

# **NTFS Projects 2008-09 Stage Two Project Bid**

**Project Title:** Open Space Learning in Real World Contexts

**Lead Institution:** University of Warwick

## **1. Executive summary**

Open Space Learning (OSL) in Real World Contexts brings together three NTFs from Education, Creative Writing and E-Learning at the CAPITAL Centre, a CETL exploring creativity and performance in teaching and learning, to develop and embed new forms of creative pedagogy associated with workshop practice and collaborative learning in flexible teaching spaces. This interdisciplinary project will provide for students, teachers and support staff the space and means to act in and on the world using enactive and experiential learning, applied drama, role play and ethnodrama. It will create a sustainable ensemble of student performers and a training route for theatre practitioners to deliver OSL. It will offer support, consultancy and training in OSL techniques for academics and support staff wishing to embed enactive modes of learning in professional practice. It will carry out evidence-based research to create technology platforms for mobile, blended and research-led OSL; to identify workable assessment methodologies, and will test the efficacy of OSL, measure its impact and disseminate its findings to the HE sector. With personal and social creativity for academic and vocational innovation at its heart, this project offers students the skills for self-fashioning needed in the real world.

(195 words)

## **2. Background**

### **2.1 Warwick Context**

Warwick's CETLs encourage the uses of enactment, performance, and creativity in a wide range of learning contexts across the University involving students, academic/ non-academic staff. CAPITAL collaborates with cultural organisations including the Royal Shakespeare Company (RSC), Northern Broadsides and Cheek by Jowl, among others, applying performance skills to enhance the quality of student learning. The Reinvention Centre, in collaboration with Oxford Brookes, approaches enactive learning by integrating research-based learning into the undergraduate curriculum. Both centres have established open experimental teaching spaces fostering the development of enactive and flexible modes of

learning for students, supplemented by innovative teaching and learning spaces on campus: the Teaching and Learning Grids and Research Exchange.

Cross-faculty research groups, Applying Theatre to Health Medicine and Social Care and the Space, Performance and Pedagogy Group, provide a forum for colleagues interested in applied drama in research.

## **2.2 Open Space Learning**

We use open-space learning (OSL) to cover a “workshop model” of teaching and learning (T&L). Prior experimentation with the ideas of creativity and performance in T&L in both Warwick CETLs has led to an emergent OSL paradigm to be further developed, tested and disseminated through the resources made available by this bid.

The pedagogic assertion is that OSL will bridge formal academic study with the practical, professional applications of theory in practice. OSL avoids the “banking” model of teaching where information is programmed into students by an omniscient teacher. Traditional physical hierarchies of the seminar or lecture room are disrupted. Teacher and student are empowered to create an atmosphere where learning takes place in the interactions with peers, teachers, and, not least, their own and others’ physicality. This is learning by discovery: experiential learning (Kolb 1984). OSL helps students to develop research skills and enhance ‘soft skills’ in areas such as responsibility, sociability, self-esteem and self-management. It addresses intelligences other than linguistic, and learning styles beyond the auditory (Gardner 1985). The project enables a social constructivist approach to T&L, introducing dialogic and experiential inquiry between teachers and learners as the means of actively discovering rather than passively receiving knowledge. The project feeds directly into broader government strategies concerning interdisciplinarity and transferable skills, particularly important when graduates need to be flexible in their approach to the world of work.

## **2.3 Creativity and Multidisciplinarity**

The emerging OSL model has personal and social creativity for academic and vocational innovation at its heart. By creativity we mean providing students, academic/non-academic staff with the space and means to act in and on the world in new and significant ways; to think beyond the known and the predictable, to initiate new ideas and ways of knowing and making; to draw together knowledge and practices from across disciplines.

This is central to the development of multidisciplinary and inter-disciplinary pedagogic approaches that mirror Warwick’s creative multidisciplinary research. Research-led teaching, in this context, implies a pedagogy bringing disciplines together in collaborative task-based

and problem-posing processes.

The OSL model also draws on prior studies of creative organisations like the RSC which identify four key qualities found in creative practitioners and workers which are core objectives for OSL (Seltzer and Bentley 1999, Cox 2005, DCMS 2008) in the ability

- to formulate new problems, rather than depending on others to define them.
- to transfer what one learns across different contexts.
- to recognise that learning is an incremental process involving making mistakes and learning from failure.
- to focus one's attention in pursuit of a goal.

## **2.4 Need for the Project**

### **2.4.1 A platform for next practice**

The cross-faculty development of OSL at Warwick has developed out of its CETLs which have served as a catalyst to cross-disciplinary collaboration. They provide physical/ conceptual spaces for developing new institution-wide knowledge about OSL's efficacy for practice, research and understanding of its impact in a diverse range of disciplines.

CAPITAL has exposed to OSL approximately 2000 students and staff members from Education, Philosophy, Chemistry, Medicine, Business, English, Cultural Policy Studies, Law, Learning and Development Centre and the Graduate Skills Programme.

A study of a cohort of 190 students over three years shows evidence of the popularity of this methodology with a 36% annual rise in students on the compulsory Shakespeare course selecting the practical workshop option, developed at CAPITAL, with the percentage of first - class marks in the practical option 10% higher than in the traditional.

Owing to its emphasis upon skills that are immediately transferable to the workplace, OSL typically finds strong demand from Law, Business, Medicine, Education and Sociology, and forthcoming collaborative projects with Psychology and Neuroscience, and interest from History, French and German, indicate potential in other disciplines. The science faculty, is developing a two-stage OSL workshop for Chemistry based on the periodic table and the history of the discipline.

Initial results in the first stage revealed 56% of students believed they had "better understood inorganic chemistry as a result of the session", with 23% undecided. In the second, 82% of students felt they had "better understood the history of Chemistry as a result of the session", with 13% undecided.

Chemistry has plans to repeat this year's workshops with first -year students and is discussing opportunities for undergraduates in the second and third years. English has OSL workshops embedded in both first and third year core modules. The Business School has embedded sessions in its "Issues in Law and Management" module, and Philosophy uses OSL in the academic induction of Philosophy/Literature students and in its third year module "Textual Studies".

#### **2.4.2 Evidence**

Moving beyond the CETL framework will extend the work into disciplines new to OSL and the tracking of students already exposed to OSL into the working environment after graduation. A suitable and transferable methodology in this area and a coherent impact study are essential to demonstrate the validity of claims for OSL .

Research and knowledge exchange has been initiated. This work needs to be further researched and more broadly embedded to measure systematically, and over a sustained period, impact on the quality of student learning and preparation for vocational employment pathways.

#### **2.4.3 Assessment**

Assessment methods for OSL have proved contentious in CAPITAL's formative stage. Evidence, however, from new third -year modules in English using OSL reveal that a combination of methods (reflective journals and filmed records of practical work) produces a confidence in students that practical modules are no more risky in terms of final marks than those based on more traditional T&L methods. A significant part of this project, therefore, will be the development of workable assessment methodologies, both generic and subject-based, including research into the assessment of group work in small group teaching and in more practice-based environments, as it is extended into a broader range of disciplines.

#### **2.4.4 Professional Training**

A coherent programme of support and professional development in OSL is needed for teachers, both those who are committed to these T&L techniques and those who have not yet tried them. This includes training in OSL fo all new academics and continuing training to ensure sustainable practice across the University. A Postgraduate Award in Teaching Shakespeare for Actors, based in the Institute for Education, and developed with the RSC now in its third-year demonstrates the demand from practitioners for pedagogic training in OSL. We will introduce a new PG award in HE Workshop Leadership to provide an accredited pathway.

#### **2.4.5 Sustainability**

CETL resources have been directed towards exploring creative partnerships, engaging with colleagues across the disciplines, developing OSL practice and the design and delivery of OSL teaching in the core areas of literature and the arts. CAPITAL is now in a position to embed this methodology and build the necessary skills across the University.

To sustain its work beyond the HEFCE funding and the experimental and explorative phase of the endeavour, the CETL's stated objective is to seek major external grants, and this bid forms part of that strategy.

#### **2.4.6 Technology**

Recent rapid developments and adoption of technologies will significantly enhance OSL activities and their embedding within the wider curriculum and teaching practices.

Technology provides a point of synergy between different disciplines, between educational, business, creative and industrial domains, so that OSL related-practices and technologies can flow across these otherwise challenging lines. There are many 'gaps' in current technological provisions to be back-filled. This project will offer rich opportunities to learn practical and theoretical lessons about the role of technology in OSL, as well as in other mobile, blended, research-led learning pedagogies and to test new developments to inform directly technology developers and support staff, learning designers, practitioners, students, and the wider community.

### **3. Purpose**

The purpose of this bid is to develop and embed a sustainable model of OSL across departments and faculties at Warwick. The key features of the OSL model are:

- Flexible and less hierarchical uses of space to encourage activity-based, social, collaborative and research-led teaching and learning (Savin-Baden 2008, Kolb 1984, Daniels 2001 Jackson et al. 2006)
- An epistemological stance which treats disciplinary knowledge as provisional, problematic and 'unfinished' and which encourages students, teachers and support staff to question the 'known' and to explore the 'unknown'. (Freire & Shor 1987, Wells 2008, Sternberg & Lubart 1999)
- Real-world based experiential learning grounded in discovery, enquiry and action with a stress on meta-cognition and the development of social intelligence (Dewey 1995, Bruner 1986, Argyris 1992, Argyris & Shon 1974)
- Learning which is cognitive but also affective, physical, interpersonal (Gardner 1985, Seltzer & Bentley 1999)
- Learning environments and pedagogies which stress multidisciplinary collaborations and multiple learning styles (Csikszentmihályi 1999, Gardner 1985)

Within the theme of OSL, there will be a focus on enactive modes of learning in professional practice, the efficacy of which has been thoroughly researched (Feinman 1995, Holmes and Maxwell 1987, O'Toole and Lepp 2000). The use of enactment, in the teaching of undergraduate and postgraduate students at Warwick, is interdisciplinary and cross-faculty. Medicine, Social Health, Law, Business, Education, Centre for Cultural Policy Studies share a commitment to blur the traditional distinctions between academic study and vocational preparation. The common link is a teaching dimension allowing students to develop professional and vocational competence in "life-like" circumstances requiring the real-time management of clients and problems. The classroom becomes a laboratory for students to explore and experience the real world pressures and creative flexibility required in modern professional settings. (Argyris 1992, Argyris and Shon 1974). This addresses a real need for students to graduate from university with these kinds of 'soft' skills (Pine and Gilmore 1999). CBI surveys found 86% of firms ranked employability skills as the most important factor when recruiting graduates (CBI 2008). CAPITAL's experience has shown that external practitioners and companies supplying training services are expensive and make it difficult to maintain a consistency of approach and commitment to OSL.

An element of the project, therefore, is the development of a student ensemble within the University to offer a range of OSL projects, to academic departments and other bodies e.g. the Learning and Development Centre and the Graduate School. Drawing on the experience and skills of students who have benefited from OSL and offering them professional development opportunities, the ensemble will consist of Warwick students, staff and alumni, replenished each year with first year students, under the direction of a researcher/theatre practitioner. The project thus ensures a sustainable flow of suitably qualified individuals to support the enactive learning model.

Through its research strand the project will gather evidence via longitudinal studies in English, Chemistry and Philosophy to test and monitor the efficacy of OSL and to disseminate practical and research materials to sustain the initial momentum of the funded phase of the project.

#### **4. Methodology**

The methodology aims to provide for the identification and delivery of a sustainable strategy to raise the standards of student achievement within the university environment and beyond into the world of work by

- extending research and evaluation into the implementation and impact of OSL on student learning to support the dissemination and transferability of the strategy to other institutions

- supporting the professionalisation and training of academics and staff across the University to maximise opportunities for OSL.
  - creating new relationships between technicians, students and teachers to integrate technology into T&L
  - combining the expertise of three Warwick's NTFs
  - modelling inter and multi-disciplinary teaching and learning in real world and task based contexts and environments
- 4.1 Neelands will manage a series of workshop training opportunities, both introductory and advanced, for staff to develop their creative understanding and professionalize their practice of OSL exploiting the university's current experimental spaces and involving internal leaders as well as external national and international expert practitioners.
- 4.2 Neelands will establish a new postgraduate certificate in HE workshop leadership in the Institute of Education to build capacity for the support of OSL in the HE sector. A fees bursary will be offered in the first year of the course.
- 4.3 O'Toole will introduce and evaluate a suite of technologies supporting OSL, scaling up a prototype assembled with NTF funding and successfully in use. In collaboration with faculty e-learning advisors, he will identify gaps in current technologies, develop and test prototypes to deploy new software tools to the wider community, guiding the creation of 'future platforms' for OSL across all disciplines.
- 4.4 A research fellow (pt) will
- a) broaden the systematic review of the literature relating uses of enactive learning and related fields
  - b) conduct evidence-based research on OSL
  - c) administer the programme of case studies, assisting academic colleagues in formulating the theoretical basis for the work, and creating a guidance manual
  - d) develop transferable assessment methods to be applied to OSL models and write up an interdisciplinary methodology
  - e) manage and/or deliver creative workshops and specific training
  - f) carry out the longitudinal studies, evaluating activity through out the project and drafting the final report.
- 4.5 A Research Associate/ Practitioner (pt) will

- a) recruit and train the student ensemble leading an annual creative development project engaging students and staff from across the disciplines
- c) design and deliver with this group and individually workshops building upon the OSL model
- d) contribute to the Postgraduate Certificate
- e) collaborate with the researcher and O'Toole to disseminate electronically descriptions and analyses of the work, producing at least one article for a relevant journal

4.6 Lead departments will be invited to submit proposals for the project's core activity: up to six OSL-based learning projects using external creative partners and/or the student ensemble. These projects will form the basis for case studies, mentored by Neelands and Morley, demonstrating the relationship between performance-based learning and student achievement and confidence in their professional development.

4.7 At least two international seminars and consultations each year with internationally renowned practitioners in OSL, including applied drama and enactive learning, will be funded to introduce new sophisticated methods and theorize the effects on students' professional competence.

4.8 Longitudinal studies of students graduating in 2009 and 2010 from three courses in which OSL has been embedded will follow them into employment to assess the impact on initial professional practice.

4.9 Morley will develop an ethnodrama project using a community writing model as a creative form of assessment, drawing on performed/enacted data collected from students and teachers across diverse professional domains reflecting on their professional trajectory.

4.10 project outcomes will be disseminated at HEA and research conferences e.g. BERA.

## **5. Activities and Outputs**

By the end of Year 1

1. Case studies and a manual of guidance, supporting OSL in other HE institutions, available electronically.
2. A formal accredited training route for theatre practitioners, academic and other staff in the application of OSL

3. Four discipline-specific and generic open seminars for Warwick academic and support staff
3. An embedded student ensemble to promote and develop creative methods of OSL
5. Direct involvement of students in the research project, using resources such as *Reinvention: a Journal of Undergraduate Research* to disseminate their work, and Warwick's Undergraduate Research Support Scheme to develop professionalism and creativity.
6. An online 'hand-book' for designing, using and supporting technology for teachers, students, creative professionals, technologists and others involved in OSL, illustrated with case studies, pedagogical design patterns and reviews of hardware and software trends in the OSL context.

By the end of Year 2

1. A systematic and up to date review of the uses and impact of OSL to provide an evidence base for the HE sector on sustainable integration of enactive learning and the development of ethnodrama as an effective methodology
2. The first cohort of trained practitioners with appropriate OSL expertise and experience and equipped to support academics, will be available to the HE sector graduating with the PG Cert in Workshop Leadership
3. A coherent training programme for OSL across the University for academic practitioners and support staff including four discipline-specific and generic open seminars
4. Online guide to the assessment of OSL across disciplines
5. Prototype multi-platform and mobile virtual research and learning environment (VRLE) tools that interface between students embedded in OSL activities and the wider contexts provided by VLEs
6. Dissemination:
  - An international conference in July 2011 to share and disseminate best practice, to be promoted through the University's CETLs and other networks e.g. HEA Subject Centres and ANTF.
  - Research papers by academic partners for a range of professional journals and disciplines
  - Online materials disseminated through the University's digital press, i-Tunes U and other appropriate channels
  - Presentations at two UK and two international conferences
  - A final impact assessment study

## 6. Contributors

The locus for the project will be the CAPITAL Centre which provides the physical space and expertise to lead workshops and seminars and to present the student outcomes of OSL and has created an environment in which three Warwick NTFs across the disciplines have found a common cause:

**Professor Jonathan Neelands** (NTF 2007), Chair of Drama and Theatre Education, Warwick Institute of Education, with an international reputation as an expert in the applied and educational uses of drama in a range of professional contexts, will be lead on professional training. .2 FTE (.1 pro bono)

**Robert O'Toole** (NTF 2008, Warwick Award for Teaching Excellence), Arts Faculty E-learning Advisor, with a particular interest in establishing alternative channels of expression and collaboration, will focus on technological developments to support OSL .3 FTE (.15 pro bono)

**Professor David Morley** (NTF 2006), Director of the Warwick Writing Programme, with an institutional brief to develop creative responses as part of students' learning will work on creative assessment methodologies. .1 FTE (.05 pro bono)

Collaborators who will be invited to contribute case studies, share best practice, develop new initiatives, contribute to seminars and conferences to disseminate practice, work as consultants to other departments interested in OSL and sit on the Steering Group are:

- Professor Jim Davis (Theatre, Performance and Cultural Policy Studies)
- Professor Tony Howard (English and Comparative Literary Studies), Warwick Award for Teaching Excellence (WATE) 2007/8
- Professor Gillian Hundt (Health and Social Studies, Institute of Health)
- Professor Eileen John (Philosophy)
- Dr Jane Kidd (Warwick Medical School), WATE 2006/7
- Dr Cath Lambert (Reinvention Centre, Sociology)
- Grier Palmer (Warwick Business School )
- Dr Paul Raffield (Law), WATE 2007/8
- Professor Carol Chillington Rutter (CAPITAL Centre), WATE 2006/7
- Professor Peter Sadler (Chemistry)

Governance will be provided by

- Working Group, led by Professor Neelands, consisting of the three NTFs, the postgraduate researcher and the researcher/practitioner, responsible for the day to day planning and delivery of the project

- A Steering Group of academics from lead departments, with reputations as innovative and gifted teachers already exploring OSL, and other stakeholders, meeting termly to oversee progress and decide on priorities

## **7. Project Budget**

	Funding Requested			Institution Contribution			Total
	YR1	YR2	YR3	YR1	YR2	YR3	
<b>Staff</b> J. Neelands (.2 FTE) FA 9 over £55259	7867	8109	N/A	7867	8109	N/A	31952
David Morley (.1 FTE) FA9 over £55259	3965	4087	N/A	3965	2458	N/A	14475
Robert O'Toole (.3 FTE) FA6 £27183-35469	6907	7375	N/A	6907	7375	N/A	28564
Postdoctoral Researcher (.3 FTE Yr 1; .5 FTE Yr 2) FA6 £27183-35469	0	21794	N/A	11516	0	N/A	33310
Research Associate/Practitioner (.2 FTE Yr 1; .5 FTE Yr 2) FA5 £23449-26931	0	17672	N/A	6428	0	N/A	24100
Clerical support (0.2 FTE) FA3 £17026-19089	4874	5198	N/A	0	0	N/A	10072
<b>Travel &amp; Subsistence</b>	300	1000	N/A			N/A	1300
<b>Equipment</b> 4 x 13" 2.0 GHz Macbook with Videocue, Screenflow and camera	4600		N/A			N/A	4600
<b>Dissemination activities</b> <i>Conference</i>		5000	N/A			N/A	5000
<b>Evaluation</b> Impact assessment study		2029	N/A			N/A	2029
<b>Office running costs &amp; overheads, (fEC)</b>	6886	52794	N/A	29840.2	6886.2	N/A	96406
<b>Other (please specify)</b>			N/A			N/A	
Consumables	250	250	N/A				500
Secondments for Steering Group	4500	4500	N/A				9000
External practitioners and consultants	4200	4200	N/A				8400
Enactive learning projects	3000	3000	N/A				6000
Ethnodrama project		2000					2000
Creative project for student drama ensemble	2000	2000	N/A				4000
Postgrad bursary		3145	N/A				3145
<b>Total</b>	49349	144153	N/A	66523	24828		284853
<b>Total Funding Requested</b>	<b>£193502</b>						

## 8. Evaluation Strategy

### 8.1 Formative evaluation:

- Steering Group and Working Group, meeting regularly and generating formal minutes.
- Regular monitoring of the e-learning aspects of the project
- Participant and practitioner questionnaires for each workshop, session or project

### 8.2 Impact indicators will include:

- students involved in modules developed under the NTF scheme
- students recruited to the student ensemble
- participating departments or University bodies
- applications to and graduates from the Postgraduate Certificate course
- take-up of optional training
- adoption of alternative assessment strategies
- page hits on electronic resources
- involvement of technical support staff in delivery

The University's Learning and Development Centre will carry out an impact assessment exercise in Summer 2011.

## 9 Dissemination Strategy

The purpose is to inform academic colleagues and management at Warwick and the wider UK HE community of the OSL methodology and its practice. The research findings will be disseminated **internally** through

- Space, Performance, Pedagogy group
- Faculty T&L for a
- Faculty e-learning advisor team

**Externally** through

- CAPITAL's web site regularly updated and refreshed
- writing up of outcomes and case studies for publication in pedagogic journals
- presentations at national and international conferences
- international dissemination conference for up to 100 delegates in year 2.
- HEA subject centres, the National Teaching Fellows, and other regional and national collaborations.

The project will benefit from a steering group of stakeholders including academic staff identified in 5. above and

- Pro Vice Chancellor for Teaching and Learning (*ex officio*)
- Education Officer, Warwick Students Union (*ex officio*)
- Manus Conaghan (Learning and Development Centre)

## 10. Risk Management

Risk	Contingency
<i>Loss or absence of key staff:</i>	<ul style="list-style-type: none"> <li>• 3 NTFs to take on leadership as necessary</li> <li>• formal system for approving planned absence</li> <li>• short time frame for the project</li> </ul>
<i>Failure to achieve planned objectives</i>	<ul style="list-style-type: none"> <li>• strong and accountable management</li> <li>• realistic project planning with achievable milestones</li> <li>• governance and management model agreed by NTFs</li> </ul>
<i>Inadequate student and staff involvement:</i>	<ul style="list-style-type: none"> <li>• proven network of existing partners</li> <li>• clear articulation of benefit to students</li> </ul>

## 11. Summary of Benefits

1. Provides an exemplary model of an institutional strategy to deploy OSL to enhance the professional competence of students, academics, support staff, and others, focusing on the post-project sustainability of a coherent and planned use of enactive learning including a transferable model of the embedded acting ensemble
2. Disseminates evidence-based research in OSL methodology addressing T&L, assessment and e-learning
3. Embeds OSL at Warwick to improve student learning experience and equality of teaching and success rates
4. Consolidates OSL practice at Warwick exploiting new and existing resources and practices within the University to contribute practical examples and theoretical underpinning of OSL to the HE community.

The project extends the ground-breaking work begun at Warwick under the CETL initiative to explore and experiment with new methodologies, responding directly to current pedagogical, economic and political need in the HE sector.

**3960 words**

## **Appendices**

### **Curricula Vitae**

Professor Jonothan Neelands  
Professor David Morley  
Robert O'Toole

## **Professor Jonothan Neelands**

Neelands is a National Teaching Fellow, Chair of Drama and Theatre Education and Director of Teaching and Learning in the Institute of Education at the University of Warwick. He is an experienced trainer and workshop leader with a national and international reputation for delivering high quality professional training and development opportunities. Research interests include cultural and creative learning, the politics of cultural and education policy-making, teaching in urban settings, the sociology of educational disadvantage and the articulation of a pro-social pedagogy of arts education.

He is an associate of the CAPITAL Centre for creativity and performance in teaching and learning, which is a joint initiative between the University of Warwick and the Royal Shakespeare Company. He is closely involved in the RSC's *Stand Up For Shakespeare* campaign to improve the quality of Shakespeare teaching at secondary and HE levels. Professor Neelands has advised government on the identification and training of talented young performers and is Research Consultant for the National Council of Drama Training and a member of the RSC Education Advisory Group.

Professor Neelands has trained teaching artists at the New Victory Theater in New York since 2005, he also runs a Post Graduate Award for RSC actors training to work in schools. Recent research projects have been in partnership with Birmingham Royal Ballet, RSC and the National Association of Youth Theatres amongst others.

### **Selected publications:**

Neelands, J. (2009) Acting together; ensemble as a democratic process in art and life *RIDE Vol 14 no 2*

Neelands, J and Dobson, W. (2008) *Advanced Drama and Theatre Studies* (London, Hodder Headline)

Neelands, J. (2009) Getting off the Subject: English, Drama, Media and the Commonwealth of Culture, in Manuel, J. Andersen, M. and Cater, D. (2009) *Re-visioning English Education: Imagination, Innovation, Creativity* (Sydney; Univeristy of Sydney Press

Neelands, J (2006) 'Re-Imaging the Reflective Practitioner' in Ackroyd, J. (2006) (Ed.) *Research Methods in Drama Education* (Trentham; Stoke on Trent)

Campbell, R. Eyre, D. Muijs, D. Neelands, J. Robinson, W. (2007) Personalised Learning: ambiguities in theory and practice, *British Journal of Educational Studies Vol 55 (2) June 2007*

Neelands, J. (2003) 'Miracles are Happening: beyond the rhetoric of transformation in the western traditions of drama education' *Research in Drama Education Vol.9 No.1 2004* (47-57)

## **Professor David Morley**

Morley is a British poet, critic, anthologist, editor and scientist of partly Romani extraction. He has published eighteen books, including nine collections of poetry. His work has been translated into several languages including Arabic. His forthcoming collection from Carcanet will be titled *Hedgehurst*.

He read Zoology at Bristol University, gaining a fellowship from the Freshwater Biological Association. He then conducted research on acid rain after which he directed the National Association of Writers in Education and was elected deputy chair of The Poetry Society (UK), co-founding The Poetry Cafe in Covent Garden. David went on to co-edit a bestselling anthology *The New Poetry* for Bloodaxe Books (1993) and edited the British and Irish poetry list for Arc Publications for ten years. He subsequently became Literature Officer for Kirklees in Yorkshire, directing the 1995 World Poetry Festival and 1995 Small Press Festival. Throughout this time Morley advised the British government on arts in education and literature funding, and served on panels for regional and national Arts Councils in England.

In 1996 he founded the Warwick Writing Programme with Jeremy Treglown. He is currently Director of the Warwick Writing Programme and Professor of Creative Writing. The University of Warwick awarded him a personal Chair in 2007, and a D.Litt in 2008. David has received thirteen literary awards, including a major Eric Gregory Award (in 1989), a Tyrone Guthrie Award from Northern Arts, a Hawthornden International Writers Fellowship, an Arts Council Writers Award, a Creative Ambitions Award, the Raymond Williams Prize, and an Arts Council Fellowship.

Morley writes criticism, essays and reviews for newspapers and magazines including *The Guardian*, *Poetry Review*, *PN Review* and *The Times Higher Education Supplement*. He is currently co-editing *The Cambridge Companion to Creative Writing*. He tutors for The Arvon Foundation, The Poetry School and Maddy Prior's Stones Barn courses. His latest collection of poetry, *The Invisible Kings*, was a Poetry Book Society Recommendation.

## **Selected Publications**

*Under the Rainbow: Writers and Artists in Schools* (Bloodaxe, 1992)

*The Cambridge Introduction to Creative Writing* (Cambridge University Press, 2007)

Editor, *The Greatest Gift* (NAGTY, 2007)

## Robert O'Toole

An experienced and skilled technologist, ICT teacher, and creative communications designer, Robert develops, evaluates and promotes innovative e-learning and e-research practices throughout Warwick University and beyond. He is the recipient of a Higher Education Academy **National Teaching Fellowship** 2008 and the **Warwick Award for Teaching Excellence** 2008.

### Experience

Arts Faculty E-learning Advisor, Warwick University	2004-present
Lecturer, web & information design, International Design & Communication MA, Warwick University	2006-present
E-learning Web Application Developer, Warwick University	2002-2004
Software Development Consultant, Andersen's	2001-2002
E-learning Research, Development & Support, Oxford University	1999-2001
ICT Teacher, Thomas Aveling School	1997-1999

### Education

Information Technology PGCE, Warwick University	1996-1997
MSc Knowledge Based Systems, Sussex University	1995-1996
BA Honours Philosophy First Class, Warwick University	1991-1994

### Recent funded projects

Warwick Media Workshop	WATE	2009
Future Platforms for Mobile, Blended, Research Based Learning	NTFS	2009
Arts Faculty E-Squad: digitally native students supporting digitally immigrant staff.	Teaching Quality Enhancement Fund	2007
Warwick Podcasts Competition	Education Innovation Fund	2007/08
Women in Modern Irish Culture Database	AHRC	2005

### Selected conference presentations

- Five Years as a Web 2.0 University, Shock of the Old, Oxford University, 2008
- Developing writing with Warwick Blogs, Blogs Symposium, Warwick University, 2006
- Academic blogging, Oxford Brookes Institute of Education, 2006
- Warwick Blogs: Guerilla PDP, Shock of the Old, Oxford University, 2005
- The future of e-learning: intellectual capital and the network effect, OxTalent lecture, Oxford University, 2000

### Publications

*Contagium Vivum Philosophia in Deleuze and Philosophy*, ed. Ansell-Pearson, Routledge, 1997.

## References

- Argyris, C. (1992) *On Organisational Learning*. Cambridge MA: Blackwell
- Argyris, C. and Schon, D. (1974) *Theory in Practice: Increasing Professional Effectiveness*. San Francisco: Jossey Bass
- Boal, A. (1992) *Games for Actors and Non-Actors*. 2<sup>nd</sup> ed. London: Routledge
- Bruner, J. (1986) *Actual Minds, Possible Worlds*. Cambridge MA: Harvard University Press
- CBI (2008) Higher Education Task Force Key Facts 1.  
[http://www.cbi.org.uk/ndbs/press.nsf/0363c1f07c6ca12a8025671c00381cc7/3f109c6775f30aec802574c6003a51ce/\\$FILE/CBI%20HE%20Task%20Force%20Key%20Facts%201.pdf](http://www.cbi.org.uk/ndbs/press.nsf/0363c1f07c6ca12a8025671c00381cc7/3f109c6775f30aec802574c6003a51ce/$FILE/CBI%20HE%20Task%20Force%20Key%20Facts%201.pdf) (accessed 16 February 2009)
- Classroom". *Pedagogy* 2.3, 409-12
- Cox, G. (2005) *Cox Review of Creativity in Business: Building on UK's Strengths*, London, DTI.
- Csíkzentmihályi, M. (1999) Implications of a System's Perspective for the Study of Creativity. IN STERNBERG, R. J. (Ed.) *Handbook of Creativity*. Cambridge, Cambridge University Press
- Daniels, H., ed. (2001) *Vygotsky and Pedagogy*. Routledge: London and New
- DCMS (2008) *Creative Britain: New Talents for the New Economy*, London, DCMS.
- Feinman, J.M. (1995) "Simulations: An Introduction". *Journal of Legal Education*. 45, 469-479
- Freire, P, and Shor, I. (1987) *A Pedagogy of Liberation: Dialogues on Transforming Education*. New York: Bergin and Garvey
- Gardner, H. (1985) *Frames of Mind: The Theory of Multiple Intelligences*. New York: Basic
- Holmes, M. and J. Maxwell (1987) "The Use of Role Play and Video in Teaching Communication Skills to Law Students". *Journal of Professional Legal Education*. 5, 151-9
- Jackson, N. Oliver, M. Shaw, M. Wisdom, J. (Eds) (2006) *Developing Creativity in Higher Education: The Imaginative Curriculum* London, Routledge
- Kolb, David. A. (1984) *Experiential Learning: Experience as the Source of Learning and Development*. Englewood Cliffs, NJ: Prentice Hall
- Leadbeater, C. (2004) *Personalisation through Participation*, London, DEMOS.
- Magliola, R.R. (1977) *Phenomenology and Literature: An Introduction*. West Lafayette: Purdue University Press
- Mienczakowski, Jim. (1995) "The Theatre of Ethnography: The Reconstruction of Ethnography into Theatre with Emancipatory Potential". *Qualitative Inquiry*. 1.3, 360-75.
- O'Connor, P. (2007b). *I'm Not Telling: Using Process Drama to Explore Issues of Sexual Abuse and Disclosure*. Office of the Police Commissioner: Wellington.

- O'Connor, P. and Nichol, J. (2003) *Natural High: Mental Health Resource for Alcohol and Drug Education*. (revised edition) Auckland: Mental Health Foundation.
- O'Toole, J. & Lepp, M. (2000) *Drama For Life: Stories of Adult Learning and Empowerment*. Brisbane: Playlab.
- Pine, B. Joseph and Gilmore, J. (1999) *The Experience Economy: Work Is a Theatre and Every Business a Stage*. Boston MA: Harvard University Press
- Saldana, J. (2003) "Dramatizing Data: A Primer." *Qualitative Inquiry*. 9.2, 218-36
- Savin-Baden, M. (2008) *Learning Spaces: Creating Opportunities for Knowledge Creation in Academic Life*. Maidenhead, England ; New York : McGraw Hill/Society for Research into Higher Education & Open University Press
- Seltzer, K. and Bentley, T. (1999) *The Creative Age: Knowledge and Skills for the New Economy*, London, DEMOS.
- Sternberg, R. J. & Lubart, T. I. (1999) The Concept of Creativity: Prospects and Paradigms. IN Sternberg, R. J. (Ed.) *Handbook of Creativity*. Cambridge, Cambridge University Press
- Van Ments, M. (1983). *The Effective Use of Role-play*. London: Kogan Page
- Wells, G. (2008) *Dialogic Inquiry: Towards a Socio-cultural Practice and Theory of Education (Learning in Doing: Social, Cognitive & Computational Perspectives)* Cambridge, CUP
- Zimmerman, V. (2003). "Moving Poems: Kinesthetic Learning in the Literature *Pedagogy* 2.3, 409-12