

DUOETHNOGRAPHIC CO-TEACHING: REVISITING CLASSROOM INTERACTION AS CO-CREATION

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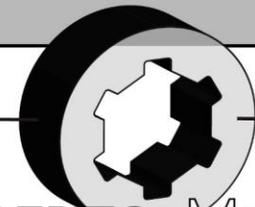
As we kick off ICQI, we would be remiss not to bring attention to the social inequities and unrest affecting our nation and this land we inhabit (as we also honor all the Original Peoples who have cared and protected it for centuries).

We are facing difficult moments as the result of repression and violence across our cities, but we are also finding new hope in the everyday actions of those who have shown they want a better future.

To those in the front lines, to those working for a better future, you too are part of this ICQI moment.

AGENDA

1. Contesting the meaning of co-production
2. What do we mean by Duoethnographic Co-Teaching
3. Putting together the courses
4. Co-production and co-creation: New collaborative futures



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CONTESTING THE MEANING OF CO-PRODUCTION



THE CURRENT CONTEXT



- Co-production and co-creation **are synonyms of "co-authoring"**
 - Do our current metrics count *anything else* as co-production or co-creation?
 - What are the implications of such a narrow view ?
- Co-teaching...
 - Shared tasks
 - Turn-taking
 - Co-planning for modular execution



- What happens to the **con-versation** that should weave co-creation processes?
- Co-llaboration risks becoming **a poorly patched *Frankenstein's Monster*** .
- Co-teaching is less about con-versation and more about tag-team content delivery.

WHAT DO WE MEAN BY DUOETHNOGRAPHIC CO-TEACHING?



DUOETHNOGRAPHY



"A collaborative research method in which researchers (not necessarily just two) engage in a dialogical process (which is at the heart of the "duo") to reconceptualize and re-story their own narratives while developing a topic." (Castaño, 2020)

DUOETHNOGRAPHIC CO-TEACHING AS BACKGROUND



- We recognize our **different, sometimes divergent** points of departure
- But we also recognize **the connections that we have established** over time (Mora & Golovátina-Mora, 2017)

DUOETHNOGRAPHIC CO-TEACHING AS FLOW



- We took a duoethnographic approach to build our courses as a **means to find a real flow** to our instructional practices and our **con-versations**
 - As opposed to taking turns
 - As opposed to defining tasks and moments beforehand

- The flow is a **remix**
 - Stream of consciousness
 - Our readings and previous work on the subjects we teach
 - The authors and schools of thought that influence us (and some are *very different*)
- It's **less tag-team and more trusting** we know when to overlap
 - And even seize the **awkward silences** in virtual conferencing rooms.

PUTTING TOGETHER THE COURSES



CONTEXT



- Two **doctoral seminars** in education at our university
 - Introduction to Critical Theory (2018-2020)
 - Research Methods II (2021)
- Language of instruction: **Spanish**
 - This is important... we'll return to this in a moment.

- Intro to Critical Theory
 - Survey course on **foundational elements of CT**
 - Survey of **major strands of CT** in education
- Research Methods II
 - Part of a **4-course** cycle
 - Focus on **conceptual framework and literature review**



- We **created the syllabus** for Intro to Critical Theory
 - Agreed on sections and authors
 - Agreed on readings (both in Spanish and English)
- Planning how to carry out the **con-versations**
 - We didn't have specific moments, **we just talked about** it as went through the day
 - Walking **our dogs** was always a good moment to revisit our thoughts.

EXECUTION



- Starting the lessons...
 - Well, we can't all speak **at the same time!**
- Mutual agreement: Raúl always took the lead
 - As the courses are in Spanish, Raúl had "**home court advantage**" (in English, it's even... in Russian, it's Polina's home court advantage!) and we used that as catapult
 - Once the class started... **the flow** always kicks in.

THE FLOW...



- It is all about **learning to read your co-teacher's pace** and being comfortable with overlaps
 - Once again, it is less about waiting for one's turn and more about knowing when one can introduce an idea mid-sentence
- It is also about **very engaged listening**
 - Engaged listening means paying attention to know when to reenter the conversation
 - It means keeping in mind the extended conversations that will happen once the students join the flow

THE CON-VERSATION...



Introduction to Critical Theory - 2020

CO-PRODUCTION AND CO-CREATION: NEW CO-LLABORATIVE FUTURES



IT IS ABOUT *FAMILIARITY*, NOT ABOUT BEING *FAMILY*



- Granted, our relationship **affords us possibilities** to build up the flow...
 - But this is about building familiarity!
- Familiarity as the possibility to turn one's instructional practices into **a form of the interpretive zone** (à la Wasser & Bresler)
 - The flow in the **con-versations** leads to deeper interpretation
 - Interpretation leads to **deeper interplay** with the contents and **deeper interactions** with our students

OK... WHY THAT CON- IN "CON-VERSATIONS"?



- We deliberately placed a hyphen in "Con-versations"
 - To highlight the need to think of conversations as **true moments of co-creation**
 - Also, Spanish: **Con = With**
- Co-teaching means to give every **con-versation** a sense of meaning-making, **a sense of co-creation**
 - Sometimes we talk and we end up in collective monologues
 - Con-versation means revisiting what and why we talk
 - Con-versation means a careful consideration of whom we talk with

DUOETHNOGRAPHIC CO-TEACHING IS NOT JUST ABOUT THE INSTRUCTORS



- It is also about giving students the chance to enter the |
con-versation
- It is about embracing the awkward silences
- It is about letting them finish the sentences by inserting a question or a comment
- It is about a true exercise of engaged listening as a learning community

THANK YOU!

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