Transcript

Episode 3: Micah Oelze on Making History Relevant through Global Learning and Hashtag Pedagogies

[music}

>>STEPHANIE DOSCHER: You are listening to Making Global Learning Universal-conversations about engaging diverse perspectives, collaboration and complex problem solving and higher education on campus, online, in local communities and abroad. I'm your host Stephanie Doscher, Director of Global Learning initiatives at Florida International University and coauthor of *Making Global Learning Universal: Promoting Inclusion and Success for All.*

>>MICAH OELZE: This is kind of the traditional what, you know, everyone had this horrible high school history experience was just the lecture, then the multiple choice test and an essay and that was it, man. So looking for how do we create assignments that are more engaging and that make history relevant? I think that's one of my central concerns as an educator is to make history relevant. And that goes exactly along the main goals of the Global learning project. How do we get students to engage globally? How do we get students globally aware and thinking from more than one perspective about certain issues?

>>STEPHANIE: That's Micah Oelze currently a visiting assistant professor in FIU's Department of History. Micah has developed seven different FIU Global learning courses and all of them are about connecting the study of the past to active critical thinking and problem solving in the present. The way he does this is by using new technologies to teach fundamental concepts in his field. He's literally hacked into popular forms like game shows and social media platforms like Slack, Twitter, and Instagram to teach analytical and research skills. Listen for how Micah uses students' questions rather than their answers as assessment evidence and how he gets students to connect lectures and readings with current events and their personal lives. He also talks about how he copes with the fear involved with trying new strategies, especially in large classes. Here's my conversation with Micah.

Micah, I have been really looking forward to this conversation with you because when I was in university as an undergraduate, I majored in history. So I thought that when I came to FIU to work on infusing global learning in the curriculum that the history department would be one of the first to really embrace global learning because the connection seemed so natural to me. But that was the opposite of the case. Really, the history department for whatever reason happened to be one of the last departments to come on board to the global learning party, if you will. But now that the department is at the party, you all have lampshades on your heads. There are so many history faculty that have now begun to embrace the approach and you are one of them. And you've taken some really innovative strategies to your students, invented some new strategies for your students. And I'm excited for our listeners to hear about those. So maybe we could just start off with a little bit about the courses that you teach and why you felt connected to global learning for those courses.

>> MICAH: Stephanie. Thank you. Let me start by saying thank you so much for hosting me and inviting me onto the podcast. I'm excited to be here. I have also looked forward to the conversation. And I appreciate that. Next thing I'd say is that it makes sense that it has taken the history department or that the history department wasn't the first to jump on board. One of the reasons is because, speaking from personal experience, new technologies and new

programs can be scary and it's not easy. And especially for some of us historians, we studied the past for a reason. Sometimes we like to stay in the past and we're uncomfortable with how quick things change.

>>STEPHANIE: You said it. The historian said it, not me.

[laughter]

>> MICAH: Having said that, I think historians are also very adventurous. They're not afraid to get their hands dirty. They're not afraid to work into the archives to explore and unearth things that haven't been seen for so many years. Sometimes it's just a matter of getting us to be unafraid to put on the gloves, to put on the masking and start a new project and reminding us that new technologies are also like unexplored archives. So at FIU, so I'm a visiting assistant professor. I've been here for, I've been teaching here for three years. I was actually a post doc for two years here before this year before being a visiting assistant professor. And in that time, I have had the chance to develop seven different courses that I've taught here at FIU, which is amazing. It's fantastic. All my own syllabi and I've been able to incorporate different projects learn from so many of my mentors and my coaches and then also throw out some of my own projects and my own ideas. And I think four or five of those courses are now global learning certified because I've, yeah, we've enjoyed that process so much. It also, it helps boost student enrollment that they know, hey, this is a global learning course. This is something I can engage in and we can talk throughout the podcast about some of the really neat ways that students in my courses are engaging locally, nationally, internationally, everything. but one of the things I wanted to talk about with some of the projects simply for the survey US, Modern US History,

>>STEPHANIE: Great place to start. Yes. Because when we think of that, when we think of a survey course, we think of large auditoriums full of students, lots of grading you know, chaos-- If we, if we relinquished control. But you do some things that really we normally don't think of is wanting to take a chance in a big class.

>> MICAH: Exactly. Yeah. And it has --I've learned through those experience exactly how to tackle some of these issues, how to tackle some of the craziness and how to hear from all these voices. So many students that want to have a way or a place to talk and some of the new technologies that I use in the class, which I want to talk about right now, allow for exactly like that -- that exact issue, multiple voices, new voices coming into the conversation. So Modern US History 2020, from Civil War to the Present. I have 150 students in the class. So it is a big class. The normal thing to do in the class is a simple -- this is kind of the traditional what, you know, everyone had this horrible high school history experience was just the lecture, then the multiple choice test and an essay and that was it. Right? So looking for a, how do we create assignments that are more engaging and that make history relevant? I think that's one of my central concerns as an educator is to make history relevant. And that goes exactly along the main goals of the global learning project. How do we get students to engage globally? How do we get students globally aware and thinking from more than one perspective about certain issues? And that's what a relevant history should be. It's not just about isolating some issue that happened a hundred years ago, but it's actually having a perspective that these things that happened a hundred years ago still are happening today and that there's different perspectives to how to solve those problems that are with us today.

>>STEPHANIE: So how do you do that with, with 150 students in the course?

>> MICAH: So let's talk about one of the projects. Let's dig right in.

>>STEPHANIE: Dig in.

>> MICAH: I want to tell you right now about Time Machine Millionaire.

>>STEPHANIE: Alrighty.

>> MICAH: Which is the game show that I've spent the last year putting together. And in the game show, which happens about every other, every other Thursday this is, so every other week, we spend one week preparing and then we play the game show. In the game show we have a time machine, there's a time machine right outside the door of my classroom and I have 10 students from that 150 that walk through the time machine. We have a theme song. I don't know if is there going to be a chance to play? Let's play it right now. All right. Listen, listen to this. The theme song,

[music]

>>NARRATOR: The problems that face us today loom large, storm clouds encroaching on the horizon, political corruption, economic uncertainty, social inequality, how can they be solved? And where do we turn for wisdom where the situations seem so new, so utterly unprecedented? But in truth, our problems only appear this way because we have not looked close enough to the experiences of our ancestors, our forefathers and mothers. Years before we existed, they faced the challenges of the same intensity and they have wisdom to share. If only there were a way to invite then here. But wait, what's that sound?

[whirly machine sounds]

>>NARRATOR: Could it be, could it be that the time machine of history is functioning once again? Could the wisdom of the ages be with us today? I hear the doors open. Even now we are graced with a presence from the past. Let us prepare. For the time is now to play—Time Machine Millionaire.

[music]

[laughter]

>>MICAH: What do you think?

>>STEPHANIE: I'm ready to play.

>>MICAH: It's amazing. So as soon as that song goes off, these 10 students blast from the past into the present. And what happens is as soon as they walk in, they stand on stage. We have 10 chairs on stage for them. Five of these students are playing real life characters from a hundred years ago or from 50 years ago that they know who they are from the past because the week before they read a .pdf article about those characters.

>>STEPHANIE: Okay, so the students know-- the students were playing, the characters know who they are playing.

>>MICAH: Exactly.

>>STEPHANIE: Do the students in the audience?

>>MICAH: In the audience as well. Everyone in the audience knows this as well. And then there's the five students from the past that are acting as historical characters, they have a very specific problem, a challenge that they had to wrestle with. So the one that we're playing this week, for example we're talking about capitalism, monopoly, capitalism in the late 19th century. And we're talking about there's a case where JP Morgan -- this big banker, railroad magnate, all these things. Had a syndicate, a transportation syndicate, working together illegally paying legislators in Boston, Massachusetts in order to gain a monopoly on the local metro system. And also wanted to dig a tunnel for the subway but then own all the rights for 99 years to this tunnel. Okay? So we have JP Morgan playing. We have the mayor of Boston that was paid illegally under the table. Okay. And then we also have a group of lawyers and individuals that are upset about this, led by Louis Brandeis, who went onto become a very famous Supreme Court Justice. But back in this time, this is 15 years before he's a Supreme Court Justice. This is when he's the young lawyer. Okay? So one of my students is playing Brandeis and he's got two other colleagues backing him up to try and stop JP Morgan's monopoly on transportation or at least reduce the year of this 99 year contract to something is more fair. And then the other five students are playing real life characters today in a very serious problem that's going on right now. Right now, right now. And that case right now for this week is Elon Musk and his Boring Company that is working to make hyper loops in order to improve transportation, but asking for his company to own the rights for an extended lease period of time. So the two cases, one is Chicago that just happened last year, I think the mayor's name is Emmanuel Rahm, I'm not sure. And he was-- gave Musk an okay without talking to legislators for Musk to build the hyperloop from the Chicago airport to downtown, also an underground tunnel, also where Musk was willing to pay for the entire project, but then didn't want to relinquish the rights. He wanted to have in control of the tariffs and all these prices for a long contract afterwards. So it's a very analogous situation.

>>STEPHANIE: Okay. So you've got these analogous cases, you have role play and then the students need to research those roles and how they would embody them during the game.

>>MICAH: Exactly. Exactly.

>>STEPHANIE: So research as well.

>>MICAH: Well I have, I've already done that-- since it's a 2020 level class. I've curated all this research for them.

>>STEPHANIE: When you say 2020, just…

>>MICAH: Freshmen, freshmen, and sophomore level courses. This is like a general curriculum requirement course. Okay. And so I've done the work for them. They have a three-page prompt and that explains exactly what the problem is in the past and the present, the list of the characters, five current news articles they can read. And then the two or three PDFs that talk about the actual case in the past.

>>STEPHANIE: Okay.

>>MICAH: Students get on stage and then they spend 45 minutes having a conversation where the actors from the past have to explain their problem, the actors from the present have to explain their problem. They have to compare the situation to see if this is a legitimate historical analogy and what's actually changed over a hundred years. And then at the end they have the last 15 minutes to try and use the wisdom of the past to try and give us some insight into how we should act today.

>>STEPHANIE: Okay. So it's a kind of a close ended case from the past and then open ended case from today and they are challenged to make those connections between the past and the present.

>>MICAH: Exactly.

>>STEPHANIE: Oof.

>>MICAH: So there's a couple of more things that are going on here. One, as a teacher I'm interested in forcing the students to work their way up Bloom's Taxonomy, which is kind of this education model that came out in the 50s of classifying different kinds of thought in order to turn students from passive thinkers into critical thinkers. And indeed, even this phrase, critical thinking is born of this model called Bloom's Taxonomy that comes out in the 50s. And so the way I structured the debate and I teach this to students is to start with the basic understanding. Just make sure we understand the facts of the case. And every stage, there's four stages of this game and every stage of the game, every 10 minutes, they're challenged to go into a higher sort of critical thinking arriving at this final synthesis.

>>STEPHANIE: And you do that through prompts.

>>MICAH: Yeah, there's a, we have a like a timer that goes off and there's a PowerPoint slides and then there's a little cue. Okay, it's now it's time to move into stage two, round two, right?

>>STEPHANIE: And you use that voice?

>>MICAH: Right.

[Laughter]

>>MICAH: So, and then the third stage of the game is actually, it's called the ask the audience. It was just like in a millionaire game, right? There's asked the audience, but here's where we use introduced new technology. There is a social media kind of work space platform called Slack. It's come out in the last five years. It's kind of like a group text but on steroids or like a WhatsApp on steroids. And Slack allows for a large group space where everyone can chat to a common room, to a common forum and also can add in ideas or links or other things like this. What happens is that all the students, all 150 in the audience are involved in a certain a chat room with me where I'm the administrator. And at the moment of the ask the audience, everyone in the audience Slacks in or texts in a question to one person on stage using by the @ symbol on the keyboard saying @Louis Brandeis, what do you think about X issue or @Elon Musk, have you paid attention to what the Boston mayor did? Right? And then everyone's shoots this up to the group chat room and the group chat room is then blasted on our PowerPoint or on our group page on the classroom projector. So all this, all the players on stage and the entire classroom now sees the questions going up. I picked live, I look at the best

questions, I picked those and since I already have the names of the students on the forum, I'm allowed to award them participation points for sending in these questions.

>>STEPHANIE: Okay, so these are participation points. But then also if you wanted you could use this as assessment evidence.

>>MICAH: This is exact, this is, I was just going to go there. Cause one of the questions that we always ask our self, it's like how do we know that these innovative or these different projects are actually working and how do I know that my students are actually gaining competency with our course concepts? They're making connections. This is how we do it.

>>STEPHANIE: The kinds of questions at the ask.

>>MICAH: Exactly. I can go back after class, I can look through and figure out which students are understanding the concepts, which ones are being innovative, which ones are making connections with previous weeks. And then how are the students answering the questions on stage as well.

>>STEPHANIE: So this is-- just to kind of make sure I'm getting you correctly. So you're in terms of like Backward Curriculum Design. So you're thinking what are the learning outcomes, what are the skills, the knowledge, even the attitude that I want my students to get. Then I'm, then you're thinking about how am I going to know that they are acquiring those? And some of the evidence that you're looking at, it's not so much the answers to your questions, but the questions that students are making and their connections between the past and the present and the things that they're learning through your lectures, through their reading, through maybe even things that are happening in their personal lives. So you're looking at things that, I don't even think our traditional evidence is not traditional evidence in a history class.

>>MICAH: For assessment. Absolutely.

>>STEPHANIE: But they are certainly applicable to the kinds of questions that we ask. Those are applicable to the field. Those are applicable in terms of critical thinking, in terms of citizenship. The more questions people are asking, probably the more they're engaged, the more they care.

>>MICAH: Absolutely.

>>STEPHANIE: That's fantastic. So how do you win?

[laughter]

>>MICAH: The students win simply by having successfully completed each stage. And if I feel that they've adequately addressed each stage, then they get the entire, they get 10 points for, I guess there's five stages. They get 10 points for each stage. Boom. They got 50 points and that's going to get them that much closer to their A grade in the class.

>>STEPHANIE: Gotcha. And do all of the students in the class play the game?

>>MICAH: So there's not, we only have seven-- this every other weeks. It's about seven games 8 games. And so basically what happens is that there's enough for about half of the students in the class to play once, which is usually as many students as want to play because it's hard. It's scary to get in front of 150 people hold the microphone in your hand because we have microphones, right? So this is difficult for them and not everyone's going to want to do that. But the way I've set up the course, I have a point system, so there's alternative ways to get an A. So Slacking in with questions as a way to get those points as well as a daily participation points and a host of alternative assignments for those students that are too shy or too introverted to play more vocal role in class.

>>STEPHANIE: Gotcha. Well, I mean, as far as I'm concerned, if you can take, if you can get 50% of the students in your class willing, especially in 150 size auditorium to be willing to speak publicly, that's a huge percentage.

>>MICAH: That's a win.

>>STEPHANIE: That's a win.

>>STEPHANIE: So that's in a large introductory course, but you also teach smaller, more advanced courses. And I know, just cause I know you, that you've got some more tricks up your sleeve.

>>MICAH: So that I think there's a couple of differences in the way I approached the classroom at the lower level versus the higher level. Definitely different expectations and higher degrees of responsibility. So the newest thing that's going on right now is this course that actually is thanks to our conversations over the past semester is the History of Brazil course that I'm teaching, which is a 4000 level course, meaning these are juniors and seniors. These are majors either in history or in international relations or in political science students that are really committed to the project. And so in this history of Brazil, again being committed to the question of relevance in history they take of the 15 week course, 16 week course, they take the first 12/13 weeks and they work all the way up through colonial, imperial and then in 20th century Brazilian history. And try and establish --we have some themes that we talk about. They kinda recurrently and trying to use these themes. One of the themes for this semester is space and the way that powers relations, the way that questions of race, the way of the question of gender, the way of the questions of health and life experience play out in a city or in rural areas versus urban areas or even within a city. How are things a gentrified, separated, segregated, right? And at the end of that 12/13 weeks cycle of actually trying to understand patterns in Brazilian history and trying to understand consequences of say space for example, the students actually apply it in a relevant and real way that unlike the time machine millionaire is actually a real live issue today in the present. And the way students do this is that they have paired up with a real college course in Sao Paulo, Brazil. I'm paired up with a professor at a university, technological institute down in Sao Paulo. And he is working with five different Masters students that are working on digital mapping projects, ultimately in a with kind of a social bent, trying to actually use digital mapping, whether it be taking information from a social media site or whether it be taking information from online pharmacy pickups. Right.? And trying to understand where are people in Sao Paulo able to get which medications or where in Sao Paulo are people having get togethers or social meetings or protests, right? And then using, what's going to happen is at the end of the semester, they take their maps that they've made and they're going to send them to us. And then our students work to use history first to make those maps more legible to common readers. Say somebody in a *New York Times* article wants to take this map and actually be able to

understand it. The first role of our historians, of our young historians is to create a legibility that goes both, it kind of transcending these cultural barriers things, some things that maybe this master student in Brazil would think are common sense, but someone in the US wouldn't. And it's just kind of this translation, this legibility. And the second thing is also then bringing the wisdom of the historian to say, these are the things I learned in the past semester about space and the way that power relations play out over space. I can use that then to also even make the map more legible to then talk about the political consequences of which medications are available in which pharmacies, because I know which neighborhood this is in which neighborhood it's not. Right. And I know the demographics of that neighborhood. And so how does this, tell us about inequality? How does it tell us about differentiated citizenship based on these kinds of demographics? And these kind of class or race or gender or whatever it is, kind of lines?

>>STEPHANIE: So in this course, this is Collaborative Online International Learning or Virtual Exchange.

>>MICAH: Exactly. Collaborative Online International Learning, COIL—is what we call it.

>>STEPHANIE: Yeah. Exactly.

>>MICAH: So this is, and this is my first time to be doing that and I'm thrilled about it. And it's made me, and it's kind of, this might be a segue, I don't know where we're going, but it might be a segue to say that one of the neat things about global learning for me has been that it has helped with my own education to further force me to recognize how relevant history is. I started out this project saying I want to teach relevant history. That's my number one goal. Little did I know that my projects would teach me that global learning, would teach me that history, is even more relevant than I thought.

>>STEPHANIE: That's, I'm glad. [laughter] That's one of our secret goals [laughter] yeah, is to, I mean, we always say that students' global learning is predicated on faculty and staff learning. We generally mean that in terms of questioning assumptions that we've made about how we design our courses, about the kinds of learning outcomes that students are capable of, the kinds of pedagogies that we use. But you're talking about that in a deeper sense, that it's more, it's your learning in your field. You're learning as an historian. So that's a beautiful, that's a beautiful thing. So I have to ask you this question. Are you afraid sometimes when you try these things?

>>MICAH: Terrified [laughter] Terrified.

>>STEPHANIE: How do you, how do you deal with the fear that comes along with that? Because you know, for so many of us, especially as a young faculty member, when you're going after tenure, your evaluations, your course evaluations hold a lot of sway. So how do you just cope with the fear factor so that you can innovate?

>>MICAH: Stephanie, I think, I think one of the things that's most surprised me here at FIU and then teaching in general, is that my students respond much better to watching me learn and fail or try and fail, than not watching me try it all. In other words, what I'm trying to say is I will go to the students, I will tell them guys, this is the first time I've ever done this. We're trying this out together. We're learning together. And then after it, so I tried Time Machine for the first time last semester and I made a big deal of how special my students were that they were embarking on a journey that I had never been on before. And when I made the theme song, I said, guys, I made

this for you. I have and was, I have no idea of this is gonna work. And the students were like, Dr. Oelze, how are these like you're talking to in these prompts? They're talking about things that are happening this week. How did you get it so up to date? And I said, cause I wrote it last night and just neaten this up. You know, and what happens is the students, even when there were mistakes or we were learning things together and they didn't work out, I would ask the students afterwards, what are three ways we can improve together, that we can be better time machine players and better historians? And it never failed that they were so excited to be a part of something new. And they were so excited to see me trying to be a better educator, that they would just, they rose to the challenge. And they just helped me continue to grow. And it was like they were cheering me on as I cheered them on. And last thing to say on that is that a lot of designers say that the famous designers of the 20th century say, the medium is the message. You know? That we're teaching or how we-- our form is also our content. And I think what I'm trying to say is that I'm also, I'm not just teaching history. I also want to teach the message that you got to try something new. I want to, you have to be brave and you have to continue to craft your own whatever your own craft is, you have to continue to work at it until it gets better. And I want the students to see that in addition to learning all these things about history.

>>STEPHANIE: And isn't that really the heart of the scholarly project? Isn't it the heart of what learning is all about? Isn't it the heart of what intercultural communication is all about? It involves discomfort. It involves cultural discomfort. It involves cognitive dissonance and the discomfort that comes along with that. And it involves resolving that discomfort together with other people to becoming more comfortable with the discomfort, knowing how to anticipate it, knowing that by working through it, one is going to get to a place or new knowledge that one has never experienced, never know before.

>>MICAH: Totally. Totally.

>>STEPHANIE: Cool. Well, will you share a little bit about also your Research Media, the hashtag pedagogies, if you will? So we had a chance to present I think it was the first time on these at a conference.

>>MICAH: At least in the international scope. I've been talking about it locally, but definitely this was the first time to take it on the road.

>>STEPHANIE: Right. Right. So we presented at the Association of American Colleges and Universities Global Engagement and Social Responsibility Conference and it was a real hit. And I want to share that a little bit more with the world right now. In which courses do you facilitate the hashtag pedagogies and then if you could just share a little bit about why you use them and why you developed them.

>>MICAH: Okay. Right. So this project or this paradigm shift developed maybe two or three years ago at the beginning of the global learning engagement. And also because of my discomfort with social media, which is hilarious.

>>STEPHANIE: Speaking of discomfort.

>>MICAH: So I think most people that see me in the classroom would never think I was uncomfortable with social media. They think I was, that was my main thing. That was my life. But three years ago you would've asked me, I would say I don't like social media because I've had so many bad experiences where, you know, whether it be a near wreck or whether it be you

walking into someone because they're looking at their phone and they're passively swishing by on the Instagram feed and they're zoning out of critical thinking, there's zoning out of which lane they're in. Right? And so I think I had a little bit of a bad taste in my mouth at the beginning when I was teaching. I said, no, I'm not going to use social media in the classroom. Right? But this is, as soon as I started teaching, I started to rethink social media. And as I--- I got an Instagram account, right? As I got this Instagram account, as I got a Twitter account, I started to look at this and I said, what if instead of looking at these as passive entertainments, what have I started just to look at the architecture of these programs and their capabilities. This is very powerful. Twitter's a very powerful program. And the engineering and the way it's set up, it's amazing. Instagram too. And there's some of the strongest search engines in the world. Can you imagine? In Instagram you can search pictures by using these things called hashtags, which is what researchers call-- there was a word, I mean, this is from back in the grad school days, we called this metadata, or we call this coding, right? So you go through the archives, this is what a history does. You go through the archives, you read all these documents from 100 years ago, and you have to figure out a way to organize, what this discourse from 1889 is really all about. So you make up key words as metadata to tell me about that historical stories. You say-- oh, well this has to do with a push for abolition. This has to do with the First Republic. This has to do with the centralization of the state. And right as I was doing this in the dissertation, I realized all my friends were doing the same thing with their Instagram accounts.

>>STEPHANIE: Wow.

>>MICAH: And I was, I thought I was all smart. I thought I was, I'm the PhD, I'm doing this coding with these keywords and all my friends just goofing around, they're taking pictures of their sandwich, you know, at the fast food and they're saying #mediumwhopper, #Frenchfries, #GreatFood.

>>STEPHANIE: Just metacognition all over it.

>>MICAH: I couldn't believe it. They were doing, they didn't have to pay, they didn't have to go in debt to get the same education I was doing except for we were just doing it with different kinds of information. So then it hit me. I said, what if we tapped into this for education? Because 50 years ago people did not have the, I'm not saying people are stupid. No, of course not. But people didn't have, it wasn't common sense to think about coding images, to think about putting these, this metadata onto these images or these documents or even on short telegraph, which is what Twitter is. It's like short telegraphic messages that we're able to code. And we do that naturally now. What? That's amazing. What if we could harness that power and that speed of being able to classify in our classrooms, right? Because every time, going back to the, for example, to the time machine example, they were talking about Elon Musk and the question at JP Morgan in the past, every time I teach that as a scholar, I'm thinking--monopoly capitalism, regulation, what's the role of the government? What's the question of what is citizenship? My students are not thinking that. And so that's the reason that history seems so irrelevant to them because all they're hearing is about this guy JP Morgan, that they've never seen before.

>>STEPHANIE: They need hashtags.

>>MICAH: They need hashtags. That's exactly right. And they need to get in the habit of always hashtagging every story I tell in the lecture hall.

>>STEPHANIE: Just transfer what's happening in one's social and personal life into the classroom with scholarly project.

>>MICAH: And so, I decided to start doing it for them. So I don't give regular PowerPoint lectures anymore. What I give is that every time I tell a story about the past, I throw a big # on the board behind me. Okay, today we're going to talk about #Alienation. Tomorrow we're going to talk about #BuyoutStrategies. The next day we're going to talk about #PredatoryCapitalismAndCartels. And then it's hilarious cause every day the students come in and they say, oh Dr. Oelze, did you see the news yesterday? I think it's a case of regulation, #regulation. [laughter] Yeah. Literally this morning, I have office hours on Wednesdays. Student comes into my office hours and says, Dr. Oelze, I am not making this up. I know it sounds crazy. She goes, Dr. Oelze, I wanted to show you, I have rough drafts for my Histogram. Now Histogram is the first way that my students start to apply hashtag pedagogies to their own world around them, right? Histogram. If you can't tell—I've mixed the word history with Instagram, you see what there?

>>STEPHANIE: Nice mashup.

>>MICAH: I mixed history with Instagram.

>>STEPHANIE: I got it. I got it. [laughter]

>>MICAH: So the students take one of the hashtags from my lectures and then they have to look in their own community for an example of that concept, of that metadata around them. Right? This is them applying. This is going back to the Bloom's Taxonomy. This is that third level of Bloom's taxonomy. This forces them to get comfortable with a new term. They're going to go around, they're going to look for an example of a predatory capitalism right in their own community. They have to take a picture of it and then they upload it to our course website. We have a course Instagram account and they're going to have to explain the situation, make a reference to the course lecture or the course reading, and then throw up the hashtag in the post.

>>STEPHANIE: Brilliant.

>>MICAH: I had a student this morning, she comes to me and she says, I want to show you, I want to talk about my rough drafts of my Histogram. And I said, let's call her Hannah. I say, Hannah, how's that even possible? What do you mean rough drafts? She said, well, I have a folder on my phone. It's called Histogram and I have so far I have three drafts. There are three pictures, but I don't want to upload one yet because I might find a better example tomorrow. It's amazing.

>>STEPHANIE: Ah, It's a dream come true.

>>MICAH: And then she says like last night I was going to bed and right as I was about to fall asleep, it hit me another case of #Alienation in my life. I mean you can't make this up. This is ridiculous.

>>STEPHANIE: So you've created this cognitive framework and you've given students deductive and inductive opportunities to play with these concepts. And then, cause I know a little bit about what you do. You have the students, they're engaging with each other because they're common. They're doing commentary on each other's Histogram posts.

>>MICAH: That's right. Exactly. Then they start commenting. And the best ones, we always throw them up on the board at the being in a class and those students get money in the stock market. We have a stock market in our class [laughter] so they get extra stock market money. And then that also encourages other students to come in more, have a conversation going and get excited, disagree, everything.

>>STEPHANIE: Flipping cool. So tell me about the Twittarchive too.

>>MICAH: Oh man.

>>STEPHANIE: Before we go, we've got to talk about that.

>>MICAH: So imagine it's the same principles. Again, it's a mashup. The Twitter with Archive. And I think I already gave all the necessary information talking about my own experiences in the archive and how similar it is to Twitter. But I realized what if we, and this isn't me, I had the idea and I started searching Twitter for what if it was possible to make a digital archive on Twitter because those things stay in there. Someone's feed that stays up for I think for forever. I have no idea. I said, what if instead of just like tweeting out, like, oh, I had this for lunch today, or oh, this is how I feel about the news today. What if I restricted myself to only tweeting a digital sources or historical sources. For example, I can take a picture of the archival document and then I can throw it up to Twitter. And I can say in 128 characters what it's about and throw in some hashtags in my own coding. And then what if I only did that? And that was the only thing I tweeted? Later, eventually I'd have 200 of my own historical sources with coding, with hashtags that's searchable.

>>STEPHANIE: Okay. Okay. Let me just stop you and make sure I get you.

>>MICAH: Okay.

>>STEPHANIE: So what you're saying is you have a research project, right? And you're going out into-- you're going into digital sources, you're not going to the library, but you're using the digital sources and you're capturing those?

>>MICAH: Right.

>>STEPHANIE: You're adding a hashtag.

>>MICAH: And a little description in one-line description, 128 character.

>>STEPHANIE: So a little bit of commentary on it. And then are you tweeting it to yourself? Are you tweeting it to the world?

>>MICAH: So I don't have friends. [laughter] I have very few friends on the Twittarchive, because I'm not so concerned about other people seeing about it. I'm more concerned about having a digital archive for myself. But that's for myself. Cause what the next step was, I took it to the classroom. So as soon as I started doing this with my own research, then I took it into the classroom and I said, okay, what if we made this a collaborative project where everyone finds their own source. And at the end, I use this for an upper level course on music across Latin America. So every student at the end of every unit has to come up with three to five songs that

they like, that connects with our course unit. They're going to throw up links like a little YouTube link or a Spotify link in the Twitter feed. And also they're going to describe the hashtags that it goes along with the course concepts such as nationalism for example. And then they're going to tweet that . I'm friends with my students if they'd create their own Twitter account, otherwise they can just send it to me privately. And I retweet to our group class Twitter archive or group account, which is @LAMusicArchive.

>>STEPHANIE: Okay.

>>STEPHANIE: And so then all the students at the end of the semester, they have 250 songs that they've collaboratively created an archive together and it's searchable with hashtags. So when one of my groups have to do a final project on nationalism in Latin American music, all they do is they run a search for #Nationalism. They've now come up with 33 songs from the 1930s, 40s, 50s, that are all about nationalism. And they can use that to start curating their own musical exhibits.

>>STEPHANIE: So this is so interesting to me because I'm hearkening back to my past and when I was an undergraduate student in history and I had three by five index cards with the titles of the resources that I was using and their reference and my own commentary. And I had them organized in whatever ways that I was using. But I have my little box, my little box that I would carry around in my backpack. And then when I started my graduate degree in in Ed Leadership-- Refworks had -- and I'm sure there are many other, there are many other softwares that enabled us that same thing. But those were private, those were individual. What you've done with the Twitter archive is make research collaborative and that is a central component of global learning is the collaborative effort to analyze and to address these kinds of problems. So you've really innovated the technology, but you're doing the same thing we've always been doing, which is researching, coding, organizing to be able to use for analysis and synthesis into new ideas. But you're taking it into a collaborative space.

>>MICAH: That's right. That's exactly right.

>>STEPHANIE: And it's in your hand all the time. So the students are global learning and they're thinking all the time-- in bed at night, while they're looking at their phones, when they're at the grocery store, when they're in their community and in their house of worship, in their homes. All the time, they can add to the Twittarchive, they can add to the Histogram. And they can be thinking about Time Machine Millionaire.

>>MICAH: That's right. That's right.

>>STEPHANIE: Ah, these ideas are so cool. So we probably should—and we could talk forever. But I always try to close things out by asking my guests, do you have any resources that were especially inspirational to you that led you to these types of innovations or led you to connect with global learning? And it can be anything at all a film and experience, a book, whatever.

>>MICAH: Sure. I think books is one of the key things. And just to also clarify, like I know I've taken credit for these inventions because these are my projects, but at the same time, none of these would have been possible without me engaging. thinking all the time with conversations with fellow faculty. The conversations with my history department have been amazing. The conversations that we've had have been critical for this project. And then also with books and one book that was critical in the birth of time machine millionaire is a book on history teaching

by Mark Carnes. It's called *Minds on Fire*. And it talks about the value of role playing or gamifying the classroom. it's an amazing book. Definitely a great read. And I walked away really frustrated because he had the luxury of doing this in classes of 10 students. Right? So it was really easy. I said, this is impossible. How can I make something, how can I do this when I have 150 students? And so that, it was through my frustration with, you know, with that situation that, okay, let's do a game show. Right.

>>STEPHANIE: Okay. We'll link to that in the show notes too.

>>MICAH: Great. I think there's probably a lot of other books. Another one that I reference, I hate the title. It's *Teaching Naked* by José Antonio Bowen and it's a good, it's a decent read. I think that what I liked, it was a takeaway that he said was-- use technology often, but that doesn't mean it has to be in the classroom. You can keep classroom engagement face to face and then have the phone or the computer be what students do their projects and their collaboration on outside of the classroom, which is really helpful. And then also I have designated course websites for everything I do. So if there is a history teacher out, you know, maybe among you listeners, you know, there's a history teacher saying-- how can I have the prompts to time machine millionaire? One way to go is just go to our course website, FIUhistory.weebly.com.

>>STEPHANIE: Okay, great. We'll link to that as well.

>>MICAH: Great. Great. FIUhistory.weebly.com and it's got all the PDFs I use and all the different prompts that I've written up. And hopefully I'll be able to turn that into something else that we can, we can get into people's hands very shortly.

>>STEPHANIE: Groovy. And I have to say these pedagogies, they're applicable outside of history.

>>MICAH: Absolutely.

>>STEPHANIE: In the sciences, the social sciences, the arts, the humanities, you name it. Take it.

>>MICAH: I have a sister that teaches as a professor of social work at another university and she's already using the Histogram, I don't know what she calls it, the socialgram? [laugher] And she takes the standard-- I think there's nine, 10 standard competencies that every social worker has to have to be nationally certified. So, okay. How do you find examples of those nine competencies in role playing for example. And so you still keep the privacy of a real life people anonymous by just either using dolls, right, or by role playing just each other in the classroom. And then keeping it local without putting it on the web. So, and then being able to take a picture of your own role playing and being able to label that and recognize the competencies in your actions, your behaviors. So it's definitely applicable.

>>STEPHANIE: Bravo. Micah, thank you. Thanks for everything that you do. And I look forward to the next thing that's coming down the pike from you. There's always something.

>>MICAH: Thank you so much, Stephanie. It's been a pleasure. I really appreciate it.

>>STEPHANIE: Thanks for listening to this episode of Making Global Learning Universal. This podcast is brought to you by FIU's Office of Global Learning Initiatives, Media Technology Services, and our Disability Resource Center. You can find all our episodes, show notes, transcripts, and discussion guides on our webpage, globalLearningpodcast.fiu.edu and if this episode was meaningful to you, please share it with colleagues, friends, and students. You can even give it a rating on iTunes. Thanks again for tuning in and for all you do to make global learning universal.

[music}

_____

"Making Global Learning Universal" is a collection of conversations about engaging diverse perspectives, collaboration, and complex problem solving in higher education—on campus, online, in local communities, and abroad. Episodes are posted seasonally. Guests are from a wide variety of institutions, geographies, and areas of teaching, research, and practice. All episodes are accompanied by show notes, transcripts, and discussion guides to enhance global learning professional development, leadership, and teacher preparation.

The podcast is hosted by Stephanie Doscher, Director of Global Learning Initiatives at Florida International University and co-author of *Making Global Learning Universal: Promoting Inclusion and Success for All.*

The "Making Global Learning Universal" podcast is produced through a partnership between Florida International University's Office of Global Learning Initiatives, Media Technology Services, and Disability Resource Center.

Episodes, show notes, transcripts, and discussion guides are available at http://globallearningpodcast.fiu.edu.

You may subscribe to the "Making Global Learning Universal" RSS feed or access the podcast via iTunes, Spotify, or Stitcher. "Making Global Learning Universal" is also listed on MERLOT.

Listener recommendations
"Making Global Learning Universal" is always looking for new guests to join the show and interesting topics to cover. Email us to make a suggestion!

Contact
Office of Global Learning Initiatives
Florida International University
11200 SW 8th Street
305-348-4145
goglobal@fiu.edu