

School of Arts Media and Education
RESEARCH CONFERENCE
17TH April 2008
Abstracts of Papers
(by Session and Strand)

1.30 – 3.00 pm Parallel Sessions 1

STRAND 1

Sarah Lawton ‘Casting: Corporeal and Intangible New Media’

The elemental components of casting lie within the blurred boundaries of human and machine, correlating with the rapid development of new technologies in the throes of the new millennium. The process of casting itself is analogous to postmodern concepts of representation, ranging from media theory contexts, to historical artistic movements, to practical applications in the form of sculptural and aesthetic values. This analysis discusses the research methodology used with regards to advances in technology and the impact that this has had on practice, amalgamating with a solidified 'centre' of communication that fuses artistic practice, science and technology.

Jill Marsden ‘The Fortuitous Mistake: Freud’s Theory of ‘Bungled Actions’

Controversially, Freud argued that apparently clumsy behaviour or simple mistakes indicate an unconscious desire for failure. Read symptomatically, ‘bungled actions’ suggest the existence of un-avowed intentions, the identification of which illuminates the ‘psychopathology of everyday life’. This paper explores the possibility of mapping the theory of bungled actions back on to the psychoanalytic process itself, asking whether failed analysis may prove equally revealing. An example is drawn from Pat Barker’s novel *Regeneration* which addresses the seeming failure of the analyst W.H.R. Rivers to treat a patient suffering from ‘war neurosis’.

Karen Gomoluch & Gill Whittaker ‘Developing a new curriculum: ‘chartered street’ or ‘valley wild’?’

The paper discusses the development of a common ‘philosophy’ agreed upon by academic staff in the Education department at an English university, and examines whether this philosophy can be maintained whilst lecturers are involved in the complex process of developing a curriculum for post-compulsory initial teacher training. Currently, the latter is subject to the particular demands and constraints imposed by external agencies including the Quality Assurance Agency; Standards Verification UK; Lifelong Learning UK; OfSTED and also the department’s partner colleges.

Data analysis suggests that the external restrictions placed upon the group have resulted in a strengthening of the relationship between creativity, autonomy and confidence. This prompted the examination of the idea that conformity can co-exist with creativity in teaching and learning, although in this case study the latter appears to be of a more ‘subversive’ and individual kind. There is also a more complex and interesting relationship between individual and collective growth and the capacity for creativity: *why* did the group feel it necessary to develop the ‘philosophy’ when they did, and *how* could it continue to foster creativity in teaching and learning? It appears that the opportunity for creativity, in

this instance at least, came about through co-operation and shared needs, in the face of increasing bureaucracy, managerialism and loss of autonomy within the HE sector.

Brown (1998) suggests that creativity is aligned with opportunity and ability for critical thought. 'If we become governed by the rules of academic disciplines or by the emphasis on 'innumerable skills or criteria of thought' (p.38), he suggests, then critical thinking and, hence, creativity may be stilted. However, our research indicates that, while this may initially appear to be the case, closer investigation shows a level of individual and collective creativity running in conjunction with external prescription and restriction.

References

Brown, K. (1998) *Education, Culture and Critical Thinking*. Aldershot: Ashgate Publishing

STRAND 2

Owen Lowery 'Poetic Form: Reactions'

The purpose of this paper is to examine the importance of poetic form and structure in relation to the thesis I submitted for the final module of the University of Bolton's MA in Creative Writing, an issue that also seems likely to play a significant part in shaping my proposed future research and writing. Drawing inspiration from literary, artistic, musical and virtual primary and secondary source material, the MA thesis explores the development and enduring relevance of the sonnet in English language poetry, including my own, although reference is also made to the work of European poets such as Pablo Neruda and Rainer Maria Rilke. The thesis attempts to establish the continuing importance of poetic form by tracing lines of association and development linking present day poets such as Seamus Heaney and Carol Ann Duffy to five centuries of creative ancestry. Thus it becomes possible to conceive of poetry as a vast convoluted and perpetually evolving dialogue, but one in which the disciplines of poetic form and reactions to these disciplines remain essential.

Michelle Liptrot "'Punk Belongs to Punks Not Businessmen!': Experiences of Researching a Subculture'

In this paper I share my experience of researching why and in what ways the underground punk subculture continues. Data collection took place over two and a half years, September 2004 – May 2007. The methods comprise of a survey, interviews, and observational work. This paper will focus on the process of data collection. More specifically it will highlight key problems encountered and will discuss how these have been managed. These include issues such as: technical problems relating to email and webpage survey distribution methods; and issues relating to the researcher as subcultural insider.

Emma Jordan 'A special relationship: An investigation into the on-line experience of a prospective UK (post) graduate student with universities in the USA.'

Internationalisation is big business in higher education in the twenty-first century, possessing a diverse glossary of such phrases as cross-border education, borderless education, transnational education and of course globalisation and international education. Though the UK attracts the second largest number of international students each year, just behind the US, there is still little outbound UK student mobility. This investigation looks at the information provided by the websites and international offices of twenty universities

across the US in order to understand the experience that international students are faced with during initial enquiries into study abroad. A brief discussion of the terminology will be followed by a presentation of the findings of a study into a potential special relationship between US universities and a UK postgraduate student in the field of education.

STRAND 3

Cynthia Miles. “I would have poured my spirit with out stint”, Wilfred Owen: Personal religious beliefs and values in the context of World War 1.’

This paper considers the origins and implications of Wilfred Owen’s particular religious beliefs and practices. How did he come to know his Bible so well? Was his understanding atypical and how, in an increasingly secular environment is his work to retain an appropriate context? The paper will also examine the tensions that front line duty in World War I had on his understanding of personal destiny as expressed in his poetry.

Beate Mielemeier ‘Participatory photography – the power of the own voice’

At least since the 1970s participatory photography has played an accessible role in the different contexts of social sciences and social change. In a research environment it can actively engage people and by becoming part of the research process participants have influence on the outcome. Projects can built on the inside knowledge of communities about their issues and are able to support the development of relevant and effective solutions. More recently the concept has been widened to become part of so called ‘self-evaluation’ processes, putting the individual in the centre. By deciding on their own images and the interpretation of what they mean in their life circumstances participants create a sense of achievement. Visualisation of perceptions can help to explore and challenge assumptions of our own and others’ values. Through taking different points of view participants are building confidence to start asking questions about their own lives and are enabled to work on the answers. People experience the creative power of their own voice and this supports self esteem and aspiration. In many cases the programmes have also proven to be the basis for a media career.

At the beginning I thought photography was magic, now I am a photographer myself and I can train others in photography. I will never forget this training and what it has done for me. Even if I die tomorrow I die knowing that I have been able to document my life through photography. (Julie Salima, participant in the Positive Negatives project, Democratic Republic of the Congo, 2000 cited in *The PhotoVoice Manual*, p. 1)

Using some project examples this presentation will look into the different aspects of participatory photography in social contexts.

References

PhotoVoice (2007) *The PhotoVoice Manual: a guide to designing and running participatory photography projects*. London: PhotoVoice

Anne-Marie Bird 'Pointing in the wrong direction? From *Northern Lights* to *The Golden Compass*'

Philip Pullman's 'His Dark Materials' trilogy, after simmering on the back burner of children's literature criticism for some time, while 'Harry Potter' took most of the heat, has suddenly come into the critical spotlight with the release of the film, *The Golden Compass* in December 2007. Bill Donohue, of the US based Catholic League, advised Christians to stay away from the film since, according to Donohue, the film 'denigrates Christianity and promotes atheism for kids'. However, New Line Cinema, who made the film, fearing that the story's anti-religious themes would make it financially unviable in the US, ensured that 'God' and religion are not referenced directly. In this paper I will compare Pullman's *Northern Lights* – the first book in the trilogy – with the film adaptation, and examine the ways in which the film tries to steer round the anti-religious elements that are central to the trilogy.

3.30 – 5.00 Parallel Sessions 2

STRAND 1

Chris Smith & Maria Rodriguez-Yborra 'The Millennium Development Goals; Education and ICT'

As part of the UK government's strategy to contribute to achieving the MDGs, a range of initiatives were launched, largely in the wake of the G8 summit at Gleneagles in 2005. One specific area which the UK was keen to develop, was establishing meaningful partnerships between UK educational institutions (mainly in HE) and equivalent institutions in developing countries. One such initiative, Developing Partnerships in Higher Education (DeLPHE), provides funding to establish such partnerships.

The overall goal of DeLPHE is to enable HEIs to act as catalysts for poverty reduction and sustainable development. DeLPHE aims to achieve this by building and strengthening the capacity of HEIs to contribute towards the MDGs and promote science and technology related knowledge and skills. www.britishcouncil.org/learning-delphe.htm.

Few people could argue the logic that puts education in the forefront against the fight for poverty reduction, however, the rhetoric is not always matched by sound educational initiatives. There are also differences in opinion as to exactly *how* education can contribute. For example Bholá (2006 p242) argues: "While formal education – ultimately – contributes to both the modernization and democratization of societies, its effects on poverty reduction are indirect, diffused, and distant." This may be because education can rarely be seen to offer a quick fix. He goes on to state: "For poverty reduction now, priority must be given to adult education" (Ibid). Whilst the DeLPHE initiative targets Africa and Asia, a separate initiative, England Africa Partnerships (EAP), as the name suggests, concentrates on Africa. The main focus is on Southern African countries, and in particular South Africa.

The aim of the scheme is to help strengthen capacity in higher education in Africa, by funding partnership and collaboration between England and sub-Saharan Africa. www.britishcouncil.org-eap.htm

With both of these initiatives grounded in HE, this may give scope to support Bhola's stance. However this paper is not solely concerned with the target learners, nor necessarily with the projects themselves – it is also concerned with the project delivery mechanisms and application of the technologies used. Whilst the above initiatives have attracted a number of bids related to ICT, including various eLearning applications, they are not exclusively focused on such projects. Indeed we submitted a bid ourselves for a project in Botswana but it was rejected. However, yet another initiative, and central to this paper, is very much focused on such technology. Towards the end of 2006, The Commonwealth Scholarships Commission (CSC) invited bids for funding distance learning scholarships, at Masters level, in developing countries. It had always been the UoB's intention to offer a Masters programme in Zambia, but more or less based on our B.Ed. model. The question was whether such a programme could be classed as a 'distance' programme to qualify. In any event, as Daniel, (in Harry, 2000, p. 292) states: "there is a conceptual fuzziness that is endemic in open and distance learning..." In the interests of programme development and making effective use of ICTs, a 'mixed economy' model where a combination of approaches would be used was decided upon.

Preliminary enquiries with the CSC indicated that such a 'blended' approach *could* be considered under these proposals. Thus Bolton submitted a proposal which was accepted by the commission. Under the proposal the CSC have funded a cohort of 18 distance learning scholarships in Zambia for Bolton's M.Ed (TVE). With the programme now up and running, this paper traces some of the issues and implications involved in mounting such an ambitious programme.

Matthew Welton 'Doing the Dozens – Poetry, Opportunity and the twelve-syllable line'

The most common length of a line of English-language poetry is ten syllables; the line I use is twelve syllables. I want to use my paper to explore and explain what lies behind my wilfulness in making this choice.

The contexts I will draw on relate to the tradition, aesthetics and artistic practice, and introduce parallels in music and visual art.

As this is a creative writing presentation, I will limit my discussion of my writing to about 12 minutes and use the rest of the time to perform a poem.

Joe Whittaker 'How do we hear the voice of those individuals who do not use speech?'

The Special Education Needs and Disability Act 2001 (SENDA) requires all educational institutions to make 'reasonable adjustments' and to ensure that disabled students are not 'treated less favourably'. The University of Bolton have a reputation for innovative action research in inclusive education and for widening participation of under-represented groups (www.inclusion-boltondata.org.uk). Our relationships promoting inclusive education include : local, national and international partnerships.

The presentation will focus on action research which is creating a protocol, to welcome and support people who use alternative and augmentative communication (AAC) to contribute and participate as students in the higher education sector.

STRAND 2

Gill Bailey 'Personalised Learning – Myth or Reality? An investigation into the interpretation and management of personalised learning initiatives in primary and secondary schools'

The proposed introduction of personalised learning into schools, first suggested by the government in 2004, remains for many an elusive concept. For some teachers the idea is viewed as impracticable and raises the question of how, in an average class of 30, a teacher can possibly tailor learning to each individual in the class. The interpretation of personalised learning as the provision of individualised learning programmes is a common one and has, understandably, unsettled many teachers. However, personalised learning can be interpreted in much broader terms and this study investigates these interpretations and their application in schools.

The study explores various viewpoints on, and approaches to, the subject of personalised learning through the literature review and proceeds to study three schools which are interpreting and managing personalised learning initiatives in different ways.

The three case studies raise an important issue for those schools following personalised learning initiatives, which is that of transition: social transition is often addressed through visits from feeder primary schools to secondary schools but little attention is paid to curriculum transition, each sector seeing curriculum issues as mutually exclusive. However, if personalised learning initiatives are to be successful then continuity across sectors is of key importance. The transition between primary and secondary school often leads to pupil disengagement and this study suggests that one reason for this may be the interruption to the personalised learning process whereby a pupil may find themselves moving to secondary school and perhaps covering subject topics which have already been addressed at primary school, thus stalling progress and risking disaffection with the learning process.

This study demonstrates that despite the continued confusion and controversy surrounding the concept of personalised learning, successful strategies have been adopted in some schools but dialogue between school sectors is vital if the long term success of such strategies is to be sustained.

Makiko Minow-Pinkney 'Virginia Woolf and Entertaining'

The paper investigates the significance of entertaining for Woolf in her work and life. Woolf, a keen participant in social parties (somewhat contrary to her popular image of an ethereal invalid), expressed her fascination with what she calls 'party consciousness.' In her novel a scene of entertaining is often a pivotal point where the themes of the novel converge, expressing Woolf's aesthetic project itself, with the entertaining hostess, likened to an artist who endeavours to create an eternal moment. 'Entertaining' exists at an intersection of the ideologies of divides between male/female, private/public, work/pleasure, outsider/insider and I shall examine the ideological make-up of these (constantly shifting) divides which shaped the early twentieth century English society and

consider Woolf's conceptualisation of 'entertaining' in its cultural contexts, especially in relation to Bloomsbury's 'domestic' modernism.

Terry Speake 'Towards a New Praxis of Social Documentary Photography: What is Wrong with Disability Imagery?'

This paper aims to explore the perceived problems associated with photographic disability imagery as discussed by commentators such as David Hevey and others who have previously argued that there is an apparent aversion to represent individuals with a disability as empowered; that society continues to hide them away as was the case physically up to the late twentieth century - a form of visual apartheid.

However, individuals with a disability do appear in contemporary photographic genres enabling us to deconstruct the punctum-like effect their images produce in the dialectic (Barthes, 1981). The ensuing shock of seeing Joel-Peter Witkin's tableaux, Diane Arbus's 'Untitled' series or Nick Knight's breast cancer images shot within fashion photographic conventions disturbs the 'studium' and we are able to engage in a deeper, critical reading. Collectively, they offer us the opportunity to engage with the dialectic concerning representations of disability in photographic media, suggesting that photographs can only represent disabled individuals as part of a wider narrative account located within a cultural discourse.

The author's current body of photographic work, which attempts to explore constructions of normalcy with a group of individuals with a learning disability, will be presented as 'work in progress' towards a new praxis of social documentary photography. The subjects used the process to tell their own stories sharing with us their struggles to strive for ordinariness. The presentation of these narratives interferes with the punctum-like effect of displaying 'otherness' and connects us with a universal referent – that of human rights.

STRAND 3

Jeremy Finch 'An evaluation of the use of the CASTest assessment strategy in Adult Advanced Life Support (ALS) courses'

Aim

This research questions the validity and reliability of the summative scenario based assessment known as the CASTest, which is used to determine the competence of candidates on the ALS Course. It raises concerns that this test is overly stressful, impedes learning and should be replaced by continual assessment.

Methods

The researcher was immersed within practice over a period of 4 months in 2007, working as part of the instructor teams. All the instructors and candidates were surveyed using a questionnaire and additionally the instructors were interviewed either in focus groups or on a one-to-one basis.

Results

The results demonstrate a consensus of support for the current CASTest, citing its motivational role and effectiveness as a 'spot test'.

Brian Kett 'Where's my desk gone?'

This paper highlights the way research can aid those without a voice in our society. While conducting research over the past three years evaluating whether the 2001 Special Education and Needs Act (SENDA) has improved 'accessibility' to further education provision for adults with intellectual disabilities, I discovered a policy to close through stealth further education provision for this group of learners. Findings confirmed earlier indicators of educational exclusion due to conflicting educational policies and priorities which have undermined the new rights afforded to disabled learners. Having provided evidence to other concerned parties at the time a campaign was organised resulting in Parliament in July 2006 demanding the LSC reviewing their policy of closure and for the LSC to immediately alter its position of promoting any further closures (NIACE, 2006).

Marcel Swiboda 'Improvisatory Soundings of Cultural Theory'

In spite of its prevalence as a cultural phenomenon with diverse and varied histories, improvisation remains relatively unexplored from the kinds of perspectives proffered by the theoretical arts and humanities. To date, most of the attention that the subject has received has been in the areas of ethnomusicology, critical musicology, anthropology and performance theory. Theoretical cultural studies has in very recent years begun to consider the import of improvisation, in particular with regard to cultural history, yet the theoretical significance of improvisation has yet to receive much in the way of serious attention. The paper I propose to present will introduce some of the main themes and concerns affecting the theorisation of improvisation, with reference to case-based examples, and moreover, how improvisation - when explored in terms of its relationship to music and sound - provides the basis for a critical 'sounding', or interrogation of some of the key concerns of contemporary cultural theory and analysis, in particular some of its aesthetic, ethical and political claims.

6.00 – 7.30 Parallel Sessions 3

STRAND 1

Barbara Thomas & Maria Rodriguez-Yborra 'Translating vision into Practice: ePDP at the School of Arts Media and Education (SAME)'

Background

This paper presents the process which the School of Art, Media and Education (SAME) e-Team have gone through to develop and implement of an ePDP exercise. This is the first formal ePDP experience in the University, and has provided the school with sound information to document the necessary steps to follow to start similar initiatives within the University of Bolton, UoB. The experience so far has been encouraging and SAME is

starting to embrace the ePDP process across the school, based on two pilot initiatives in Art & Design.

Description of approach used

The inclusion of PDP (personal development planning) is a University requirement for all programmes and embedded through a traditional text based/visual journal approach. (Thomas and Rodriguez-Yborra; SAME Research Conference, February 2008)

In April 2007, the newly appointed Teaching, Learning and Professional Practice, PL together with the Director of the School, identified the need of the school to engage in a more flexible and effective way of presenting students PDP. The Education subject group already had a well documented paper-based PDP implemented for their students (particularly emphasis done to BA and Teacher Training students) as well as the Art and Design (A&D) subject group, who have a more visually oriented approach to recording CPDs.

After the appointment of a Reader in Technology Enhanced Learning (RTEL), in early June 2007, a number of meetings, reflections, and discussions were carried out to establish a framework to explore the development of a school-wide ePDP exercise. Based on those discussions, previous paper-based experiences and documentation and the UoB PDP document, the SAME eTeam started developing a web-based template in the summer 2007 (July – September), using the University’s WebCT, as this was the official UoB virtual learning platform (VLP), and offered in-house technical support and advice.

Two cohorts from the Art and Design subject group were selected to pilot the first stage of the School ePDP exercise. The main reasons for selecting these two groups were tutors’ enthusiasm and commitment to engage students in the ePDP initiative, and the need to engage A&D students and staff in the development of a more blended learning approach, alongside the electronic-based software used in the field.

Two cohorts were selected, totalling 28 students. Due to the different levels of ICT skills, a WebCT instance with three ICT skill-scalable levels was developed (Fig. 1):

- basic technology confidence user
- intermediate
- advanced technology user

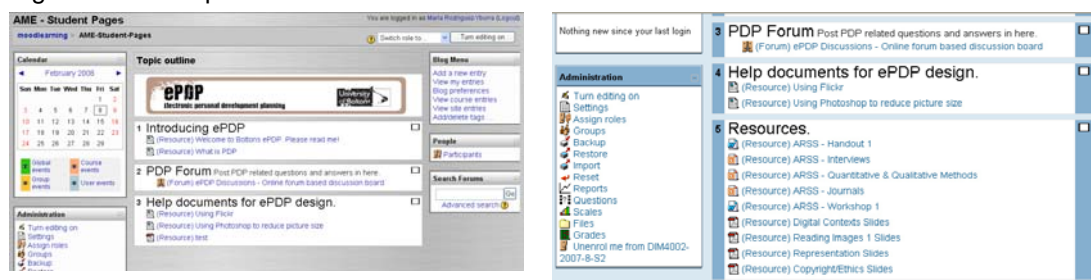
Figure 1.



After an induction, students and tutors negotiated how to use the resource. 4 Weeks later, students and staff were surveyed to gather feedback from their initial experience. Minor adjustments were made based on their recommendations, and a final feedback was sent at the end of the semester.

The majority of the comments highlighted the poor flexibility of the VLE in comparison with some other free online resources that could be used to hold ePDPs (e.g. EDUBLOG, NING, etc.). Some did not want to use it, as it was not compulsory; the pilot also showed that most users are neither confident enough nor comfortable using technology for their PDPs, and particular motivation was required from tutors to persuade some students to use it. The feedback set a benchmark and challenges for a second pilot currently being tested using an Open Source VLE (Moodle) (Fig. 2), which has a more flexible, friendly interface and ease of use.

Figure 2 – Example of WebCT ePDP in SAME



Further research will show how this new platform can support an effective ePDP initiative in the school.

Conclusion

The culture of ePDP is slowly changing due to the greater involvement of students and staff with technology in recent years (within and out the university). The challenge is to ensure that the change is fully understood and embedded within the SAME.

Dave Clark 'Indigenous Photojournalists, Local Perspectives and the Majority World'

Historically it has been hard to find images of majority world countries taken by indigenous photographers. Much of a US and European visual understanding of the entire continent of Africa is derived from a foreign perspective. This talk explores developments in the global picture economy that afford new opportunities for local photographers to tell local stories. It considers the production of an alternative representation and asks if such images engender a more accurate understanding of place to a foreign audience. The talk also discusses the concept and ethics of fairly traded photography and the methodologies of the organisations that are seeking to promote it.

Kathrin Kaufhold 'Blended learning – is it feasible for a university language course?'

The use of Virtual Learning Environments is playing an increasingly important role in higher education. My study investigates how pedagogically grounded online learning can be effectively embedded in a course. For this purpose, development principles have been established based on pedagogical theories in Second Language Acquisition and Computer Supported Collaborative Learning. Activities in line with these principles have been tested.

Results demonstrate the need for a variety of easily usable tasks to match the diversity of needs of learners in a cyclical language learning process.

STRAND 2

David Kitchener 'Inclusion or Selection? The 14+ Education and Training Reforms'

A chronologically presented overview of policy reforms designed to enhance skill levels via education and training for school age learners attending post-compulsory education institutions is provided. It is argued that the catalyst for change is economic rather than educationally based arising from the government's perception of the need to improve productivity and flexibility within the UK workforce. Consideration is given as to whether the reforms enhance inclusive practice or represent a divisive curriculum, young people being partially excluded from the national curriculum to study vocational diplomas and invites comment as to whether within the state comprehensive system a covert grammar/secondary modern selection model is being reintroduced. Arrangements for information sharing between schools and colleges and the support available for young SEN learners is investigated via a small scale study of fifteen further education colleges and found to be largely inadequate. FE lecturing staff attitudes suggest they are largely positive about the possibilities the new arrangements can bring to young peoples' lives but are concerned as to the lack of staff development they have received.

Tom Steventon 'Images and Memory in Everyday Family Photography'

Our family photographs are all around us on walls and in albums. They influence our memories of the past and how we see ourselves. But when we look at our family snaps we are seeing a carefully selected past. The photographer decides to take the photograph and the subject decides to smile. The photograph owner writes a caption and carefully orders the album. The nostalgia wrapped up in our aging photographs hides the true power of photography that has been produced with unrestricted access and familiarity. They cover over unwanted memories but may also be used to unravel personal misconceptions.

Martin Hall 'Unwanted Fathers: the trauma of the Symbolic in Contemporary Russian Cinema'

This paper will interrogate the return of the Father in contemporary Russian film. My particular emphasis will be on Andrei Zvyagintsev's *Vozvrashcheniye/The Return* (2003) and Aleksandr Sokurov's *Otets I syn/Father and Son* (2003). I will be using a Lacanian psychoanalytic model to situate this event as trauma, relate it to the return of the repressed and suggest some ways to analyse its relationship to Oedipal trajectories. I also want to tie this theoretical model in to history, to suggest it has a specific synchronic agency, in order to relate these texts and this trope to Russia's move into capitalism; essentially, I'm suggesting that trauma and the Father have a direct connection to Russian history, as the Symbolic father represents a (theoretical) place for the individual in patriarchal capitalism, due to its associations with money, the law and the place of the male as subject. This is then made problematic when the specific historical events of the move away from the Soviet model are taken into account

STRAND 3

Terry Hyland and Marie Norman 'Enhancing Performance in Initial Teacher Education: What it Means to Build a Confident Front with Trainee Teachers'

The mainstream conceptions of teaching performance in many policy documents and text books on teaching and supporting learning in the Learning and Skills Sector (LSS) tend towards technicist or instrumental interpretations in which 'performance' is an outcome to be observed and assessed as in 'performance management' (Lea, et al, 2003:103). This definition is what informs the former Further Education National Training Organisation (FENTO) standard of 'reflecting on and evaluating one's own performance' (Fawbert, 2003:10), and is also reflected in the Ofsted critique of quality assurance in further education (FE) teacher training on the grounds that there was 'no systematic moderation of the assessment of the trainees' teaching performance' (2003:5). Yet performance is open to other legitimate interpretations including artistic or dramatic ones in which teachers may be seen as actors constructing roles or 'fronts' designed to achieve key learning and educational aims (Humphreys & Hyland, 2002). It is this latter perspective – highlighting the significance of the emotional/affective dimension of professional activity – on teaching performance which informed the research on developing 'confident fronts' with students training to teach in the LSS at the University of Bolton. The research will identify strategies employed by trainee teachers in their attempts to maintain confident fronts before, during and after delivering micro-teaching sessions. We anticipate that our findings will be useful for informing teacher training curricula specifically – and vocational and professional training approaches more generally – particularly in relation to the importance of the affective domain of education and training which tends to be neglected in standardised, mainstream approaches in this field.

References

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Humphreys, M. & Hyland, T.(2002): Theory, Practice and Performance in Teaching: professionalism, intuition and jazz; *Educational Studies*, 28(1), 5-15
Lea, J., et al. (2003): *Working in Post-Compulsory Education* (Maidenhead: Open University Press)
Ofsted (2003): *The Initial Training of Further Education Teachers* (London: Office for Standards in Education)

Annie O'Neill 'Culture, Memory & Identity: Women and Contemporary Art in China'

The booming contemporary art scene in China is well documented. Women artists are still very much in the minority however. This paper examines the emergence of women contemporary artists in China, their styles of work, the themes which inspire and motivate them and the way that this work is informing our perceptions of China in the West. Looking both at artists being promoted by the State the 'acceptable face of Chinese contemporary art' and censored artists who are challenging the canon, we consider themes and commonality. Is it appropriate to use western ways of thinking about and looking at art when we consider the work of Chinese female artists?

Brid Andrews 'The Place of 'Liveness' in the New Teaching and Learning Environment'

I am interested in looking into the changing nature of 'Performance Theory' post-2000 and in particular investigating useful and dynamic ways of enriching the HE curricula by means of selective uses of live arts practice. I would like to discuss the notion of 'collective learning' and of validating concepts such as diversity as much as using theatre practice to develop individual skill – giving presentations etc. The paper would open up for discussion the place of 'liveness' in the new teaching and learning environment. I would like to run this paper in an informal and interactive manner with possible some input from current students.