Developing Expertise for Teaching in Higher Education: The Artistry of Teaching

Programme: Friday 14th October 2022

09:30 – 09:50	Welcome & Introduction	Helen King
Performance, Improvisation & Creativity		
09:50 – 10:10	The Embodied Realm of Teaching	Curie Scott
10:10 – 10:30	The Artistry of Inclusive Education: Self-Aware Intercultural Empathy in our Teaching and Learning Professional Identities	Anna Santucci
10:30 – 10:50	Developing the artistry of teaching, and approaches to learning: what we can learn from those teaching theatre improvisation	Petia Petrova, Shaun Mudd, Imogen Palmer & Stephen Brown
10:50 – 11:10	Using performative language teaching to explore the intercultural untranslatable concept of *Yuanfen* 缘分 in Chinese	Modesto Corderi Novoa
11:10 – 11:30	Blackholes and revelations: exploring everyday creative praxis in higher education teacher practice	Sam Elkington
Authenticity & Professional Identity		
12:00 – 12:20	Breaking good: a critical interrogation of neoliberal 'common sense' that constrains artistry in education	Leonardo Morantes-Africano, Laura Heels, Carys Watts & Lindsay Marshall
12:20 – 12:40	Authenticity in delivering contextual pedagogy and materials in cyber security	Abdullahi Arabo
12:40 – 13:00	The MIPA Model of Professional Identities of Dance Teachers: negotiating professional identities in and across Higher Education	Michelle Groves
13:00 – 13:20	Let's get real: authenticity for community building	Mary Jacob
13:20 – 13:40	Teacher, Student, Soldier, Spy… Shifting Experiences of the Art of Teaching when Returning to the Classroom as a Student	Fay Short, Nia Young & Laura Ashcroft
13:40 – 14:00	From disciplinary expertise to academic artistry: making sense of the shifting professional identity, expertise and artistry of the programme leader	Jenny Lawrence
Developing Expertise		
14:30-14:50	Developing Teaching Expertise for Disciplinary Contexts: Building the Bridges between Institution and Discipline Perspectives	Jackie Potter & Moira Lafferty
14:50 – 15:10	'What's in it for me?' Professional Services Colleagues and Teaching Expertise	Sarah Floyd & Fiona Smart
15:10 – 15:30	Digital artistry: conceptualising teaching enhancement in datafied professional settings	Mike Bryant
15:30 – 15:50	The characteristics of expertise for online teaching in Higher Education	Sarah Wilson-Medhurst & Mark Childs
15:50 – 16:10	'It has profoundly changed the way I practice': Engaging in feedback dialogue to enhance expertise in healthcare teaching	Lucy Spowart et al
16:10 – 16:30	Using self-study to develop confidence and competence in teaching	Caitlin Kight
16:30 – 16:45	Closing Remarks	Helen King

Digital Presentations: Watch Parties & Discussion

Monday 17th October 09:00 – 10:00 BST
Performance, Improvisation & Creativity

Teaching as artistic performance: some conceptual ground clearing and a dash of speculation	Andrew Fisher
Love (strikethrough) Expertise is . . . never having to say you are sorry. Academic development and the artistry of improvisation	Jennie Mills, Jenni Carr, Catriona Cunningham, & Natasha Taylor
Active descriptors: enhancing descriptive language, reacting to a post covid teaching experience	Jennifer Savage
Adapting, improvising and releasing of control: teaching in a Challenge Based Learning paradigm	Monica Ward

Tuesday 18th October 09:00 – 10:00 BST
Authenticity & Professional Identity

The many identities of a learning technologist (and how to make the most of them)	Evan Dickerson
Developing online communities of practice through relational pedagogy	James Layton
Fashioning a teaching identity	Julie Reeve

Wednesday 19th October 09:00 – 10:00 BST
Developing Expertise

Cognitive-affective interrelationships in meaningful bodily experiences of teaching-learning in classical dance	Lucilene Almeida
Re-balancing artistry and technique. A case for an enquiry-based approach to professional learning and development	Anna Constantino
In search of indisciplinary artistry: teachers collaborating across disciplinary chasms	Clive Holtham & Monica Biagioli
To 'toy with', 'think about' and 'experiment with': university teacher development programmes as space for developing the 'artistry of teaching'.	Emma Kennedy & Martin Compton

Thursday 20th October 09:00 -10:00 BST
Developing Expertise Contd.

Facilitating In The Moment	Lucy Nicholson et al
Designing Spontaneity in Learning and Teaching as the Practice of Expertise	Charlie Reis
Sketching new horizons: what does evaluation of staff development events tells us about motivation to develop expertise in teaching and learning?	Charlotte Stevens

Summary Panel Discussion: Friday 21st October 09:00 – 10:00 BST

Performance, Improvisation & Creativity

Using performative language teaching to explore the intercultural untranslatable concept of *Yuanfen* 缘分 in Chinese

Modesto Corderi Novoa, Official Language School EOI A Coruña, Spain

Each language has some terms (Untranslatable Words, UWs) that do not have a direct translation to other languages due to cultural differences (Malinowski, 1935/2001). For example, the concept of Yuanfen 缘分 was selected since it is a well-known idea in Chinese culture that is impossible to translate literally to another language (Heger, 2015). There is recent debate about the link of 'untranslatability' and performability (Glynn & Hadley, 2021). Piazzoli (2022) explored the connection of Untranslatable Words and embodied performance to channel dramatic tension (O'Toole & Haseman, 2017) to express what cannot be easily articulated just with words.

Schewe (2013) first introduced the concept of Performative Language Teaching (PLT) and differentiated between small-scale forms and large-scale forms of PLT. Small-scale forms, also called Drama in Education (DiE), are, for example, Improvisation, Playback Theater, Forum Theater, and Process Drama. On the other hand, large-scale forms are more product-oriented and include rehearsing and a final play on a stage. They are called Theater in Education (TiE). Many authors considered PLT to be a suitable way to employ techniques from dramatic forms in the language classroom. Maley and Duff (2005) pointed out that, when students perform, they are accessing both the cognitive and affective dimensions. By giving them a context, the students interact with an intense focus on meaning. Fleming (2016) stated that a key advantage of PLT is that participants can be actors and audience members at the same time. More recently, Piazzoli (2018) summarized the concept of PLT as an "embodied approach to teaching second languages" (p. 40). Therefore, we can argue that PLT is an "umbrella term" for all different activities related to theater and drama including a vast range of dramatic forms that can be used for education and language teaching because PLT fosters interaction and collaboration among the learners by connecting The Interaction Hypothesis (Long, 1996) and Sociocultural Theory (SCT) (Vygotsky, 1978). PLT is an art in and of itself and experiences in the use of drama in the language classroom improve teachers' reflexivity and attention as they craft their own pedagogical practice and reflect about the concept of artistry of teaching (Schön, 1982; Eisner, 2002).

This Practice-as-Research (PaR) (Nelson, 2013) study describes the results of a creative drama workshop hosted by the author in summer 2022 in Ireland as a part of the Lacunae Project (Piazolli & Ó Breacháin, 2022) with a group of eight expert drama and language teachers. In the workshop, different dramatic expressions were used to perform and embody the untranslatable concept of Yuanfen including exploration, reflection, and evaluation.

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Blackholes and revelations: exploring everyday creative praxis in higher education teacher practice

Sam Elkington, Teeside University, UK

If we accept that creativity is a fundamentally human characteristic that is central to our well-being and productivity, why is it that creativity continues to be undervalued in everyday teacher practice?

Today, so much of the HE educator's role is focused on objective performance and maintaining high levels of achievement with comparatively little attention given to the role of creativity in their own professional learning strategies. This is because normative conceptualisations of creativity in higher education discourse tend to bias breakthrough thinking, cutting-edge practice, and large-scale innovation (Elkington et al., 2019; MacLaren, 2012). In truth, we know relatively little about the mechanisms underlying everyday creative behaviours in the context of professional practice strategies of educators.

This interactive talk will discuss productive inquiry research aimed at developing a more informed understanding of the personal meaning higher education teachers from different disciplines ascribe to creativity in their day-to-day practice. The talk draws upon key research findings to provide insight into how creativity comes to frame the thinking and actions of HE teachers as they reflect on and learn from certain

everyday experiences; how the nature of the interplay between such activities (tactics) and the structure of practice cultures impacts on the direction and content of practitioners' everyday creative behaviours; and how such everyday creative praxis allows them to cope with change, express their individuality, and occasionally make significant contributions in their own practice domains.

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Teaching as artistic performance: some conceptual ground clearing and a dash of speculation

Andrew Fisher, University of Nottingham, UK

Some performances involve a performer, some do not. The performance of the bridge in high winds doesn't; nor does the surgeon who performs a heart bypass. Some performances are simply events or actions which are evaluable. It is trivially true that teaching is a performance in this sense: teaching is an action (action and not an event because it involves an agent) which can be evaluated. Of course, it is a big messy question in virtue of what such evaluation can, and whether indeed they should take place, but put that one side. The interesting question is whether teaching as a performance might correctly lead to us think of a teacher as a performer.

To answer this, consider why the surgeon is not a performer. The obvious answer is that the surgeon is not acting for someone else. We can, of course, imagine cases where the surgeon might be, perhaps, a family member is visiting the operating theatre and they want to showboat. This contrasts with a singer on stage who is a performer in virtue of them acting for the perceived audience.

We can make sense of this 'acting for an audience' by noting that a singer will adapt what they do based on how they think they are being evaluated. Whereas typically the surgeon will adapt what they do depending on the physiological responses of the patient, rather than how they might be judged by the anaesthetist and others in the operating theatre. In this sense then it follows that teaching is a performance and typically the teacher is a performer. The teacher typically will adapt what they do based on how they think they are being evaluated. Assuming this is correct, and teaching is performance in this richer sense, this begs the interesting question whether it is typically an artistic performance.

First, it might be by being related in a certain important way to something else which itself is an artwork. To see this, consider the artwork of a script. In this case the acting is an artistic performance because it is a way of the audience engaging in the right way with the independent artwork of the script. So, on this reading, teaching would be performance of an independent artwork.

Second the performance might itself be an artwork. As Davies (2011) writes:
"what the performer does being the artistic vehicle whose observable features directly articulate, perhaps in association with contextual factors, the representational, expressive, and formal properties that make up the

artistic content of the work" The performance event here plays a role analogous to that played by a particular painted surface in articulating the artistic content of a work in the visual arts. (18)

However, in the case of teaching the first option seems prima facie implausible (though see Jenkins (1970)). There is arguably no work of art which is appreciated through teaching - I take this to be true however good a lesson plan might be!

So, if teaching is an artistic performance then it must be so in the second way. That is, it is what a teacher does that is the artistic vehicle whose observable features directly articulate, in association with contextual factors, the representational expressive, and formal properties that make up the artistic content of the work.

How plausible this is will be discussed in the rest of the paper, I argue that although there might be some aesthetic qualities to some features of teaching broadly conceived, in general it is a mistake to conclude that teaching is an artistic performance. I will end by using the work of Goldie and Schellekens (2010) to put forward the highly speculative suggestion that there might be useful research into a comparison between performance art (as a form of conceptual art) and teaching.

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Love (strikethrough) Expertise is . . . never having to say you are sorry. Academic development and the artistry of improvisation.

Jennie Mills, University of Warwick, UK; Jenni Carr, London School of Economics, UK; Catriona Cunningham, Edinburgh Napier University, UK; Natasha Taylor, Collarts, Australian College of the Arts, Melbourne, Australia

This presentation will explore the inherent tension of academic development identity and practice, considering the relationship between improvisation and expertism.

To make our expertise palatable we adapt to our context (Kensington-Miller et al. 2015), we are professional readers of rooms, performing various adaptations of ourselves as experts shaped to meet the needs, or demands of our audience. We exist within a Community of Practice (Lave and Wenger, 1991) in the field of higher education pedagogy. We argue that academic developers are experts in the field of HE pedagogy and the shared endeavour of educational enhancement. Our role, knowledge, understanding, and institutional function situates us as experts at the centre of this social learning network. Some of us are actively charged with nurturing communities of practitioners, drawing them in and towards the centre. We are intermediaries recognising and validating certain aspects of cultural capital via the Professional Standards Framework (PSF), academic qualifications, certification, platforms, visibility, awards. In some institution our role as intermediaries plays a part in the conversion of cultural capital into economic capital afforded by academic promotion.

Our own identity as experts is, however, fractured. Our work as gatekeepers belies our institutional habitus, we operate through everyday interactions, in classrooms not boardrooms, with VLEs more than PVCs. We attempt to draw teaching colleagues ever closer to the centre of the community of practice. These colleagues are legitimate peripheral participants in teaching and learning and experts in their own disciplinary field, and are often over-worked, over-loaded, and over-whelmed. Coaxing them to invest time in deliberate pedagogic practice: facilitating conceptual understanding which allows individual artistry to blossom, we improvise a more immediate, more palatable version of expertism. The professional understanding and practice of how to communicate our knowledge of pedagogy in situations which are uncertain, unstable, and unique (Schon, 1982: 49) is a significant aspect of our own artistry and expertise. We often find ourselves humbly disavowing our own expertise to engage our audience, and to enable them to connect meaningfully with teaching and learning. We intuit, with exquisite accuracy, the first signs of resistance and our pedagogic muscle memory bobs a curtesy to disciplinary expertise and practitioner knowledge; and on we go.

This paper explores whether academic developers demonstrate expertise through this process of improvisation, or whether this improvisation undermines our expertise.

Drawing on qualitative data generated through epistolary collaborative-autoethnography we examine performative identity-making in academic development examining the fault lines which run between professional confidence and frustration. Following Bourdieu's concept of 'the illusio' (1996: 215), we consider whether apology as professional identity, a Janus-face enraged version of Macfarlane's penitent self (2009), is the trick which sustains our commitment to reproducing and enforcing the rules of the HE game. We consider the implications of this professional abjuration of our own 'expert power' and wonder whether surfacing our own narratives of resistance can enable us to facilitate social change, and reclaim our 'agentic self' (McCune, 2022) and reconnecting our authentic selves with our 'expertness'.

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Developing the artistry of teaching, and approaches to learning: what we can learn from those teaching theatre improvisation

Petia Petrova & Shaun, University of the West of England; Imogen Palmer & Stephen Brown, Bristol Improv Theatre, UK

The covid Pandemic brought to us many challenges: first the challenge of moving to online teaching, then of engaging students online, and later, of re-engaging students in the physical classroom. Attendance rates have dropped down considerably across the sector (University class attendance plummets post-Covid | Times Higher Education (THE)). These challenges have called attention to the importance of creating open,

engaging, and inclusive spaces that enable and encourage students to actively participate in the learning process.

The Covid pandemic has put a spotlight on areas of teaching practice that have always been important, but we have long been able to ignore. We can no longer avoid attending to the emotional impact of our teaching. Now there is renewed vigour behind work on 'compassionate pedagogies' (Hao, 2011) and 'humanising teaching' (Pacansky-Brock et al. 2020). Care and empathy in the classroom have become necessary. Creativity has become inevitable. The question then is: how do we actively support the development of staff teaching practices so that they are better able to respond to the challenges of the moment?

This paper will examine the approach to, and impact of, an 8-part programme titled 'Improvisations Skills for Teaching' (IST). The programme focusses on experiencing, reflecting upon, and incorporating tools and techniques from the theatre arts, and from teaching improvisation, in HE teaching.

This programme focusses explicitly on creating inclusive emotional space in the classroom. We engage teachers as learners, they experience and reflect upon the emotional impact of classroom activities. These activities are designed to create an open, inclusive and engaging classroom atmosphere, where students are taught explicitly what supporting their peers looks and feels like, and where perfectionism is actively discouraged. Instead, these activities emphasise that failure can be a tremendous learning opportunity for all.

The IST programme also focusses on both 'mechanic' and 'identity'- based aspects of teaching: how do we teach authentically; how do we look after, and strengthen, our voice; how do we cultivate our 'authentic presence' when we teach.

The IST programme acknowledges that transfer of learning into practice is a learning process in itself (Eraut, 2009). The programme includes 2 coaching workshops that facilitate transfer of learning (from the first 6 core workshops) into practice. The paper will examine the underlying principles of the design of the programme, and what has been learnt from its implementation, to date. It will share results for an evaluative study into the impact of this programme on staff. The paper, it is hoped, will contribute to the evidence base and discourse on the importance of the artistry of teaching to the development of teaching expertise (see King, 2022).

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The Artistry of Inclusive Education: Self-Aware Intercultural Empathy in our Teaching and Learning Professional Identities

Anna Santucci, University College Cork, Ireland

I'd be thrilled to join this excitingly interactive conversation among colleagues who share my conviction that it is dangerous to perpetuate damaging dichotomies between a 'science' and an 'art' of teaching and learning (McMurtrie 2021). In my contribution I propose to share some theoretical pillars of my work, and as time allows a few examples of practice.

My career is guided by a passion for both practicing and investigating the artistry of teaching that I consider to be at the heart of our professional identity as educators. As an Educational Developer and Scholar of Teaching and Learning with a background in intercultural competence combined with applied theatre and performance studies, I approach my role as a developer (as well as my scholarship on the ritual of teaching and learning from a performance studies lens (see Schechner 2006, Turner 1982), with fascination and curiosity about the ways in which the creative meaning-making skills fostered by and within the arts, and particularly the theatre arts, help us develop our cognitive, affective, and bodily capacities as inclusive educators, our expanded repertoires of muscular potential as agents of change (Cahnmann-Taylor & Souto-Manning 2010); to name a few core ones: they promote self-discovery and awareness, they foster empathy and authentic presence, and they enact ethics of care by increasing our ability to hold ambiguity and process discomfort (Santucci 2020, 2022).

Teaching as dramatic artistry goes well beyond applications such as persuasive communication, charismatic oration, and command of space and audience (Santucci, forthcoming 2022); while these are certainly immediately relevant and useful, reflexively improvisational awareness of our teaching persona also encompasses deeper'ensemble' facilitation traits needed to build and hold brave spaces (Arao and Clemens 2013) for learning where all participants can grow with courage and generosity, what I call 'safe enough' Zones of Proximal Development (Vygotsky, 1978) in which to experiment, take risks, fail forward, and explore new possibilities - and thus experientially rehearse for revolutionary action (Boal, 1973; Freire, 1988).

Infusing participatory performing arts in my educational development work provides uniquely powerful tools to scaffold intercultural sensitivity (Bennett 2017) skills that allow educators to engage in transformative change: self-awareness, humility, cognitive flexibility, empathy (Dewsbury, Murray-Johnson & Santucci 2021). Particularly for novice educators, the capacity to articulate such skills plays a significant role in developing confidence in their roles (Hos et al, 2022) and thus helps increase a sense of competence that is conducive towards sustaining motivation to continuously improve teaching (see self-determination theory's articulation of motivation, Ryan & Deci 2017). Finally, these skills are useful for our professional identity beyond the classroom, across our spheres of influence in the roles we occupy in the academy, as they increase our ability to find movement and breath in moments of tension and conflict, allowing us to feel more consciously grounded in our values when we have to make difficult decisions and step into action (Takayama, Santucci & Caldwell-O'Keefe 2022).

Particular attention will be paid to an important caveat: while arts teachers have long made the case for the importance of drama/theatre for/in education (Santucci 2019), I aim to highlight the trans-disciplinary relevance of the Artist/Researcher/Teacher (Thornton 2013) nexus. Mindful of the contours I tread in my professional identity, I explicitly acknowledge a distinction between specific signature pedagogies of arts for

social justice and my focus on teaching and learning elements that have educational development applicability across diverse disciplines.

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Active descriptors: enhancing descriptive language, reacting to a post covid teaching experience

Jennifer Savage, Nottingham Trent University, UK

With the effects of the pandemic on student learning starting to become realised, I have reflected on teaching methods and understanding both before, during and up to the present. Teaching a practical subject, there has been a shift of student's abilities from months of working at home. In this symposium I want to show the areas I have noticed from this situation and invite guests to shift their understanding around language and communication in this post-covid world. With the aim enhance the experience of technical and academic staff in the teaching practical subjects within HE, I also hope to highlight the benefits that come through subjects such as crafts and the importance of keeping these courses.

From a few years of teaching online, practical subjects such as ceramics have had their learning of practical skills and their lecturers challenged with the daunting task of teaching a practical subject through online means. The importance of the environment in which we create is highlighted by In The Future of Design Studios { Kamalipour, H & Peimani, N (2022) where studio settings are quoted as being where students are engaged 'shifting between analytic, synthetic and evaluative modes of thinking in different sets of activities (drawing, conversing and model making)'. With Sonja Niiranens article [Niiranen, S.(2021)] exploring the Finnish teaching model of learning by doing is quoted as 'the learner actively constructs learning from experiences'. When the established studio space wasn't able to be maintained during lockdowns, the replacement environment wasn't able to replicate the learning through the use of materials. In my experience I have seen the 'soft' skills that have been lost through the lack of a practical subject being taught in a practical manner this transition. One example of this was highlighted in a conversation with a student, where a shape with an undulating surface was being described by a student. The concept that the raised points of the form and the lower dips of the form couldn't possibly be the same size seemed lost on the student and the methods used to describe the size had to be adapted to meet the expectation of the student.

Activity: using words to describe a hidden object. Words such as bigger small under over within curve over etc. are key to ascertain the shape or scale of an object. However, when you restrict your vocabulary to omit key words, the description of the item can end up far away from the actual item itself. With active descriptors being in your arsenal, communicating ideas between yourself and the student, should become easier. This focus on how we describe and the assumptions that can be made around the vocabulary that a student has unlocked, can be used for a range of scenarios going beyond visual ques such as weight, sound or smell.

As a Technical Specialist, my role within the teaching space is to assist in realising the design in 3D instead of the design aspects. My professional identity as a problem solver and materials person for the students has led to a greater range of questions and queries surrounding the impact that covid has had on students' descriptive powers. Similarly, the perspective of teaching the practical skills side of making has allowed me to see how my teaching style and methods vary between the different techniques and students. When looking at a student's abilities, it has always gone beyond simple what they know or how they apply it. It becomes more physical: how they hold their bodies in relation to the work, the angle they hold their hand and how tense their movements are. In this sense, the art behind teaching these skills starts at conversation and feedback to understand what is trying to be achieved and ultimately how they are going to move to get their desired result.

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The Embodied Realm of Teaching

Curie Scott, Independent Education Consultant and Coach, UK

Good teaching is one-quarter preparation and three-quarters theatre. (Gail Godwin (1937-), American author)

As teachers, we may be uncomfortable thinking about teaching-as-performance. However, it is imperative that we realise that we can improve our teaching by being more self-aware of our embodiment. The way we move, the words we use, and the way we engage with others is seen by our students. Any discomfort then intensifies when we are recorded and further deepens with on-screen teaching as we can more readily get distracted seeing ourselves in real-time.

Teaching has performative, relational and transactional dimensions. Those that have expertise in the artistry of teaching are also excellent at improvisation, enjoying and engaging students in the learning journey. Words communicate meaning but they are not the only thing being decoded by students. Our facial expressions, physical gestures, and posture as well as the metaphors we use communicate layers of meaning. Gestures during teaching are read and decoded in the moment. Unless one watches a video recording it is difficult to recall making these gestures as they reflect implicit forms of communication which are culturally learnt and encoded, dissolving into tacit or implicit knowing (Goldin-Meadow, 2003; Kendon, 2004; Streeck, 2009). We may be unaware that the phrases we use in teaching are laden with meaning due to the use of metaphors. Structural, orientational and ontological metaphors may readily connect with the body (Lakoff & Johnson, 1999).

Embodied thinking involves the brain, body and bodily interactions which includes language, feelings, and sensations (Lakoff & Johnson, 1999). Of course, the body also has physicality, a teacher has a 'body-in-space, the body as it interacts with the physical and social environment [and is] born into social and cultural milieus which transcend our individual bodies in time' (Rohrer, 2007, p.345).

This presentation draws upon the embodied nature of teaching, sharing insights from training new lecturers on 'cultivating presence' on a PGCert in Education as well as providing embodiment tools that can be practiced and further developed to improve teaching practice.

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Adapting, improvising and releasing of control: teaching in a Challenge Based Learning paradigm

Monica Ward, Dublin City University, Ireland

Challenge Based Learning (CBL) has been a buzzword in academic in recent years (Malmqvist et al., 2015). It is a pedagogical approach that is collaborative and actively engages students in a situation that is real and relevant (TEU, 2022). Global challenges, flexibility, innovation and creativity are key features of CBL. There are a variety of different CBL frameworks (Gallagher & Savage, 2020), but they usually involve an Engage phase (deciding on the challenge), an Investigate phase (exploration of the challenge) and an Act phase (provision of a possible solution to the problem). There are many known and unknown unknowns in the CBL cycle.

In this teaching and learning paradigm adaptivity, improvisation and release of control are key. The teacher is not, and cannot be, an expert on all aspects of the challenge. It cannot be foreseen what direction students will take as they progress through the challenge. New information and approaches may emerge as the students explore the possibly solutions. Some avenues of exploration will turn out to be dead ends or not relevant/suitable to the challenge. The students may learn about new technologies and approaches from outside their discipline and try to adapt them or incorporate them into their proposed solution. These factors mean that the teacher must be comfortable with releasing control and with adopting a student partnership approach (Mercer-Mapstone et al., 2017) with the students. With a student partnership, students play an active role in their own learning. The teacher will have to improvise as new problems arise. There is a need to model good practice for the students in dealing with issues and demonstrate good problem solving skills. There is a need to show resilience when things do not go as planned. The teacher will have to be comfortable with showing vulnerability in front of students. The use of educational technologies is also desirable skills for the teacher to have.

This presentation provides a case study from a Challenge Based Learning module. The final year computing students were asked to provide solutions to different UN Sustainable Development Goals (SDGs) of their own choosing. The students explored topics ranging from retro-fitting commercial buildings (SDG11), solar panels in Kenya (SDG7) to wearables for health in developing countries (SDG3). The teacher was not an expert in all of these areas and had to learn and ask questions alongside the students. There was a need to educate students about basic research skills and determining what was relevant literature (including both white and grey literature). The initial plan for the module was to have a series of guest speakers give master classes but improvised solutions had to be put in place in some instances.

Delivering this module was both challenging and exciting at the same time. You had to walk the walk in terms of the ability to be flexible and to deal with uncertainty. It is important to show your own curiosity and that you are not (too) afraid of not knowing something. You can demonstrate how you research information and where to find it from reputable sources. You have to be able to communicate on (technical) topics with a novice audience. The SDGs that you thought the students might pick turn out to be different (and further outside your sphere of knowledge) than envisaged. The best laid plans will go astray and you have to improvise on a weekly and session basis. You have to be comfortable with letting go of the control you might normally have in a module and trust that your students well engage with the approach and will learn throughout the module. Smart CPD will be required to help teachers get up to speed with this approach (Ward, 2019).

In summary, educators will need to be adaptive, comfortable with improvisation and releasing control back to students in modules with a CBL approach: scary and exciting at the same time.

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Authenticity & Professional Identity

Authenticity in delivering contextual pedagogy and materials in cyber security

Abdullahi Arabo: University of the West of England, UK

Teaching a complex subject to a diverse cohort and also an area that is constantly evolving requires some level of encouragement and increase students' visibility and desire for knowledge. The best way of doing this is to be authentic with the cohort, respect who they are and be able to provide a learning environment that is inclusive and respectful.

Based on the available literature and experience, you are only able to get the best out of students if you constantly show care and contextualise materials in a way that is authentic and enables their understanding. King (2022) has suggested that 'a teacher with expertise will have care'. In this way, when we are authentic and make good use of authentic sources and assessment materials, not only will the teaching and delivery be easier, but this also allows the cohort to be seen as individuals and have a champion that motivates them. We have seen the effects and implications and needs of a champion in the talk by Rita Pierson (2022). Ciara Duignan and Denise McGrath (2022) have also explored the issue of authenticity in teaching and how far we need to go, in which they present their argument based on a context of a given cohort, which involves the issue of cultivating authentic spaces for effective teaching. Making connections via authenticity can also provide good relations with the cohorts both amongst the teaching team and cohort peers. Karen Gravett and Noami E Winstone (2022) have also explored the consequences of such connections and their significance concerning caring.

This talk will explore how the usage of authentic materials, self-expression, the authenticity of the teacher, consideration of the uniqueness of individuals within the cohorts and some dynamic creative thinking and delivery will hence the delivery of complex cyber security concepts to students. We will present the current practice of using students as individual entities and creating effective relations within the cohort and with the staff and how these changes the engagement and performance of cohorts. The context of this will be for teaching a complex and practical cyber security module, where students' engagement and feedback have been positive.

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The many identities of a learning technologist (and how to make the most of them)

Evan Dickerson: Guildhall School of Music & Drama, UK

By taking an auto-ethnographic narrative approach, the presentation seeks to interrogate the identities that a learning technologist can embody within higher education. Exploring highlights of my career to date, and with specific reference to my current role at a performing arts conservatoire, I will focus upon the various

ways that a learning technologist can utilise to input to and shape the strategic and educational development of blended and online teaching delivery and assessment practices within a small, specialist higher education provider, including for the PGCert Performance Teaching. Central to the discussion will be consideration of the factors that might help provide the learning technologist with credibility and agency in their working environment.

As part of the presentation, key messages applicable across the higher education sector will be succinctly articulated. The audience will be left with prompts to reflect on with regard to their own practices and indications of how they might more effectively work in collaborate with the learning technologist(s) within their own local setting in order to maximise the potential of these professional support colleagues.

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The MIPA Model of Professional Identities of Dance Teachers: negotiating professional identities in and across Higher Education

Michelle Groves: Royal Academy of Dance, UK

The MIPA Model of Professional Identities of Dance Teachers is a tool which was originally developed to assist dance teachers and dance teacher educators in developing and supporting reflective/reflexive engagement across a range of learning and teaching contexts; private, public and community settings. The principles of the tool can, however, be applied but not limited to teachers of other vocational disciplines such as music and drama. As well as supporting reflective and reflexive practice, the MIPA Model of Professional Identities of Dance Teachers can also be utilised as a means towards better understanding of the decisions individuals make in their professional practices and career development. While vocational practitioners may be expert in reflecting on the how and what of their practices , the why of their practices (that is, recognition of self values, beliefs and attitudes which informs learning, teaching and reflection) is often relegated to one's 'inner voice' and buffered by the normative expectations of the context in which one's practice takes place; in this case, Higher Education.

Unlike other disciplinary fields, dance and creative arts practitioners will often work across several different contexts and industry-based locations, even if their main point of employment is with a higher education provider. Being able to negotiate the 'rules' of any given context, as well as adapting one's teaching and behaviours to meet normative expectations of a particular, can present feelings of uneasy disequilibrium and restlessness. Central to the MIPA Model of Professional Identities of Dance Teachers is the proposition that in order to realise a holistic understanding of one's core and context-shaped professional identities, individuals need to engage in self and guided reflection in order to understand and be comfortable with the shifts within their professional identities over time, space and practices.

This presentation provides a brief overview of how the MIPA Model of Professional Identities of Dance Teachers was conceived, the principles which frame the model, and suggestions on how the model can be used to support self and guided professional development and reflective engagement. The presentation also presents an argument as to why higher education providers should see investment in aiding staff, as individuals, in understanding themselves as professionals, not as a luxury but as a moral obligation of their

educational remits. With landscapes which are continually shifting and evolving, individuals who are tasked with educating others also need to be provided with dedicated space and time to 'educate' themselves in reflexive practice as a means towards fostering professional wellbeing and fulfilment.

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Let's get real: authenticity for community building

Mary Jacob: Aberystwyth University, UK

Being authentic with our students and inviting them to do the same helps build trust and foster an inclusive learning community.

Harriet Schwartz says that authenticity 'is about bringing our humanity to work while also retaining role clarity'. Patricia Cranton and Ellen Carusetta identify four key elements of authenticity in a teaching context, 'being genuine, showing consistency between values and actions, relating to others in such a way as to encourage their authenticity, and living a critical life.' In their study of student perceptions of teacher authenticity, Pedro De Bruyckere and Paul Kirschner identify four key characteristics: 'expertise, passion, unicity and distance'. Elaborating on unicity, they say that the teacher should 'not feel restrained by the curriculum' but rather have freedom to adapt to students' needs. This echoes the concept of adaptive expertise, in which a teacher must improvise in response to and with their students. Their fourth criterion, distance, is based on having an appropriate and authentic distance between students and teacher, neither falsely familiar nor too distant for real communication.

When a teacher allows their real selves (as imperfect as that may be) to be visible to their students, it gives students permission to be real, as well. The relational closeness allows students and teachers to form supportive bonds that can reduce anxiety and build an inclusive learning community where all may flourish.

As leader of the Postgraduate Certificate in Teaching in Higher Education at Aberystwyth University, I make an intentional effort to be authentic, e.g. by sharing my passion for pedagogy, past teaching experiences, and small things about everyday life. I am open about common frustrations we all experience in the Covid age. I communicate messages about authenticity to them and give them a chance to share with each other. Here is a sample:

- I'll be honest with you...
- We all have different prior knowledge and experience, this is the strength of our group.
- Every one of you has something valuable to contribute to the discussion.
- No one is perfect, including us in the course team, so we don't expect perfection from you.
- We don't hold anyone responsible for things you can't control, so just tell us.

These messages are communicated formally right from the start via the course introduction and one-to-one needs analysis. We then reinforce the messages in seminars, small-group tutorials, informal catch-up meetings, one-to-one coaching sessions, and regular communication via email.

We create space for informal sharing in a variety of ways. Online meetings such as seminars are started early to allow time for staff and students to 'check in'. We ask how they are doing, and share how we feel at the moment. This creates a communal space where we often find common experiences. The informal catch-up sessions do not have any agenda. We use adaptive expertise to follow whatever topics are relevant for our students, whether about the PGCTHE course, their teaching, or life in general. It is a good opportunity for bonding and allowing us to be present in a rounded, 3-dimensional way rather than just in our roles as students and teacher. Because pets become an obvious shared interest in the current cohort, I set up a Padlet where we could all share pictures of our pets or family members. This was not part of assessment, just offered as another bonding experience and platform for being our authentic selves.

As a result of this intentional authenticity and community building, once the pandemic lifted enough for us to meet each other in person, there was no communication barrier between us. As the scheme leader and module coordinator, when I met my students face to face for the first time, the feeling was that we already knew each other quite well. This enables us as a group to offer mutual support for learning and sharing our teaching experiences without anxiety or fear of failure.

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From disciplinary expertise to academic artistry: making sense of the shifting professional identity, expertise and artistry of the programme leader.

Jenny Lawrence: Oxford Brookes University, UK

The programme of study is the 'nexus of the student experience' (Maron-Garcia, Lawrence & Senior, 2022). Programme leaders are responsible for the academic, educational and administrative coherence of the programmes in their keep (Lawrence & Ellis, 2018). Given the importance of student satisfaction, outcomes and graduate destination in global rankings and sector standing they are increasingly recognised as crucial to institutional success (Lawrence, Maron-Garcia & Senior, 2022a). The role is 'coming out of the shadows' (Caddell et al, 2022) as institutions invest in developing the capacity of the programme leader to better manage their programmes.

Programme leaders are more often academic staff drawn to the role because of their desire to exercise their pedagogic content knowledge, artistry in teaching and embrace professional learning (King, 2022) to create a great programme of study (Scott & Lawrence, 2022). However, programme leadership calls for so much than teaching expertise.

Programme leaders must exercise educational leadership (setting direction and influencing change in teaching, learning and assessment, Parkin, 2017), academic leadership (linking research, teaching and scholarship, Parkin 2017; 2022) and administrative leadership (the logistics of programme management, Parkin 2017).) to marshal academic and systemic complexity, and perhaps even dissonance amongst colleagues servicing their programme/s, into coherence. Effective programme leadership is rooted in deep understanding of the institution in which it is practiced (Lawrence & Scott, 2022); it is complex (Forsythe and Powell, 2022); relational (Moore, 2018; 2022) and challenging (Parking 2022). It necessarily draws on the programme leaders' personal and professional strengths and motivations (Lawrence & Scott, 2022) and, given the rich complexity, for a subtle and situated academic *artistry*, an artistry that is inherently nuanced and authentic.

Based on empirical research conducted with programme leaders at a research-focused university (Lawrence & Scott, 2022) and extensive works developing programme leaders and leadership across the globe (Lawrence, Maron-Garcia & Senior, 2022b) this presentation will explore what the academic artistry of programme leadership means for the professional identity of the programme leader and the implications for those of us supporting the development of such artistry with our programme leaders.

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Developing online communities of practice through relational pedagogy

James Layton: University of the West of Scotland, UK

Drama, Theatre and Performance are subject areas in which notions of shared practice and collaboration are of utmost importance. In practical workshop and rehearsal processes in the theatre, the concept of ensemble is, according to Robert Cohen, 'a long-term relationship: a day-in, day-out collaboration in shared living, thinking and creating' (cited in Britton, 2013, p. 5). In contemporary art practice, Nicholas Bourriaud suggests that artists' work that is relational 'bring into play modes of social exchange processes of communication in their concrete dimensions as tools that can be used to bring together individuals and human groups' (1998, p. 165). They offer 'spaces where we can elaborate alternative forms of sociability, critical models and moments of constructed conviviality' (1998, p. 166).

In a similar way, 'drama is a relational pedagogy that opens possibilities for dialogue and shared imagining among students, teachers and community. Drama involves creating alternative presents and futures through processes of shared enactment, discovery and collaborative imagining' (Prentki and Stinson, 2016, p. 5). Whilst this is largely accepted in terms practical exploration of the subject, these possibilities are less apparent in theoretical exploration of drama which, in many instances, has moved online. Despite the obvious differences between in-person and online teaching and learning, the possibilities for relational pedagogy to be utilised in the latter are just as enticing.

Using examples from modules delivered entirely online between 2020 and 2022 on a Scottish university BA (Hons) Performance programme, this paper explores how discussion forums available on Virtual Learning Environment (VLE) Moodle and Learning Experience Platform (LXP) Aula were used to create shared dialogues and processes of learning. Consequently, I argue, communities of practice are developed, which Etienne Wenger (1998) suggests, include the three dimensions: mutual engagement, joint enterprise, and shared enterprise.

When mutual engagement happens, individual participant contributions allow unique positions and identities to emerge, which are 'both integrated and further defined in the course of engagement in practice' (Wenger, 1998, p. 76). Thus, individual and diverse voices are not lost in the development of communities of practice. Rather, they continue to operate within 'a very tight node of interpersonal relationships' (Wenger, 1998, p. 76). The collaboration that occurs in the process of joint enterprise is essential to its success and is what sustains the group. Similarly, the patterns of behaviour, routines of working, and shared language become important aspects of communities of practice. As in all settings where

people come together, communities of practice have all the usual challenges and triumphs, which are explored in this analysis of online discussion forums.

In concluding, I argue that using online discussion forums as part of a relational pedagogical approach can be as effective as the shared enactment, discovery and collaborative imagining that occurs in the physical space of a drama studio and that processes of social exchange are an essential part of successful online teaching and learning. Ultimately, this relational approach contributes towards the building of effective and sustainable online communities of practice which can be used interchangeably with in-person interactions and communities.

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Breaking good: a critical interrogation of neoliberal 'common sense' that constrains artistry in education

Leonardo Morantes-Africano: Newcastle College, UK

Laura Heels, Carys Watts & Lindsay Marshall: Newcastle University, UK

With this presentation, we aim to raise awareness of how current neoliberal trends constrain expressions of artistry in teaching in higher education. We draw on our experience as a multidisciplinary group that encompasses STEM and teacher education contexts. We do this by considering traditional definitions of professionalism in which knowledge, expertise, values, and ethics underpin professional practice. Whilst this normally enables autonomy and the exercise of judgement, we argue that the neoliberal agendas of performativity and accountability undermine not only teacher professionalism but also reconfigure the meaning and value of education.

Currently, educators (and students) live a life of high-stakes, and thinking about artistry can be lost to worries about value for money, efficiency, and customer satisfaction. We should be creating an environment where students are comfortable with failure as part of a process of discovery, giving them a voice to question their learning in a sense of development not questioning the vendor. In this way, our reflections offer an additional perspective to the conceptualisations of artistry in teaching in higher education explored as part of the symposium.

As this topic is complex, we aim to provide brief overviews from our professional experience. For example, that standards of practice are important as guiding principles, as are specifications of core content, but these can thwart educators' ability to develop artistry in teaching when applied too rigorously. Also, that rote teaching is as bad as rote learning. We invite attendees to join in the reflections about the need for HE to start shaping a future where ensuring financial sustainability does not need us to compromise our values and beliefs. Our main contribution is centred around positing teacher autonomy as an underpinning principle of the artistry of teaching. Neoliberalism is a human creation, and we have the capacity to change it.

Fundamentally we need to re-establish the trust that allows artistry to develop rather than heavily proscribing our professional practice.

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Fashioning a teaching identity

Julie Reeve: De Montfort University, UK

Mastery in teaching is like mastery in any other profession. Expert practitioners in any field: doctors, lawyers, chefs, artists, scientists, have a whole repertory of techniques available; and wide knowledge and practical experiences to draw from. Knowing which to draw from to meet the needs of the present situation is a process of connoisseurship that expert teachers also share (Robinson 2011 p268).

This poster presentation will use the visual analogy of the fashion designer's profession to consider a personal artistry of teaching from the point of view of a reflective practitioner who has worked in various disciplinary contexts. Using the metaphor of the fashion design process, this presentation will view the honing of the artistry of teaching as a craft, through a constructionist, maker's lens.It will consider the ways in which myriad influences throughout a teaching career can inform, conflict with and refine our identities as educators. These influences include: subject discipline, academic or learning support roles, communities of practice, personal challenges and mentoring. Both relational pedagogy and authenticity will be key aspects of this depiction of the evolution of a personal artistry of teaching in the disciplines.

The presentation will reflect on the way that the author's original subject discipline of fashion design has informed and challenged their personal Artistry of Teaching. Transition between academic and professional roles (and back again) will also be considered in terms of the impact on teaching identity. The importance of finding networks of like-minded colleagues in allowing one's teaching artistry to develop and flourish will be discussed, along with the validating and confidence-building role of the mentor. Consideration will be given to the way that personal milestones and challenges can influence professional teaching identity.

Although the poster will depict an individual perspective, prompts for reflection and discussion among viewers/listeners will be included, such as:

How is the Artistry of Teaching viewed in your discipline?
Is the Artistry of Teaching always valued in the arts?
Learning support versus academic staff perceptions of Artistry.
How can the Artistry of Teaching be nurtured?

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Teacher, Student, Soldier, Spy… Shifting Experiences of the Art of Teaching when Returning to the Classroom as a Student

Fay Short, Nia Young & Laura Ashcroft: Bangor University, UK

Our ethos of continuous professional development urges even the most highly qualified academic to continue their education throughout their career to meet the demands of the broad, complex, and ever-changing lecturer role (Pilkington, 2016). But there has been little discussion on the experience and dynamics of the role shift faced by the lecturer who becomes a student. Even less discussion, perhaps, about academics returning to study in more traditional undergraduate or postgraduate settings alongside non-academic student cohorts, and especially when that setting is within their own institution.

How does our identity as an educator shift when we enter the classroom wearing the hat of the learner? How do our classmates adapt to being the peer of someone who comes from the other side of the student-lecturer power divide? And how do we experience this as the teacher in the room as we balance being a tutor and a colleague (particularly where the student comes from a higher academic position or with specific teaching expertise)? In short, how do we navigate the roles of teacher and student, without feeling like a soldier or a spy?

This presentation will explore the artistry of teaching through the personal narratives of three individuals who have lived through this experience: the academic who completed a Masters in a new field at her home institute, the colleague who taught her on that Masters, and the fellow student who then went on to apply for her own lectureship. We will consider the impact of these experiences on the creative teaching process and our relationships, self-identity, and self-expression in the classroom. Most importantly, we will reflect on lessons learnt which have since enhanced our practice as educators.

Our audience will be invited to return to their student mindset, whether that be recently or in the distant past, and listen to the student voice that was once their own with the aim of gaining a deeper insight into themselves, their learners, and the artistry of teaching in the modern world.

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Developing Expertise

Cognitive-affective interrelationships in meaningful bodily experiences of teaching-learning in classical dance

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Thinking about the teaching-learning of classical dance, in which the sensorimotor experience in the process of organizing the movement of the student-dancer, due to its specificities, lacks scientific foundations, an in-depth study of the phenomenon of significant bodily experience provided by artist-teacher.
The problem that arises is what is teaching classical dance beyond the steps? How can cognitive-affective interrelationships re-signify their teaching-learning so that a meaningful bodily experience can occur? And what is this experience? How does it occur? When is it noticed by those involved? How do the artist-teacher and dancer-student interrelationships interfere and are interfered, positively or negatively, in the motivational processes of teaching-learning and performance, as a multidimensional construct? And, how can the artist-teacher support and maintain the physical, emotional and psychological well-being of the student-dancer?

For Maltsev et al. (2020) the teaching of classical dance has been a centuries-old empirical experience, despite the concerns and theoretical questions of the artist-teachers, and that, according to Segnini (2013) the formation of the student-dancer occurs in different formats and in a heterogeneous way in schools. official courses, free courses, academies, conservatories.

The resignification of classical dance in contemporary times proposes reflections for the construction of teaching-learning strategies, in which the sensitivity and care of interactions and body propositions respect the body, the performance of the student-dancer in co-evolution (Velloso, 2004). This co-evolutionary process between artist-teacher and student-dancer is developed in the space-time and sensorimotor notion, directly interrelated to the cognitive-affective process, articulated and organized to give meaning to the movement that for Louppe (2010) the artistic engagement arises naturally through training, in classes and rehearsals during the student-dancer's training. It strives for the development and refinement of sensorimotor skills and the integration between mind-body and environment so that they (re)produce states of emotions and feelings to the elaboration of gesture, movement and sequences for technical-artistic performance.

Therefore, the interrelationships established between artist-teacher, student-dancer and the world (Dewey, 2011) and the connection of affective moments in action-space in shared teaching-learning to the cognitive-affective experience of reciprocal listening is essential for ‘ the interaction actions of continuous exchange between body-mind and environment to obtain a meaningful bodily experience’ (Ribeiro, 2015, p.70).
The understanding of what movement is takes place in the technical-artistic work organized and developed by the artist-teacher daily and experienced by the student-dancer in the experimentation and refinement of sensorimotor skills, supported by the physical and active presence of the body and the significant bodily experience that presupposes cognitive, affective and sensorimotor structures. It develops specific capabilities in the body that adapt to bodily abilities in a process of evolution. That is, the body co-evolves, interacting with its own systems that cause fine adjustments during the process to understand the movement. And so, dialectically, as artist-teacher and student-dancer co-evolve during the teaching-learning process of classical dance, the body co-evolves in the process of learning, memorization and movement control through adaptive responses to develop sensorimotor capabilities that emerge of a meaningful bodily experience.

Addressing cognitive-affective issues to examine what it means to teach classical dance, how it is taught, when the significant body experience is reached and recognized is what we intend to explore in this area, which, despite being commonly practiced and commented on, is rarely investigated.

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Digital artistry: conceptualising teaching enhancement in datafied professional settings

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The topic of this discussion paper is datafication (van Dijck 2014), the rise of large computable data sets in professional and everyday life. I will focus particularly on datafied professional fields like bioinformatics and digital humanities. Previous studies (Williamson 2019; Foster and Francis 2020) have asked how, and for what purposes, computers are changing learning and teaching in universities, research institutes, and advanced technical settings. However, the implications of datafication for teaching enhancement in these environments are rarely considered (Raffaghelli and Stewart 2020).

I will first argue that we should be cautious about extending the notions of teacher expertise (Leinhardt and Greeno 1986) and knowledge growth (Shulman 1986) to datafied post-compulsory education. Expertise does not necessarily take a consistent form across settings (Winch 2010). The construct of the expert teacher assumes specific career pathways, and a degree of autonomous influence over curricula, that are often unavailable to people working in datafied professions (Stevens 2013; Pepper and Roberts 2016). It also pays insufficient attention to why teachers do what they do, and so neglects questions of professional ethics that are of signal importance in digital education (Stiegler 2012) and twenty-first century work (Appiah 2021). My presentation will seek to contribute to theories of artistry in teaching as they relate to practical teaching enhancement. As well as being expert teaching characteristics (Sawyer 2011; King 2022), I will suggest, artistic practices can offer a valuable alternative to the concept of teacher expertise; one that can recognise concerns and imperatives that apply to the enhancement of teaching in datafied professional fields. Drawing on hermeneutics (Gadamer 1967) and aesthetic theory (Costelloe 2013) - specifically, the ideas of tact and moral sense - I will propose a novel theoretical framework for enhancing teaching based on responsible enquiry: a commitment to truthful, morally appropriate professional action.

Responsible enquiry has three elements, I will suggest: accepting responsibility for professional actions; being responsive to new information and circumstances; and being able to give a truthful, morally satisfying account, grounded in sympathetic relations with others. This framework can beneficially acknowledge the educational contribution of cooperative teams in datafied professional settings - including the work of people in designer and advisor roles (Slade, McGrath, and Greenaway 2018), and importantly, students (Stevens 2013). It recognises that learning and teaching in fields like the digital humanities often has the goal of contributing authentically to the profession, not simply preparing students for future careers (Bell et al. 2016). Also, it directs attention to the roles of data and technical systems - such as student-created code, educational platforms, and learning analytics applications - in shaping understanding (Gourlay 2020); asking how well these ground educational enquiry in specific instances, and whether the goals they support are worthwhile.

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Re-balancing artistry and technique. A case for an enquiry-based approach to professional learning and development

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In literature on second-language teacher education, there is a consensus that professional knowledge is contextual and experiential (e.g., Golombek, 1998; Gray & Block, 2012). The view of language teachers as consumers of academic research who mechanically apply methods and curricular prescriptions to become effective teachers and enable students' achievement has been overtaken by a view that language teachers are agents and worldmakers (Gallardo, 2019). Language teachers are capable of understanding the complexity of their local context of practice, they make informed decisions about appropriate teaching methodologies, and they make use of embodied practical knowledge, which is personal and has 'moral and affective dimensions' (Connelly & Clandinin, 1985). The contemporary view aligns with Schön's (1987) call for an epistemology of practice that acknowledges professional artistry and craft and enables practitioners to use these tools to deal with unique or conflictual events (Kinsella, 2010). This notion also hints that there should be opportunities for language teachers to develop as reflective practitioners (Schön, 1987).

In the British Higher Education (HE) sector, such opportunities can be found in the Continuing Professional Development (CPD) events that academics participate in as part of their job requirements to enhance their subject knowledge. However, language-education CPD opportunities often contradict the agentive view of teaching. They tend to be transmissive and adopt a technocratic approach. Their scope is often limited to teachers updating skills and techniques, enhancing competence, or addressing weaknesses in performance (Kennedy, 2005; Slimani-Rolls & Kiely, 2018). Moreover, they adopt a top-down approach dependent on experts, which devalues individual teachers' personal expertise and lacks opportunities to leverage their experience and artistry. The typical CPD view of language educators is aggravated by the contemporary HE environment, where teachers are vexed by a lack of institutional support, shrinking time and funding for professional development, heavy teaching workloads, and job precarity (Gray & Block, 2012).

To counteract the instrumental, utilitarian approach to CPD for language teachers in HE, this paper advocates for the use of practitioner research in professional learning in order to acknowledge and leverage teachers' agency and artistry. It calls for professional learning and development to be viewed as a continuous and sustainable enterprise undertaken by both language teachers and learners, which enables both to better weather the challenges of the current educational environment. The proposed framework empowers language teachers to address pedagogical implementation heuristically (open-ended), as opposed to algorithmically (closed-ended) (Amabile, 2012).

The proposed enquiry-based approach to professional learning and development calls for a re-balancing to prioritise individual artistry and experience. Initially, the paper addresses the epistemological underpinnings of language-teacher education and the tensions found in the contemporary HE context. The Exploratory Practice (Allwright & Hanks, 2009) model of practitioner research is suggested as a form of professional development, learning, and teaching rooted in the view that language teachers are agents and worldmakers. The paper then reports on the understandings that emerged from the author's implementation of Exploratory Practice over the course of many years as a sustained form of self-reflexivity, as a form of continual engagement in her communities of practice (e.g., regular discussion fora), as pedagogical and scholarly development, as a mechanism for enabling language learners to understand their learning context (e.g., as a pedagogical development), and as a means to facilitate fellow language teachers' professional learning (e.g., bringing language teachers together to initiate EP enquiries).

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‘What’s in it for me?’ Professional Services Colleagues and Teaching Expertise

Sarah Floyd, Ulster University & Fiona Smart, Edinburgh Napier University / University of the West of England, UK

King (2022) highlights the need for teachers to acknowledge their own limitations and to embrace community collaborations benefiting from the different expertise of others (Shulman, 1993; Collins & Evans, 2018). The HE Professional Services (PS) community occupies a third space within the academy blurring the boundaries between academic and professional domains (Whitchurch, 2008; McIntosh & Nutt, 2022). PS colleagues provide key expertise but have often been less visible and at times uncomfortable as members of the academy (Akerman, 2020). Evidence for the lack of visibility and recognition is found in universities which put in place professional development related KPIs for individuals on academic contracts but leave from the picture (and ambition) staff members occupying professional service roles. Yet, professional learning (Pilkington & Appleby, 2014) and reflective practice (Schön, 1982) are core to King’s model of expertise. Leaving some individuals in the margins whether intentionally, or as a consequence of a more pressing focus can be seen to exclude individuals who do not occupy formal teaching roles, but who still play significant roles in the workings of the university and in the positive experiences of its students.

This presentation highlights the strategic need to consider a more inclusive narrative of ongoing professional learning, evolving expertise and recognition that values and includes others who contribute to the student learning experience (Floyd, 2021). It highlights challenges faced by those, who don’t identify as academics, navigate their position and identity within the academy, and the desire to be seen, recognised and heard as expert professionals. We draw from our lived experience of supporting individuals in non-teaching roles to be recognised for the contribution and its impact and outline value-based approaches which together have the potential to balance out what might be seen as over-attention to one group to the cost of the needs and rights of others.

We explore the experiences of professional service colleagues who have gained a category of HEA fellowship through our institutional Advance HE accredited schemes building our case for change on evaluative data and that which emerged as a result of a formal investigation (Smart et al, 2019). In making our case we note that the Professional Standards Framework (PSF, 2011) which underpins these schemes, is by design, inclusive. At its core it speaks to teaching and the support of learning. Advance HE welcomes claims for fellowship from anyone who is eligible, and champions the work of those who have been recognised from out with the academic community through its active promotion of case studies in its web pages.
We include in our presentation a key question - why then would someone who doesn’t need to gain fellowship seek to do so? In seeking to answer the question we focus on the issue of expertise and its recognition (or not) from within i.e. the individual and from without i.e. the system within which the individual operates. We argue that continuing to build Fellowship Schemes, or indeed other forms of professional development opportunity without regard for the breadth of experience and expertise in teaching and learning practices which locates in HE sector is a form of blindness and presents as a form of exclusion that must be challenged. This paper begins the conversation.

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In search of indisciplinary artistry: teachers collaborating across disciplinary chasms

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Many universities are emphasizing the importance of multi-disciplinary collaboration in both teaching and research, but in most of higher education reward and reputation is wholly geared towards discipline-based parameters. Although 'extreme' collaboration is sometimes called transdisciplinary, 'beyond all disciplines' (Nicolescu, 2018), there are even advocates for 'indisciplinarity' ('Mitchell, 1995).

This proposal outlines a case study of collaboration since 2016 between two teachers across the apparently wide chasm between business and art/design. However, in practice what began as multi-disciplinary evolved into transdisciplinary and now has elements of indisciplinarity. The shared focus of both academics has been developing methods for teaching, learning and executing everyday reflective practice (Schön, 1987). Because reflection has only modest acceptance in business, this method had been promoted to often anxious/sceptical learners by reference to a Venn diagram with three overlapping circles, representing:

- Art-based methods; non-artists drawing on tools and methods originating in the fine arts
- Artistic expertise; skilled in the practice of the fine arts
- Artful mindset; ingenuity and lateral thinking in creative problem solving in any discipline

with the focus for reflection for business learners achieving the intersection of art-based and artful, but not requiring or assuming artistic expertise (Adler, 2006; Barry, 1996).

In practical terms, the pedagogic method involves the creation and use of ""zines"", small booklets hand-made by paper-folding, (Kyle and Warchol, 2018) which was initiated in a school of art and design. In parallel, a business school had been evolving partly pre-printed reflective workbooks and journals to encourage reflection both by students of management and by professional managers (Holtham et al, 2021). It was not until 2019 that explicit effort was put into the collaboration leading to joint production not only of customised zines, but of learning processes that would aim to maximise the value of the pedagogic method, primarily in disciplines other than art and design. This has been used at every academic level, in executive education up to and including chief executives, and within organisational change initiatives.

We reference the most recent paper-folded zine arising from the collaboration (Biagioli and Holtham, 2022), which involves two zines folded from initially octagonal shapes, and which sets out to document the evolution of the zine method itself. This was explicitly designed as a limited-edition risograph printed artwork, designed to showcase the value of indisciplinarity.

Neither the concept of artfulness, as used in the collaboration, nor of pedagogic artistry as emphasised in the call, necessitates artistic expertise. But one conclusion from the case study is that professionals in any discipline, even without any skill in fine art practice, can infuse their professional practice with mindsets evolved in the fine arts, including imagination, ambiguity (Weil, 1986), negative space (Ou, 2009), playfulness and embodiment (Tyson, 2016). This applies as much to teachers in any discipline, not just those in or related to the fine arts.

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To ‘toy with’, ‘think about’ and ‘experiment with’: university teacher development programmes as space for developing the 'artistry of teaching'

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There have been many attempts to measure the ‘impact’ of teacher development programmes, including quantitative frameworks such as learning gain (Daumiller et al., 2021). However, as Bamber and Stefani (2016) note, many of the most valuable outcomes of professional development in this space are not quantitatively measurable. This paper will report on a small-scale qualitative study of teachers’ experience of a PGCert in Higher Education, focused on the phenomenological aspects of their developing experience and identity. We found that many participants’ experiences related to these qualitative aspects, and to what King (2022) has called ‘those more intangible characteristics that make expertise recognisable’. As King notes, expertise is a ‘dynamic journey’ (2022); we argue that the descriptions we elicit represent the experience of beginning that journey and the unfurling of crucial identities and skills: improvisation, adaptation and authenticity.

We will explore - and invite colleagues to reflect upon - the role of taught programmes (as distinct from, for example, recognition schemes) in making space for this beginning stage in the development of expert

teachers. Participants identified the structured, explicit learning space as one in which they were free to play, experiment and throw off 'old' ways of thinking (often learned as students, from more 'traditional' teachers) - and yet also felt able to bring these new elements back into their own context. We show how participants developed their self-conception from merely teaching 'the slides' to becoming able to observe and borrow from others' practice, and the paradoxical empowerment that came with being identified as a 'learner' or 'beginner'.

Finally, we will also reflect critically upon the role of academic developers as 'power holders' (Roxa and Martensson, 2017) in the neoliberal university. The concept of teacher artistry (King, 2022) potentially offers a space for more explicit development of new teachers' independence of thought and self-confidence in improvising, adapting and working independently of top-down directives. Can we use artistry as a framework to ensure taught programmes (and other development initiatives) do not simply repeat the priorities of the neolibral university (Morrish, 2020) but rather help academics discover - and plot - their own 'dynamic journey' to expertise?

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Using self-study to develop confidence and competence in teaching

Caitlin Kight, University of Exeter, UK

'Self-study' is a systematic, reflexive approach to self-knowledge, ultimately not just for the purpose of self edification, but also to generate insights that can enlighten, and positively influence one's interactions with, others (Mitchell et al. 2005). Common self-study techniques include autobiographical writing, photo essays, collage, and theatrical performances, but the options are almost limitless (Hamilton et al. 2008).

Many self-studies examine 'who I am' (i.e., identity/self) and how this influences teaching practice; however, it is rarer to find explorations of 'how I am' (i.e., personality, disposition, temperament), though these can also impact interactions with students and colleagues (Lipka and Brinthaupf 1999). This presentation will introduce a novel self-study approach that uses a blend of contemplative techniques to investigate both of these broad areas in order to generate a holistic understanding and appreciation of one's self.

The approach involves a series of pre-, during-, and post-teaching reflections designed to heighten the practitioner's awareness and understanding of self; with the ultimate goal of improving both confidence and competence in teaching. A preliminary analysis of self-study data collected over an 18-month period will be

used to examine both whether/how the method achieved its intended goals, and also to what extent such an intensive technique is accessible to and practical for other practitioners.

This contribution will touch upon several of the sub-themes of 'expertise', including personae, authenticity, identity, and relationships. It should be of interest to colleagues interested in modifying or enhancing their own reflective/contemplative practice, as well as those who are responsible for supporting others' reflections and professional development.

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Facilitating In The Moment

Lucy Nicholson, Kerstin Wellhofer, Ruth Spencer & Sarah Hall: University of Central Lancashire, UK

'Teaching is learning. If you're not discovering something in the process, then something's missing.' (Olsen & McHose, 2014). At UCLanDance we have an ongoing fascination with the interplay between creative practice & facilitation, much of our research focusses on the engagement of all bodies within community settings through movement & dance. We believe there is value in the intersectionality between our community focussed practice and our higher education teaching.

This audio podcast captures the conversation between four lecturers from the UCLanDance team at The University of Central Lancashire, Preston, as they draw on their embodied and creative practice as socially engaged dance artists and somatic movement educators to discuss the role it plays within their higher education teaching. Responding to the question, how do you find your authentic self within your teaching practice? the collaborators will connect their collective specialisms in Improvisation, Performance, Community Dance Practice, Dance In Education, Youth Dance, Authentic Movement, Body Mind Centring and The Laban-Bartenieff Movement System (LBMS) to unpick critical incidents in their HE delivery and offer insight into the phenomenological experience of facilitation.

As we stand on the shoulders of the academics and practitioners that have come before us such as Valerie Preston-Dunlop, Bonnie Bainbridge-Cohen, Andrea Olsen, Caryn McHose Miranda Tufnell, Karen Studd, Laura Cox, Yolande Snaith we aim to augment what may happen within seconds in the reality of a teaching experience to analyse how we attend to ourselves whilst in the relational field. 'Staying in flow between inner and outer connectivity in facilitation; the placing of our participants AND ourselves at the heart of our practice' (Nicholson, 2019)

Using the LBMS method of 'capturing the essence' this 10 minute podcast will share the most significant excerpts from this conversation and arrive at some concluding themes that will offer a stepping stone to further, deeper and more significant research into the moment of facilitation.

The conversation will use critical reflection as an underpinning framework and prioritise what is emergent in the merging of ideas, experiences, theorems & expertise in the moment of them meeting.

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Developing Teaching Expertise for Disciplinary Contexts: Building the Bridges between Institution and Discipline Perspectives

Jackie Potter & Moira Lafferty, University of Chester, UK

In Higher Education Providers in many countries the function of developing teaching expertise is located within central educational development units. These support all those engaged in the teaching and support of higher education students and provide a core curriculum for initial educator development that is largely discipline agnostic. The canon of what is included in such a core curriculum was investigated and exposed by Kandlbinder and Peseta (2009) and revealed a good deal of commonality in the offer across the institutions and the countries involved in the study. What was apparently absent was the role of disciplinary knowledge as well as the application of the core curriculum to disciplinary contexts. Knight and Trowler (2000) explored the potential for discipline cultures (departments) to improve teaching and learning and recognised the importance of these to promote deep transformation and change to teaching practice. In this paper we argue that central units and department leaders need to collaborate and construct bridges between the institutional offer of a core curriculum and the disciplinary contexts and cultures that the novice educators work in. The transference of the core curriculum into these disciplinary spaces is a manifestation of artistry as the educator needs to reflexively adapt and improvise. This needs to be acknowledged and nurtured with appropriate scaffolding.

Using the metaphor of the bridge, we explore different ways of spanning the distance between institutional central educational development units and their core curriculum, departments with their subject-specific expectations and the needs of both novice and expert educators. We present perspectives from both sides of the bridge. One presenter leads educational development and the other a department however our focus is on the lived and supported experience of those that use the bridge. We consider the implications of crossing backwards and forwards, of making meaning from the journeys, of sharing the journey with those that travel and those that do not, and how to showcase the development of expertise and artistry to people on both sides.

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'It has profoundly changed the way I practice': Engaging in feedback dialogue to enhance expertise in healthcare teaching

Lucy Spowart, Tristan Price & Caroline Fox: University of Plymouth, UK

This project aimed to establish what impact the review of educational practice (REP), undertaken during a PgCert Clinical Education programme, has on teaching practices and conceptual change. In particular, we are interested in how the act of both giving and receiving feedback can play a role in enhancing teacher expertise. Feedback is considered one of the key factors in facilitating learning in healthcare environments and can enhance or diminish a learner's motivation to improve (Price et al, 2021). The feedback process aims to effect change, however in stressful clinical environments, learning opportunities are not always optimised (Telio et al., 2015).

Method

On the PGCert ClinEd participants are observed teaching and then engage in both a verbal and a written dialogue about the process. Participants also observe a colleague teaching and provide carefully constructed verbal and written feedback. To provide a detailed understanding of teacher's concepts, behaviours and the perceived impacts of the REP on learning, a benchmarking questionnaire was completed at the start (n=30) followed by semi-structured interviews (n=8) on completion of a one-year programme of study. All interviewees taught on university healthcare programmes. The project team also had consent to access a number of written reflective accounts on the process of giving and receiving feedback. The project received ethical approval from the Faculty of Health's Ethics Committee.

Findings

All interviewees reported the benefits of engaging in the REP across all three facets of the feedback process: the act of observing; the process of receiving feedback; and the value of providing feedback to others. Participants valued the opportunity to observe others, gain new ideas and engage in a dialogue with other trainee teachers about the rationale behind their choice of approach. The time and space to do this was, in many cases, quite transformational, assisting in the development of both pedagogical content knowledge and teacher artistry, as expressed below:

> *"The whole thing has quite profoundly changed the way I practice…, I was probably very naive before and I didn't really think too hard about the way I was delivering things, the audience I was delivering it to, better ways to do things, and I mean (…) my approach to teaching it's kind of changed quite drastically…."*

The opportunity to provide feedback to other teachers was equally powerful, providing the time and space to *"notice how others organised and engaged with their learners in clinical teaching scenarios, and to then consider explicitly how best to frame feedback in empowering and constructive ways."*

Conclusion

Effective clinical teaching requires both clinical knowledge and skills alongside an understanding of how knowledge and skills are best developed. Shulman (1986) referred to this as Pedagogical Content Knowledge. Given the environmental challenges that clinical teachers face, the authenticity of teacher-student relationships and the improvisation of clinical teachers to create psychologically safe environments to engage in feedback, is of paramount importance. By engaging in the purposeful development activity of

giving and receiving teaching-focused feedback the participants in this study undertake a journey, gaining greater insights into some of the underlying constructs affecting the ways teachers organise their sessions and engage with their learners. This aids their learning about the importance of building relationships, developing psychological safety and treating students as individuals. This heightened awareness helps to develop teacher expertise by emphasising the importance of relational pedagogy and developing learner confidence. The process of observing others teach also helps develop teacher artistry (Schon, 1982) by exposing teachers to a range of different approaches to clinical skill development and enhancing teacher confidence to experiment with new approaches.

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Designing Spontaneity in Learning and Teaching as the Practice of Expertise

Charlie Reis, Xi'an Jiaotong-Liverpool University, China

This digital presentation will present a view of expertise in facilitating learning in higher education that will present a model of designing for student spontaneity as a version of curriculum design as informed by the generic characteristics of expertise.

The paper will first explore how the relationship between spontaneity and expertise fits into an understanding of the artistry of teaching as a literature review to ground the argument, developing the position that spontaneity (as preconscious decision making as exemplified by flow states, rather than unconscious rashness) is a defining characteristic of expertise that results from development that is not necessarily spontaneous (Schön 1982; King 2022, 2019; Erickson & Pool 2016; Erickson & Smith, 1991; Erickson et. al. 1993; Kneebone 2020;, Vygotsky 1978; Stigler & Miller 2018; Slingerland 2000, 2014; Csekszentmihlyi 1996).

The paper will next present a perceptive of education as a version of progressive problem solving moving from development through a range of purposeful activities to flow and spontaneity in exploratory contexts. This is analogous to characteristics of the development of expertise, insofar as this has been identified as a characteristic of expertise in education. (Bereiter, & Scardamalia 1993; Erickson & Smith 1991; King 2022; Swann et al. 2017; Norsworthy et. al. 2021).

The paper will conclude with the call for learning design in higher education to mirror the chronology of the onset of flow as manifest in the development of expertise, with the inclusion of opportunities for student exploration without undue instructor limitations (Culbertson et al. 2015, Heutte et. al. 2016). In summary, the teacher needs to disappear in order for learners to develop towards expertise.

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Sketching new horizons: what does evaluation of staff development events tells us about motivation to develop expertise in teaching and learning?

Charlotte Stevens, The Open University, UK

Expertise or ‘characteristics, skills, and knowledge that distinguish experts from [â€¦those] less experienced’ is, to use King’s words, ‘a continuous process of learning and development in order to better one’s own practice' (Ericsson et at., 2018; King, 2019). Can educational developers motivate others to develop that expertise? If so, how?

The Open University (OU) Associate Lecturer Support and Professional Development (ALSPD) team works in conjunction with a range of colleagues across the University to deliver a programme of associate lecturer staff development events offering participants the opportunity to share and reflect on practice, perspectives and creative ideas. During 2021-22, more than 700 associate lecturers attended events, comprising programmes mapped to strategic priorities related to associate lecturer development, for example, tutoring, student support, and work and wellbeing. The events offered a range of sessions devoted to developing skills and expertise in aspects of teaching and learning, including delivery of online tutorials, moderating forums, student communication, and supporting students with diverse support needs.

Evaluation of the events takes place via an outcomes-based survey designed to capture reactions, learning and any planned changes in behaviour (Kirkpatrick, 1994, 2006; Steinert et al., 2006; Guskey, 2016; Stefani and Baume, 2016). With a positive response rate of 41% for 2021-22, there is much evidence to suggest that associate lecturers are motivated to develop expertise as a result of attending sessions in a range of ways. Feedback collected from presenters (response rate: 44%), indicates that presenters are also motivated to develop their skills and expertise as a result of facilitating sessions, whether to brush up on skills in online delivery or ways to present their data, or to develop support and resources for future sessions they might present.

This poster presentation will draw on insights from the quantitative and qualitative data analysis of the 2021-22 events, sharing perspectives from both associate lecturers and presenters, highlighting the important role staff development events have in motivating others to develop expertise.

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The characteristics of expertise for online teaching in Higher Education

Sarah Wilson-Medhurst: Independent Consultant, & Mark Childs: Durham University, UK

The move to emergency online teaching during the recent Covid-19 lockdowns resulted in a range of responses to the new (for many) mode of teaching. Surveys of staff experiences conducted over the period revealed that some colleagues developed new forms of engagement with students and an expansion in their range of pedagogical approaches, to the extent that these are practices that are continuing now that

lockdown is over. Conversely some colleagues found teaching online alienating and depressing to the extent that they will end any form of online teaching as soon as they are able.

Few from either of these two groups had previous experience with online teaching, so familiarity with the technology cannot explain this alone. In this seminar, we propose a framework for exploring the development of expertise in online learning, with the intention of initially understanding where these differences may have arisen and subsequently tailoring support to help all colleagues develop their proficiency in online teaching.

The framework uses as its starting point King's model of the characteristics of expertise in teaching in Higher Education (2022). It augments this by replacing the notion of pedagogical content knowledge with TPACK (Mishra & Koehler, 2006), i.e. adding knowledge of the technologies employed in online teaching.

Being online also raises issues for professional learning, in that some colleagues will from the outset reject online teaching as valid due to core epistemological beliefs that online experiences are not authentic to the extent that offline ones are (Childs and Peachey, 2013).

Finally, the concept of artistry within the model draws specifically on ideas of flow being not only the automation of cognition, but also the sense of satisfaction in employing technical skills and the alternation between immersion and reflection (Carr, 2006; Jarvinen et al 2002). Survey responses also indicate that the experience of alienation experienced by some colleagues in online teaching is the lack of feedback (another aspect of flow) and an absence of a sense of connection to students in an online classroom.

Expertise, in this formulation, then requires:

- the ability to apply technical, pedagogical and content knowledge in unison, and successfully apply the skills that arise from this knowledge,
- which forms a sense of artistry and flow when these skills are combined with the sense of connection through an unconscious immersive 'feel' of the online classroom,
- and though both of the above elements require professional learning, the choice to acquire this learning is influenced by values and beliefs about the validity of online learning and, more basically, the validity of online experience as authentic experience.

This session will explore the evidence that has given rise to our hypothesis that initial differences between colleagues' starting points in any of these factors will result in their developing in quite different directions, due to any one of these factors being so dependent on the others. Initial findings from survey data do show a correlation across these categories. We then consider the implications for designing effective staff development programmes and opportunities for supporting staff in gaining and/or developing online teaching expertise.

This seminar will be of value to participants who are looking for a framework to begin their own work in unpacking the issues surrounding developing online teaching expertise, and be an opportunity to feed back and further develop this initial model.

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