is nothing further than the truth / it may seem new and something exciting / but in fact all the ideas and techniques were fully developed and explored long ago / in school radio / educational radio / making a learning experience / where the pictures are better on radio

VISUALS: VIDEO CUTAWAY STOOL

V/O: So how about getting a hairdresser's stool and buy into thinking behind using it.

VISUALS: STILLS Student college teaching events

SCREEN TEXT: Variety: Height and Distance Body Posture Learning Experience

Variety variety in height Large extension

Variety of body posture

Variety of learning experience / small scale / a personal conversation 2ft from your student.

WORKING DOCUMENTS

STAGE 2

6.57 Editing the transcription for the script

TIPS

Set up these script feature for copy an paste into script

NARR TO CAMERA:

V/O:

VISUALS: STILLS

VISUALS: VIDEO CUTAWAY

SCREEN TEXT:

Title

Your Online Stool Online Skills for Lectures at MDX

VISUAL: HAIR CUTTING STOOL
SCREEN TEXT: HAIR CUTTING STOOL

MIKE Walks into camera view carrying stool in his back garden in front of garden shed shipriggers bench in the background

NARR TO CAMERA:

Why is this / barbers stool /really important for online teaching?/ Online you are not striding the /lecture /room /stage or the classroom you are stuck on in one place. Throw away your bedroom chair or office armchair this little hairedresser's stool is what you need.

This stool has three advantages.

Large extension

Keeps your body posture

Enhances your physicality of your performance

SCREEN TEXT: High Low range body posture performance physicality

NARR TO CAMERA:

I work standing up I've always done it not just front of the computer for video editing but making radio broadcasts because the tape machines were so big.

VISUALS: VIDEO CUTAWAY RAISE HEIGHT AND LOW HEIGHT

V/O: Then when it comes to teaching online I then discover suddenly but this stool can go down really low / lower than any desk chair so that you can have your laptop at eye height for eye contact that vital gaze of the teachers eye on the audience and personal engagement with the student.

SCREEN TEXT: BODY POSTURE

But look at the stools effect on your Body Posture / back straight grounded Turn to the side keep away from the screen roll backward and forward. This is the tool for your 13 " stage / small movements / small change in variety / subtle interactions / small hand movements / changes in distance from the screen

VISUALS: STILLS Kristin Linklater Freeing the natural voice

V/O: Freeing the natural voice is essential reading / for actor presenters and public speakers And Linklater is particularly relevant for the small screen as you move around on the stool breath and use your voice all to engage with students

NARR TO CAMERA:

Making geography programmes outdoors / I was always standing up too I'm talking about having some kind of physicality a muscularity breathing properly / the power of sounds and movement transporting the child into being there in the environment. Just by sound. For me / making

programmes / that physical sense / carrying the equipment / carrying the camera is being in the world /and creating educational things physically.

VISUALS: VIDEO CUTAWAY M squats looking at stool

V/O: Reinforcing that making of resources the physicality of teaching a mindbody activity I use the allegory of the stool here The drummer's stool where youre beating up a beat of learning and here

VISUALS: VIDEO CUTAWAY Moves to riggers bench behind

with my riggers bench on board a sailing ship for working with rope this bench it comes apart and has holes here for tools / I draw analogies between the making of things and the making of teaching resources. I contemplate on the physical element of learning and making .

VISUALS: VIDEO CUTAWAY Ropeworking

NARR TO CAMERA: C/U

We think online teaching is the same as performing face to face in college / there is nothing further than the truth / it may seem new and something exciting / but in fact all the ideas and techniques were fully developed and explored long ago / in school radio / educational radio / making a learning experience / where the pictures are better on radio

VISUALS: VIDEO CUTAWAY STOOL

V/O: So how about getting a hairdresser's stool and buy into thinking behind using it

VISUALS: STILLS Student college teaching events

SCREEN TEXT: Variety: Height and Distance Body Posture Learning Experience

Variety variety in height Large extension

Variety of body posture

Variety of learning experience / small scale / a personal conversation 2ft from your student.

STAGE 1

Big stage Small stage

Performance

Originally working standing up

The low

The visceral physical

End Riggers Bench

Allegory of Making

Making teaching resources

Barbers stool

Okay so this is another 4.30 idea I just woke up straight up seeing this vision of the stool on on the lawn I think it came out the first idea I woke up was that you know we just got to get on with this 360° teaching idea with the camera on the lawn to get an idea of what is how you might be able to teach students about the classroom with a 360° camera but anyway the idea of the school is just that I just plant the stool down in the middle of the lawn and I sit on it and then I talk to the camera and I describe the way that this stool idea as involved but in the background I have my riggers bench in front of the shed as a sort of prop that makes people think I wonder whats going on but I first of all I start to explain why the stool is really important for online teaching and essentially is that this is the place where you perform you no longer behind the lectern striding stage you are stuck on this little stool but this particular stool has various kinds of features and the

first thing is that I bought this because I work standing up in front of the computer for video editing as I've always done as a BBC making radio broadcasts because the tape machines were so big and as I was making geography programmes I was standing up I'm talking about having some kind of physical sense of when you're standing up and that you are in you can breathe properly you can you know are you making programs outdoors and physically doing it it's always been the some physical sense that you're involved carrying around his equipment carrying out the camera and being in the world and that you are creating educational things physically making things and therefore when it comes to be online I then discover suddenly but this stool can go down really low so that you can have your laptop at eye height for eye contact and physical quite easily you're not constrained by a normal chair so I download download demonstrate that and then I start to introduce link the link later but couldn't stop move around and say how you can move around on the stall andAnd demonstrate how physical feature it is and and that your performance then it becomes constrained but you've got flexibility and then finally I'm going to introduce the link later all that sort stuff and then I'm just going to at the end have a good ending is is get up from the store and sit down on the bench and wonder whether the making of things the making of resources like I'm making the rope is part of the continuum of this it again physical element of of learning and how embodied it's all the whole process is and have somehow doing it online drawers in this whole area and it's completely unexpected we always think that would be performing we believe that just to do things online is the same as doing things at an end in college and and there is nothing further than the truth but there is something new and something exciting that is actually happening and those things actually are not new in fact they were fully developed and explored in online learning in the old days as it were women in school radio and all I'm doing is I am reporting about the various things that happen in the radio studio or on the TV studio much prefer the radio because the pictures are better on radio okay

Appendix 5: Home Studio Equipment

Details of the author's equipment used in the creation of the paper and a list of essential kit for an HE lecturer at home

Sony PMW 500 ENG News Camera £5k. with Canon 11 x 4.7 Super wide 110 degree £1.5k, Sanken CS-30 rifle mic £1k linked by Blackmagic Mini Studio SDI convertor and Apple thunderbolt 3 input using BlackMagic Desktop Studio software. £200 to Macbook Air laptop (avoiding using the universally recognised very inadequate camera).

Final Cut Pro X 10.4.1

Adobe Education Package Photoshop Acrobat

Rosco Lit Panel HO90 12 x 12 main light behind laptop at 33% angle

Lite Panel 12 x 6 side light with dimmers and light grids for directional control

Minimum Home Spec

Ringlight with colour balance control £20+

Logitech Brio Webcam 4K: 1920 psi 90 degrees view

Price £199

Spedal Wide Angle Webcam 1080 psi 120 degrees view

Price £48

Ironing board

Easy-Store Mini Ironing Board with Hanger Hook

Lakeland product number: 53204 33" x 12" £34

Hair dresser's stool £23