

# **Teaching Intervention:**

**The Pedagogy of Listening**

# **PERSONAL SIGNIFICANCE OF LISTENING:**

Hyperacusis - is defined as a reduced tolerance to sound

**People with hyperacusis often find ordinary noises too loud, while loud noises can cause discomfort and pain:**

**I can literally hear a pin drop!**

**Certain sound cause physical discomfort**

**Listening can be a challenge**

**This presents difficulty in my teaching context!**

Accute hearing  
is also a super power!  
as I refer to this as  
'my special bat hearing'

Through active listening, and engaged pedagogy (hooks, b. 1994) I aim to learn alongside, in a reciprocal relationship, setting the intention to validates students' perspectives to encourages critical thinking and innovation;

‘Shiyu to join me in studio last week for peer mentor session, as the session started the first student automatically spoke English, for my benefit, so I encouraged Shiyu to speak to students in Chinese. As the sessions progressed, I observed from the side, slowly stepping back. Although I did not understand the words spoken, I observed: a relaxed, confident tone in voice, open body language, and anxiety dispelling. Of course, it’s easier for students to communicate in their own language.....

As an inspirational object and method of play, I am influenced by Oblique Strategies (subtitled Over One Hundred Worthwhile Dilemmas) a card-based method for promoting creativity jointly devised by musician/artist [Brian Eno](#) and multimedia artist [Peter Schmidt](#), first published in 1975. To base my own set of thoughts and device questions for a game/activity around the act of listening and speaking. My aim is to create an artefact that promotes equity in language, and an activity to open dialogue with my students, and learn alongside how to become a better listener, through the method of play.



Photograph © V&A IMAGES

'Oblique Strategy' cards created by Brian Eno and Peter Schmidt • Published in 1975 • The David Bowie Archive