

Teaching in the Round

REBECCA VANDEVORD: Good morning. Welcome to the first ever activity in the new active learning hall in the new still called Digital Classroom Building despite any signs you may have seen externally to this space. I'm Rebecca Vandevord. I'm assistant vice president of Academic Outreach and Innovation, and I'm really excited about this presentation we have today. When we modeled this space up in the Cub Ballroom-- that would have been last October-- got a lot of questions from faculty about how do you teach in a round room when people are sitting behind you and what does that look like. How do you really use the space effectively and engage students?

And so we were lucky Mary Packer, who's standing out front, had a connection with the University of Idaho alum Dave Harlan, and so his specialty really is theater in the round, to the extent that I understand he created a theater in a grain silo and did some theater productions in that space. He seems to really like theater in the round. So Dave is, as I said, a master of fine arts-- graduated with a master of fine arts in theater from the University of Idaho, and he's the founding artistic director of Moscow Art Theatre 2. He's taught theater, acting, directing at the university level as well as delivered a number of presentations and writing workshops for a variety of audiences of different levels and ages. For now, I will turn the microphone over to Dave. And thank you very much for coming and doing this presentation for us.

DAVID HARLAN: Yeah, great. Thank you.

REBECCA VANDEVORD: You probably don't need this.

DAVID HARLAN: I've got a mic.

REBECCA VANDEVORD: You have your own.

DAVID HARLAN: We're good. I'm actually not-- we're not actually using reinforcement in the room. I'm being recorded. I believe you'll all be able to hear me. This room is actually very nice acoustically. You'll find that it's a little strange when you're standing about here. You'll hear a crazy echo. But I'm glad to be here. As Rebecca mentioned, I love performance in the round. You'll notice that I tried to set up the room with an audience on all sides because I want you to understand some of the things that-- how the tactics that I'm talking about work.

So as was said, I have an MFA in theater. I've performed in the round. I've directed in the round, and I love it. So that's why I'm here talking to you. While you're here listening to me, it is a new venue, and I'm sure that-- have any of you ever lectured or had a class in the round, fully in the round? Anyone? No. OK, so there's some concerns, understandable. I mean, the obvious big concern is right now I can see some of you. You can-- some of you can see my face, but there are people who will be seeing the back of my head, which can be very uncomfortable. And there are some things that I'll talk about there.

You can only see typically less than half your audience at a given time. Depending on your belief in classroom control, that may be uncomfortable because you won't be able to see what's going on. I'll talk a little bit about how to manage that. You may be worried about being heard. Fortunately, the room is really good in terms of being heard. Can I ask you, if you're going to sit, to come sit back here. That would be awesome for me. Thank you.

But the best news from my perspective is that the biggest thing that's not different is that you're still the expert. You still have the information, right. You know what you're talking about, and you know how to present the information that you want to present. So always remember that as your foundation.

Be ready to just give the information that you've always given, or if it's a new lecture, to talk about something you really care about. So that's the biggest thing that's not different. I want to give you a quick demonstration.

And it will be a little different than what you'll be doing, but it's a very famous lecture from the world of theater. It's about 90 seconds, and it's a lecture about theater and it prepares-- it's intended to prepare an audience for a story, a fairly famous story. It's written by a guy named William Shakespeare, and it's the prologue to Henry VIII-- or Henry V. And I just want to do this because I want to demonstrate some of the things that I do, and that will get us started in watching and learning some of the very simple techniques about how to perform in this space-- how to perform. Notice I said perform. I was thinking in terms of performance. How to lecture and work in this space.

O for a Muse of fire, that would ascend the brightest heaven of invention, a kingdom for a stage, princes to act and monarchs to behold the swelling scene! Then should the warlike Harry, like himself, assume the port of Mars; and at his heels, leash'd in like hounds, should famine, sword and fire crouch for employment. But pardon, and gentles all, the flat unraised spirits that have dared on this unworthy scaffold to bring forth so great an object; can this cockpit hold the vasty fields of France? Or may we cram within this wooden O the very casques that did affright the air at Agincourt? Pardon! For a crooked figure may attest in little place a million; and let us, ciphers to this great account on your imaginary forces work. Suppose within the girdle of these walls are now confined two mighty monarchies, whose high upreared and abutting fronts the perilous narrow ocean parts asunder. Piece out our imperfections with your thoughts; into a thousand parts divide one man and make imaginary puissance; think when we talk of horses, that you see them printing their proud hoofs in the receding earth; for 'tis your thoughts that now must deck our kings, carry them here and there, jumping o'er times, turning the accomplishment of many years into an hourglass; for the which supply, admit me chorus to this history; who prologue-like your humble patience pray, gently to hear, kindly to judge, our play.

Now, that's a very simple piece of text from a Shakespearean perspective, about a minute and 45 seconds, and what you saw me do in there is try to engage all parts of the room, to use various aspects of the room to my advantage, and to use it to engage the whole audience while

making sure that I was engaged with you also. So just really quickly, what did you see in terms of what I was doing? Anyone? What's that?

AUDIENCE: One of the things I noticed a lot was proximity. So when you were staying there and you were very close to these people, you were still looking at the people far away. So not only do you feel the person right next to you, but then you're engaged visually with somebody else across the room.

DAVID HARLAN: That's right. So proximity-- I'm engaged with these folks in terms of distance, and I'm making sure that I engage with you with my eyes and face. So that's good. What else did you notice? What's the simplest thing that you noticed?

AUDIENCE: Moving.

DAVID HARLAN: Right, I was always moving. Now, there's a balance-- you're going to-- you're going to move some. You're going to stand some. And we'll talk about where you want to spend still time a little bit later, but particularly when you're in the middle of the space, you're going to be moving a lot.

What was the most important aspect of the movement in a round room is the-- always moving, keeping yourself turning around without looking like you're doing a little dance, circular dance. What else did you see?

AUDIENCE: Gestures.

DAVID HARLAN: Right. And that was a little bit of me and just how I performed that piece, but yes, it's certainly useful to use gestures, for example, if you're in a seminar, if you're in a discussion, gesturing to this side of the room, to ask for their engagement in the discussion is a very useful thing. And I'll go over more of these things in a bit. Anything else that you noticed?

AUDIENCE: Yes. In the text you invoked our imagination.

DAVID HARLAN: Yes. Isn't that interesting? So I was wondering about that because one of the ways that I would teach that monologue-- we create images and use those images and place them around the room. And when I'm performing in the round, I'll place famine, sword and fire around the room. What does that do? Well, it helps me and my imagination, but from a practical perspective, it gets me around the room. Now, is that a tool that you would normally use in a lecture? I honestly don't know. I would because that's my training. But yeah, invoking the imagination, super important.

What else? Anything else? Yeah.

AUDIENCE: Even though the acoustics are great, I heard you projecting.

DAVID HARLAN: Great. Yeah, and there are moments-- And this is performance-- this isn't performance in the round. This is when you're using your voice to emphasize a point. But when you're in a space like this, if I'm standing here, you can still hear me. And so when I'm coming across the room and I'm not going to spend a lot of time here-- again, we'll talk about this. But when I'm here, I'm going to make sure that I'm really supporting my voice so that you can still hear me when I'm pointed this direction. Now, I'm not going to be pointed this direction a lot unless I'm directly engaged with you. I'm not going to be pointed this direction from here, but we'll talk about that in a second.

Great. So you saw the things that mattered.

So let me just say this again. The most important thing is that you already know your material. You know how to present this information, and you know how to engage a class anyway. So that's your foundation. I had never performed that speech in this room. I've performed that speech a lot. You notice I stumbled anyway. That's just the nature of performance. But my familiarity with that speech allowed me to orchestrate the speech, I hope, well enough in this room to get my point across.

So that's the most important thing. Let's talk a bit about the room. What do you notice? It's divided into thirds. In a normal round performance space-- sorry.

In a normal round performance space, it would be divided into fourths, but since almost all of the time you're going to be up here by yourself, that setup doesn't matter. But it's divided into thirds. And you're going to want to divide your attention into those parts of the room. Just be aware that these aisles will be your friends. I'll talk about that in a bit.

But when you get up here, you'll note that there are three distinct portions of the room and that you need to use those-- you need to be performing to those three sides.

When I talked about this room with Mary, one of the things I noticed was the possibility of setting up the lectern in the very middle of the room, and I recommended against that because if you're going to be spending any time at the lectern, it needs to be in one of the aisles. So again, we'll talk about what that means. But in this setup, this is a comfortable place for the lectern because I can get back to you with an easy quarter turn. I can get back here the same way.

And then the technology is important. The great thing about the technology in this room is it's set up for your success. It's set up so that each section has easy view of all of the screens.

The videoconferencing is set up so that it's going to be viewing you, recording you from all sides.

And you can use the screens yourself from any point in the room. Is Mary here? So I don't remember exactly how, but there are nine screens--

MARY PACKER: So there's nine projectors.

DAVID HARLAN: Thank you.

MARY PACKER: And it's three sets of three, so you're going to have three different content sources up at one time, or if you don't have three sources, we'll also have a placeholder for you to have up there as well.

DAVID HARLAN: So again, this isn't about the technology, but the great thing is the people sitting here are seeing the same thing that the people sitting here are seeing, and they're not having to turn. They're engaged with you in the room.

Let's talk about the most important thing about how you lecture in the space, and it's not going to surprise anybody. You saw me do it, and it's just-- it's basic and what I want to do is give you some ideas of how to do it. You literally need to divide your time, your face time between the three sections of the room. So I'm going to spend some time here. I might pass through here. I'm going to spend some time at this section. I might come back to here.

And you need to give yourself reasons to be comfortable switching focal points in the room. What are some of those ways? So having seen what I did, what was the most obvious way I-- most obvious tool I used to get myself to turn and move in the space? In my text did anyone notice that? Anyone?

So for me, movement in the space happened as I changed ideas. So if we're talking about-- if you're in a lecture and you've got a main point and three sub points-- again, if that's the way you lecture-- you might give the first sub point here and talk about it a little bit. As you're walking across, then you might give the second sub point here, talking to this section of the room. And then turn and as you're moving across, give the third sub point here.

Now, you also saw me do that little turn demonstrating a different technique while talking about the other one. So I talked about giving the third sub point here, but what I did was give that idea around the room. You'll get used to doing this.

It may sound and feel unnatural, especially if you spent a lot of time behind a lectern lecturing out to a 100-degree audience. So it does get easier, but you do need to-- I would recommend you come in here and try it out and figure out how you-- which of these techniques you want to use. So let me reiterate that point. Let the rhythm of the logical flow of what you're talking about move you around the room. Find those points that give you 15, 20, 30 seconds talking here and then another 15, 20, or 30 seconds talking here and moving on to this section.

That time I went around this way. I wouldn't recommend doing that all the time. So you're going to want to move from section to section in different patterns. So if I'm talking over here and I intend to go over here, there's no reason that I can't transition through this side sometimes and then give my main point in this direction for that section of the speech. You can

certainly go from section to section. But then remember that you went that direction once. Turn it around.

You don't want to get into the habit of just circling in one direction. That'll get distracting for the audience.

That'll get distracting for the audience, and it will be-- you could end up getting dizzy, not really but potentially. The other thing that you can use to switch focal points is when you move back to the lectern. So if I've been over here talking to this group, if I need to get back to my notes, I can be talking to this section and then engage here. So that's another tool you can use to move your focal points around using your lectern as that section, as that-- using your lectern as that tool to change your focal point.

One of the things that's going to happen is you're going to be standing here and you're going to be wondering if the people behind you are engaged.

This is going to sound-- if you have no training in acting, this is going to sound crazy, but it's something you can do. What we call expanding your circle of attention. If I am standing here, I make the choice to not just focus my attention here, but to focus my attention 360 degrees. I've made that choice. And therefore, I use my other senses-- particularly hearing-- to know what's going on behind me or to try to know what's going on behind me. But also by expanding that circle of attention, I've made a choice to project myself and my intention through the whole room.

It literally is a choice. If you just stand here and you're focused here, you've made a choice and you are disengaging this part of the room and behind you. But if you've made this choice to expand your circle of attention, you're making yourself more open to everybody in the room and you're going to be more aware of what's going on around you.

What does that mean? Well, you'll be able to-- as you work more in this room and as you make the conscious choice to expand your circle of attention, you'll be more aware just automatically. You'll understand and hear and feel what's going on in the rest of the room, and you'll know when you need to engage with other parts of the room. So when someone is drifting away, you can engage them directly and just start talking to them. You may already do this in your other lecture halls, but be aware that it's a useful tool, very useful tool in here. If you hear a conversation that is distracting the room, you can turn and engage with that part of the room to get them reengaged with you or with the discussion.

And those conversations are the obvious sign, but there are some less obvious signs that you can use and what you'll-- you'll be able to feel their energy and understand if they're engaged and use those tools that direct engagement to get them back engaged with you. So don't hesitate to speak directly to a person for a few seconds if you need to engage this side of the room. You can use this technique to talk to these folks to make sure that they're reengaged

with the conversation. It gets so much easier with experience. You start to recognize, feel or hear the signs of a problem behind you.

As you can hear, I'm actually having a bit of a voice problem-- maybe you can't hear it. I'm having a bit of a voice problem today probably because of the smoke from the last few weeks. But this room has some natural advantages for you to engage your voice and not have to worry about using reinforcement. You just have to be aware of how you're using your voice, support your voice, and use the room to your advantage.

If you are pointed this direction, you can point your voice up a little bit to the screens. It's going to bounce back to the people behind you, and they're going to be able to hear you. And don't be afraid to use your voice. Those bigger lecture halls should be designed to help your voice, and this one is too. So it's an easy room to talk in as far as I've seen. But don't be afraid to be loud. It's not going to hurt anything.

Yes.

AUDIENCE: So I don't know if it's because I'm sitting behind this, but I actually find it really difficult to hear you.

DAVID HARLAN: Over here?

AUDIENCE: Yes, because-- I can hear your voice, but I have a hard time hearing your words because the sound is bouncing back to me from multiple directions.

DAVID HARLAN: So you're hearing an echo. You're having a hard time understanding me.

AUDIENCE: Yes.

DAVID HARLAN: And so that's an interesting problem. And it comes back to something that we discovered. We had this exact same problem when I created that theater in the silo. It was-- there was a severe echo which I cut, and then there was a reverberation, which created problems with understanding.

I don't think that's even going to be solved necessarily with reinforcement, by the way. I think what you need to make sure you do when you're in this room is articulate. You should be doing that anyway, but articulation-- making sure you're pronouncing all of your consonants carefully, making sure that your vowel sounds are consistent and intentional. That kind of articulation is going to help you be understood in a room with an echo problem. So that's an interesting issue that will have to be kept an eye on. Yes, go ahead.

AUDIENCE: There is a little bit of a concern with students asking questions, like, I don't know if you would have noticed her.

DAVID HARLAN: Right. And I'm going to talk about that in a bit. So that's actually the next section that I wanted to talk about, and that's Q&A. So let's talk about that. I didn't notice immediately that you were ready to ask a question. So that's a problem, and that was my fault for not being aware of what was going on around me. So let's talk about Q&A.

Let me ask a question.

How are people intending to use this room? Are you going to use it for pure lectures? Are you going to use it for seminars? Are you going to use it for kind of a mixture? So I'm seeing a nod over here that it's kind of a mixture. Any other comments on that? How do you intend-- can someone just tell me how you intend to use the room, anyone? Yeah, go ahead

AUDIENCE: Active learning classroom, lecture style but still engaging students but there's going to be course material to teach.

DAVID HARLAN: Great. So it's some lecture-- you called it active learning, which means you need the audience-- the class to be engaged with you all the time and engaged with each other. Let me tell you from an audience engagement perspective, this room is great. I was talking a little bit earlier-- and one of the things we talk about in performance in the round in creating a fully produced performance in the round, we talk about implicating the audience in our performance. So particularly if we're looking at challenging material where the audience maybe felt-- made to feel uncomfortable, we're going to use this space to have the audience be aware that-- to have you be aware that she is uncomfortable. Now, how do you use that to your advantage in an active learning context?

The great thing about this room is if you have your class engaged and ready to learn, then everyone in this room is responsible to everyone else. And so when you're sitting there watching your colleagues, your students across the way, you know when that person is texting or whatever. But you don't have any responsibility to them. But what that means is that you know that they know if you're disengaged. And the implication of that is that, again, in the right environment-- you have the responsibility to build the right environment-- you're going to have a classroom responsible for itself.

And so interestingly-- and I do know this happens because I taught a directing class in the round in a theater that no longer exists at the University of Idaho, which makes me very sad. There was a great round space at the University of Idaho. I taught a directing class in there. And on those occasions when I would lecture, I would-- if there was a question behind me, you would help me and literally you would point and I would know that you had a question.

Now, you just have to make sure that you are giving your class permission to be doing that. And you do that by telling them, giving them-- setting up the expectations at the start, explaining that this is an interactive classroom, that everyone is responsible for everyone else in this room, that she is going to see what he is doing, that you're going to see what she is doing. And so you

set that up. You also set that up by just being engaged and engaging-- engaging in the discussion with the class.

It's about creating the environment that makes the room work in the way it's supposed to work. Let me just talk about some very technical things that will help you in a Q&A session, formal or informal, just some technical things. Particularly when it comes to video conferencing and recorded lectures, we want to make sure that a couple of things happen. So if you were to ask me a question-- this is how I recommend you deal with that. So if I get a question from here, I'm going to repeat that question. I'm going to repeat that question for the microphone as I'm walking this direction, and then I'm going to plant myself in this aisle so that the questioner is the focal point and I have engaged everybody in the discussion.

And so what has happened is we've created an environment where the focal point is at the question. I've repeated the question. And now we're engaged in a discussion. Even if I'm giving information first, I've gotten to the point where I'm here so that I can present the information to the questioner while still engaging as much of the audience as I can.

So let me explain that again. If you've asked me a question, I'm going to repeat the question as I come back across here, and I'm going to-- and I'm sauntering. I don't have to. And I'm going to end up here, to either give my answer or to engage the rest of the class in discussing what that question was. So that works both in a peer Q&A and in a discussion type section or type-- in a discussion type session.

It might be a little more difficult if there are a lot of questions flying back and forth. You may end up-- you may end up staying in a spot for a while as the discussion flows.

You'll want to make sure you feel how long you've been in that spot and find the opportunity to move along. So the next time-- if I've been here for a while, I'm going to look for that question. I'm going to find that question over here. I'm going to repeat that question, and I'm going to end up over here. Now, I do realize that even standing here that there's a chunk-- this group of people-- who are going to see my back. So we have to be aware of that and engage back this direction and this direction some, but just be aware that just because someone is seeing your back doesn't mean you can't engage them.

That idea of circle of attention, making sure that you are open to the entire room, it really works, and it literally is a decision that you can make and just open your senses up to being engaged with the whole room. And be aware that there are times-- just accept that there are going to be times when someone sees your back for a while but know in your head that it's only going to be for so long, as long as you are-- as long as you are spending time in each third of the room and engaging everybody in the discussion. So yeah.

AUDIENCE: How far back should you go in the aisle?

DAVID HARLAN: Good question. So Mary and I were here looking at this room to start with, and the lighting was set up in an interesting way. And we made a decision-- because I knew that this strategy was important, we made a decision to have the lighting-- have at least one lighting instrument on each aisle. Now, what you'll see is as I get to here, my face has disappeared here. And so I would not recommend going much past here unless you're OK with giving focus to the classroom entirely, which may be appropriate in a discussion.

You're going to get lost here in this room, and so all three aisles have that lighting setup. So you'll see as I-- and you'll be able to feel it. You'll see-- your face disappears. So just be aware of that, and all of these rules are rules you can choose to break. But if you want to be engaged in the room, you want to be seen, you'll want to stay in the light. So that's a very good question.

Yes.

AUDIENCE: I was waiting for somebody to help you point me out. So if you are interested in turning over some of that attention to the room and have more interactive discussions, are there lighting options--

DAVID HARLAN: Yes.

AUDIENCE: --that get you to the back because the people in the back are very shaded and can't even be seen really.

DAVID HARLAN: Yes. So the-- so the question was about lighting options on the back aisles. You can see they're dark. We had that discussion. And there are lights back there and we can bring the light up, and all of that is something that-- all of those options are part of the technology that you'll be able to mess around with and decide how to use. In a smaller class size, I would strongly recommend leaving it dark and asking people to sit in the front two or three rows.

What's that?

AUDIENCE: Students will love that.

DAVID HARLAN: Yeah, well-- Yeah, and again, you have to-- you have to decide how much control you can or want to take of the classroom. I totally get that, and believe me, I'm not telling you how to do anything that you don't know how to do that.

AUDIENCE: And only the first three rows have outlets.

DAVID HARLAN: Brilliant. Yes.

AUDIENCE: So also for the instructors teaching here, your lighting controls as well as the shade controls will be at the podium. So if you are starting your class in a particular setting and you're

feeling that's not working for you, you could always go back to your podium and change the setting and find something that works.

DAVID HARLAN: Lighting and shade controls will be at the podium, and we're working on getting good scenes set up to make sure that there are useful settings for all of the ways you might want to use this room.

Yes

AUDIENCE: So assuming you use this room for a lecture that goes throughout the semester, would you change your setup from lecture to lecture? For example, the place you put your podium, would you move it over here because students over time, over the semester they tend to sit the exact same spot in the classroom.

DAVID HARLAN: Yeah.

AUDIENCE: So if--

DAVID HARLAN: Interesting.

AUDIENCE: --you're always facing this direction-- I don't know. It might be something that they may not like.

DAVID HARLAN: Yeah. But I like the way you're thinking. Yeah, changing their expectations on a day-by-day basis would be very useful.

And I didn't repeat the question, as I promised.

She asked if we should change how we set up our own technology and lectern on a daily basis to-- and then I added to change the class's expectations and maybe provide a new environment every day to help keep them engaged. I like that idea. Now, what are the limitations of the lectern, Mary?

MARY PACKER: For the technology to be plugged in, the floor box is there. You can move it around slightly or it can be removed if you don't want a podium right there.

DAVID HARLAN: Right. So the podium can be removed. You'll notice that the floor box is shaded this direction, which makes this aisle the natural place to put the podium. I wouldn't recommend ever using it in the center of the room.

But how long is this snake, Mary?

MARY PACKER: It'll be enough that you could push it off to kind of either side of that aisle if you needed to. It won't be super long.

DAVID HARLAN: So it's an interesting-- something that you should try. I'm sorry, hold on just a second.

AUDIENCE: I have a suggestion for that. My class, I'm going to be assigning them to groups, but one thing you could do is say, well, everyone stand up, shift, circle.

DAVID HARLAN: Absolutely.

I did that as folks were coming into the room today. So nothing wrong with that.

AUDIENCE: I'd force them to sit where I want them to sit, and then I can shift them around throughout the semester to arrange this.

DAVID HARLAN: Again, it's your style. Some people are uncomfortable with direct classroom control that way. Totally get it. Some people are.

AUDIENCE: So I do want to remind that this classroom is Mersive Solstice enabled. So if you have your tablet or laptop, you could-- you don't have to be at the podium. You could actually sit with the students in one of the sections or stand next to one of the sections and teach from there, or you could use your remote presentation clicker and keep moving around so you're not really tied to the podium. That was the entire idea of Mersive Solstice.

DAVID HARLAN: So explain that a little bit more to me.

AUDIENCE: So Mersive Solstice is the screen sharing software we've installed on all computers in this building. So if a professor installs it on their phone, tablet, or laptop, you're basically free to move around anywhere in the classroom because you can then project to the classroom controls that will start appearing on the screens. So if you don't want to be in the center at the podium every time, you could rearrange yourself somewhere else and just use your laptop.

DAVID HARLAN: Right. And so as I was-- and you can use a phone?

AUDIENCE: Yeah.

DAVID HARLAN: So think about that as an option. For all of the things I was talking about just in terms of moving around the room and still having the ability to control your media without any tie to the podium, that to me is really enticing, to allow yourself to be here and there and everywhere would be great. As you can tell, we've moved into the-- we've moved into the Q&A section. So this is great. Any other questions?

Yes.

AUDIENCE: So can students share to the screens?

DAVID HARLAN: Can students share through the screens?

AUDIENCE: Yes.

AUDIENCE: So if you had a group back here and you wanted to ask them to show their solution to a problem--

AUDIENCE: Absolutely.

AUDIENCE: --they could have a tablet and they could show it to the rest of the class?

AUDIENCE: Yes. They'll be connecting to the instructor's station, and their work will then be shared on the big screen.

DAVID HARLAN: Connecting wirelessly?

AUDIENCE: Yes. So they need to have the app installed on whichever device they're using, and the instructor will have to show them what the Mersive Solstice connecting key is, which works like a password. So once they enter the password, that would share. If you're not sure what I'm talking about and you're teaching in this classroom or in this building, you'd have received a few emails from me that does include handouts, how to install and use Mersive Solstice. If you want-- I'm Priva, [INAUDIBLE] So you would have received an email from me. If you want some help with it, I'm more than happy to help you install and kind of practice with how that works.

DAVID HARLAN: Great. And is there more training on the technology itself coming?

MARY PACKER: Yes, we have an open house on Friday for a couple of hours if you want to come in and just--

DAVID HARLAN: Open house on Friday the 18th, from 2:00 to 4:00.

AUDIENCE: So I see microphones hanging about every 20 feet around the perimeter. Is that to enhance the acoustics for people speaking in this area or for the speaker?

MARY PACKER: No, that's specifically for videoconferencing.

So we do have a microphone available for the instructor. And if for any reason students also needed a microphone, we'll have a handheld one that's available as well.

DAVID HARLAN: So the room is mic'd for video conferencing.

MARY PACKER: But the-- for the in-room reinforcements that we needed your voice to be projected, we have a wireless Lavalier mic, much like Dave's wearing and a handheld microphone if students needed that as well.

AUDIENCE: Is your voice mic'd right now?

DAVID HARLAN: It is not.

AUDIENCE: I didn't think it was.

DAVID HARLAN: No. The microphone I'm using right now is for the recording of what I just did.

We're at about 12:20. Is that right? Am I reading my watch right? Any other questions?

OK, that's what I got for you. I hope it was useful.

Let's review real quick what I talked about. Most important things-- room is divided into thirds, right?

You can expand your circle of attention to just choose to pay attention to more than what's in front of you. When you're using the room, you're moving around. You're giving a third of your time here, you're giving a third of your time here, and you're giving a third of your time here. And when you're in an interactive moment in the class, you're going to try, in general, to take the question, repeat the question or comment, and move into the opposite aisle to either answer it or initiate the discussion.

Don't get stuck. If you feel you've been somewhere a while, find a reason to move. Those reasons are points in your lecture, it's the next question, it's just choosing to move your next point to some other spot in the room and then it's using the lectern to initiate a movement if you need to. And the most important thing is to remember that it's still your class, and you know what you're-- you know what you're doing. And this hasn't changed that at all. You just need to add a few elements, change a few things that you do stylistically, and you'll be very successful in this room.

[APPLAUSE]