Open-space Learning in Real World Contexts

Evaluation and Impact Assessment Report submitted to the Higher Education Academy, July 2011

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Funded by the National Teaching Fellowship Scheme

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

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2. Acknowledgements

The OSL project group would like to acknowledge the Higher Education Academy's National Teaching Fellowship Scheme for funding this project.

This evaluation report is a work of collaboration. I have synthesized the responses and testimonials of student participants, student researchers, module conveners and OSL practitioners. It would have been an impossible task without the coherent reflections of Nicholas Barker Annouchka Bayley, Susan Brock, Nicola Farrer, Jonathan Heron, Sean Hudson, Eileen John, Rachel King, Julie-Ann Lough, Nicholas Monk, Jonothan Neelands, Louisa Noffke, Robert O'Toole, Grier Palmer, Ceara Rice, Isolda Romero, Peter Sadler, Adam Slavny, and Jamie Williams. Emma King from Warwick University's Learning and Development Centre has also audited this report. Her suggestions have been gratefully received.

Barry Sheils

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3. Executive Summary

Open-space Learning in Real World Contexts was granted a budget of £193, 502 by the Higher Education Academy under its National Teaching Fellowship Scheme for the period August 2009- July 2011. This evaluation report set out to review the implementation and impact of Open-space Learning practices across the University of Warwick over this time.

Context

Open-space Learning (OSL) is an emergent paradigm of teaching and learning based at the University of Warwick which draws on a variety of valued educational theories and practices. It emphasizes an embodied, performative mode of learning that challenges the primacy of the lecture and seminar model in Higher Education.

The OSL methodology emerged from the work done through the CAPITAL Centre, a Centre for Excellence and Teaching and Learning (CETL) at Warwick. CAPITAL, funded by HEFCE from 2005-2010, formed a strategic partnership with the Royal Shakespeare Company (RSC) and founded its teaching philosophy on practice-based workshops. In 2010 Warwick University founded the Institute for Advanced Teaching and Learning (IATL) in order to further its commitment to achieving excellence in teaching and learning. The OSL project has played a significant role in defining the aims of this institute. IATL now offers a structural commitment to creativity and interdisciplinarity in teaching and learning at Warwick and provides an ideal forum for sustaining OSL practices within the University.

The OSL project has been undertaken at a time when the Higher Education sector is experiencing unprecedented financial restructuring, presenting new challenges for HE teaching. Formative reports such as Ramsden (2008) 'The Future of Higher Education: Teaching and the Student Experience' and Browne (2010) 'Securing a Sustainable Future for Higher Education: an Independent Review of Higher Education' have identified 'the student experience', 'interdisciplinarity' and 'the skills gap between university and the workplace' as key issues. Members of the OSL project team have succeeded in addressing these issues in the course of their practice.

Data and Evaluation

We defined six major project strands for evaluation purposes: OSL case studies working in collaboration with 6 academic departments (Business, Chemistry, Maths, Philosophy, Theatre Studies and Psychiatry); training events for OSL practitioners; the development of

the Student Ensemble; longitudinal data from Warwick alumni who have experienced OSL; the OSL e-resource, including a handbook for OSL technology, and the project's dissemination strategy.

Approximately 500 students completed feedback questionnaires for OSL events. We conducted over 30 in-depth interviews and focus groups with students, academic staff, and OSL practitioners and documented individual sessions. Student researchers, attached to each OSL case study, contributed to this process of data collection and further enriched the qualitative assessment of OSL by providing independent reports.

Quality of Evaluation Data

While the level of student feedback was consistently good the overall usefulness of completed questionnaires was limited. We found that asking students to judge which was the most effective way to learn, (lecture, seminar, OSL workshop etc.) yielded consistent but inconclusive results. The quantitative data did suggest however, a positive student response to the OSL experience and a high level of recognition among students that OSL sessions are academically efficacious. It was also valuable to note that students across the academic disciplines responded equally well to OSL: there was no discernable difference between the responses from students in Chemistry and those from students in Philosophy, for instance.

Student testimonials gathered from interviews, focus groups, and the work of student researchers recorded two major points: OSL workshops helped teach even difficult academic content (complex texts in Philosophy; abstract concepts in Mathematics) in a new and engaging way; and the embodied practice of OSL helped to develop transferable skills which are useful for future employment ('Real World Chemistry' and Critical Issues in Law and Management).

The longitudinal data collected from Warwick alumni who have experienced OSL suggests that OSL workshops are more memorable than lectures: not only on the level of experience but also of academic content. Alumni attest to the value of OSL for developing professional communication skills, creativity and self-confidence.

Embedding OSL

We recorded the methods of interdisciplinary collaboration between academic partners and OSL practitioners through the case studies. It was evident that the established projects in Business, Chemistry and Philosophy were constantly evolving, looking for fresh ways to integrate and refine OSL practices. New projects in Mathematics and Psychiatry

provided workable models for the future adoption of OSL by using an interdisciplinary event (such as 'How does a Theorem Act?') to inaugurate a collaborative relationship with a new academic partner.

Each academic partner and project leader has put on record their commitment to the further integration of OSL methods. The prospective question concerned the sustainability of this future practice once the HEA funding was no longer available.

Major Outputs

This project's aim to establish OSL as a recognizable idiom across the HE sector was significantly met through the publication by Bloomsbury Press in March 2011 of *Open-space Learning: A Study in Transdisciplinary Pedagogy.* This is a co-authored book which contains, alongside case studies and reflections, a unifying argument for OSL. Further to this, the project has produced a programme of conferences and symposia and two annotated bibliographies which situate OSL theory and practice within a broad academic context and establish a canon of relevant material for future researchers and practitioners. The journal *Chemistry Education Research and Practice* published an article reporting on the OSL collaboration with Chemistry. This model of co-authorship with input from subject specialists and OSL practitioners is to be sustained with further plans for academic articles on the Philosophy and 'Representing the Other' case studies.

The OSL project has also developed a creative legacy. *Passing On* is an original dramatic work devised from an ethnodrama project within the Medical school. *Discords* is an innovative adaptation of Beckett and Shakespeare devised and performed by the Student Ensemble.

Major Outcomes

- OSL is practiced in 12 departments across all faculties of the University: Chemistry, Cultural Policy Studies, Education, English and Comparative Literary Studies, Law, Mathematics, Medicine, Philosophy, Psychiatry, Sociology, Theatre Studies and Warwick Business School.
- In the two years of the OSL project approximately 1000 students have experienced OSL workshops. Including the work of CAPITAL over 3000 students have experienced OSL style workshops at Warwick in the last 5 years.
- According to student questionnaires 90% of those who have experienced OSL would recommend it to other students. Over 60% of those surveyed allow that it provides a distinctive way of understanding their academic subject.
- OSL has shown itself to be academically robust across academic disciplines.

- OSL has promoted student engagement at all levels of research and facilitation.
- OSL is firmly embedded within Warwick's teaching strategy through the Institute of Advanced Teaching and Learning (IATL).
- The OSL project has developed lasting projects in the field of Professional development with   Student Careers and Skills and the Learning and Development Centre.
- OSL has established the paradigm along with Student Careers and Skills for a funded intervention in STEM subjects.
- The OSL project has led to the foundation of a new Chair of Creative Education and a multi project initiative called Working Capital in Warwick Business School as well as the creation of a joint venture between the Business School and the Royal Shakespeare Company called the Centre for Teaching Shakespeare.
- The OSL project has made an important contribution to the University's consideration of future learning and teaching space developments and to its e-learning strategy.
- OSL has demonstrated that it is applicable to all levels of study.
- The OSL project has created an extensive on-line digital resource with OSL conventions, case-studies, learning tools, and lesson plans to aid future practitioners.   http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/.

Further Challenges

In order to sustain and develop OSL practices beyond the period of this project there are certain recognized challenges which have still to be met. The legacy of OSL within IATL (there are now two OSL practitioners convening IATL projects) must be realized through new models of sustainable OSL practice.

It has been one of the major lessons of this project that in order to embed an innovative HE pedagogy successfully across academic disciplines there has to be a distinctive and recognised training route to attract new practitioners. Although this project has succeeded in applying the OSL methodology in a fully integrated interdisciplinary fashion, it has relied on a relatively small number of OSL practitioners for its duration. If OSL practices are to continue evolving from within different academic departments at Warwick and beyond, as an *informed* alternative to the lecture or seminar format, then they must be viewed as a central matter of professional development. The course on Workshop facilitation incorporated by the Learning and Development Centre's

Postgraduate Certificate in Academic and Professional Practice (PCAPP) is the first step in this process.

Assessment methodologies across departments increasingly contain the acknowledgment that the written exam format is too narrow to reflect the extent and diversity of the individual student's thought processes. Yet teaching practices have not always caught up with this formal recognition that student outputs could and should be creative and diverse. OSL has provided a model for integrating innovative teaching practice and assessment together. The challenge is to have this model adopted more widely.

The value of OSL

In addition to the outcomes achieved within the timeframe of the project, the project leaders and OSL practitioners have identified further productive legacies of OSL which will continue to be promoted.

The advent of the internet and electronic dissemination means that traditional forms of intellectual authority will increasingly be challenged. The picture of HE learning in which a single academic lectures to a large group of students is becoming less and less sustainable when students can easily download a podcast or access any number of lectures on the same topic over the internet. The OSL project proposes one form of pedagogic evolution where the embodied and interactive experience of learning is complemented rather than usurped by the internet.

The OSL project has inaugurated different models of interdisciplinary collaboration. A healthy diversity in OSL practice would see projects developed collaboratively, through partnerships between academic departments and the Student Ensemble or IATL, and independently where OSL practice has been imported into departmental teaching practices. A new interdisciplinary module administered by Warwick Business School, 'Forms of Identity' shows the way in this respect. This will be an accredited course available to students from any academic discipline across the university. This exceeds the familiar joint-honours model of interdisciplinarity where OSL is combined with a single academic discipline (Chemistry, Philosophy) and proposes a genuinely trans-disciplinary practice with OSL at its heart.

The financial restructuring of HE has enshrined the idea of the competitive university (See Browne, 1). The question of how a university differentiates itself from its competitors will become more pressing in respect of teaching as well as research. OSL is a mark of distinction for Warwick University and, given an accredited training programme for OSL practitioners, a mark of distinction for Warwick-trained educators.

4. Background

4.1 Open-space Learning (OSL) in Real World Contexts

4.1.1 Defining OSL

Open Space Learning (OSL) is an emergent paradigm of teaching and learning based at the University of Warwick which draws on a variety of valued educational theories and practices (see Fig.1). It emphasizes an embodied, performative mode of learning that challenges the primacy of the lecture and seminar model in Higher Education. Its specific development at Warwick derived from collaborations between theatre practitioners and university educators (see 4.3.1) and a subsequent commitment to extend the creative and collaborative ethos of this work across the whole university.

> At a practical level OSL is an example of what might be recognised as the 'workshop model' of teaching and learning. The workshop is the basic unit in pedagogic interaction between facilitator and participant in OSL. The open space of the workshop allows the participants to become the producers of knowledge by creating an environment that prevents the reformation of the rigidly hierarchical arrangements of lecture theatre and seminar room. (The OSL Project Group).

> The embodied nature of OSL begins, in very practical ways, to move us beyond the dilemmas and contradictions of idealism and empiricism as mind and body, unified, promote an infinitely more memorable and integrated learning experience for students and tutors. Pedagogical theory and practice begin, perhaps, to catch up with recent thinking in psychology and neuroscience that increasingly foreground the holistic nature of body and brain. (The OSL Project Group).

OSL remains broadly defined for two main reasons: to retain its attraction across all academic departments; and to retain the scope to evolve its methods collaboration-by-collaboration.

4.1.2 The theory and practice of OSL

There are diverse pedagogic, as well as neuro-scientific and philosophical, justifications for promoting the OSL approach in Higher Education. These have been consulted and

acknowledged over the course of the project, not least in publications and bibliographies (see 7/8.6.4 and Fg.1 below).

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

Fig. 1. The key theoretical features of the OSL model

This major emphasis of this evaluative report is upon the practice of OSL as documented in the case studies. According to the OSL model, practice is both research and experimentation and not simply the expression of an established theory. Consequently, in the course of this evaluation we shall not cite theory to judge the success of practice rather we shall observe how theory is continually informed by practice.

4.1.3 'Real World Contexts'

The rubric 'Real World Contexts' addresses the contemporary issue of how university teaching prepares students for the world outside the university. OSL claims to provide a model for intervention here, on several registers.

- OSL addresses the 'skills gap' between university and the workplace identified in the Browne Review (See 11/12.3)
- OSL encourages students to be active and responsible producers of knowledge, rather than passive recipients
- OSL pursues a model of collaborative design thinking used in creative industries but often inhibited by the hierarchical structure of university teaching
- OSL develops 'soft skills' such as responsibility, sociability, self-esteem and self-management
- Through its aspects of performance and embodiment, OSL enhances students' presentation and interview skills
- OSL works with other university departments such as Student Careers and Skills (SCS) to engage students in simulated 'real-world' activities: networking; presenting academic material to commercial interests etc.
- By accounting for multiple intelligences beyond the linguistic and logical, especially the visual and the kinaesthetic, OSL prepares students for different work environments
- OSL's commitment to multidisciplinary work enables students to be flexible in their approach beyond the conventional methods of a single discipline (methods which often have no correlation in 'the real world')
- Through experience of OSL students recognize that learning involves making mistakes and learning from failure. From this process they gain the confidence to act productively on the world
- The collaborative and non-hierarchical ethos of OSL encourages students to be active citizens

4.1.4 OSL Values

One of the major challenges that OSL faces as a multidisciplinary methodology is to be academically and vocationally relevant to each separate discipline. But alongside this challenge sits the ambition to creatively engage students from every faculty in the University and provide for them the kind of active, creative experience often reserved for those students studying specific Arts subjects. At the centre of this multidisciplinary approach then, is the idea of the University as a coherent learning community.

Professor Ramsden's 2008 report for the UK government on 'Teaching and Student Experience' (http://www.dius.gov.uk/policy/teaching_and_student_experience.html) states as one of its major conclusions: 'Student involvement in quality processes should start from the idea of building learning communities. Practically speaking, this involves shaping student expectations of their role as responsible partners who are able to take ownership of quality enhancement with staff and engage with them in dialogue about improving assessment, curriculum and teaching.' OSL's active approach to knowledge creation, student-staff collaboration, and being 'live' together in the same open space aims to promote exactly this sense of partnership and collective responsibility.

4.2 People
4.2.1 National Teaching Fellows

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

*At the end of Year 1 Professor Morley withdrew from the project for personal reasons

Professor Jonothan Neelands is a National Teaching Fellow (NTF) and Principal Investigator of the OSL project. He is Chair of Drama and Theatre Education in the

Institute of Education and Chair of Creative Education in the Warwick Business School. He is closely involved in the RSC's *Stand Up for Shakespeare* campaign to improve the quality of Shakespeare teaching and learning and is the Lead Academic for the new RSC/Warwick Centre for Teaching Shakespeare (CTS).

Mr Robert O'Toole is a National Teaching Fellow, Arts Faculty e-learning advisor and teacher of International Design and Communication Management. He is currently doing research into 'the application of design methodologies to enhance student and teacher use of user-configurable and edgeless learning spaces'. Mr O'Toole was awarded Warwick's 2007/08 Award for Teaching Excellence.

4.2.2 Other OSL Staff

Mr Adam Cartwright, Technology Advisor

Ms Amy Clarke, Office Manager

Mr Jonathan Heron, Research Associate/Practitioner (Mr Heron was awarded Warwick's 2009/10 Butterworth Award for Teaching Excellence.)

Dr Nicholas Monk, Research Fellow (Dr Monk was awarded Warwick's 2008/9 Butterworth Award for Teaching Excellence.)

Dr Barry Sheils, Research Fellow

4.2.3 Student Researchers/Lead Learners

Mr David J. Hall, Psychiatry

Mr Sean Hudson, Philosophy and Literature

Ms Rachel King, School of Theatre, Performance and Cultural Policy Studies

Mr Luke Robert Mason, School of Theatre, Performance and Cultural Policy Studies

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Ms Louisa Noffke, Chemistry

Ms Ceara Rice, Philsophy and Literature

Ms Isolda Romero, Chemistry

Mr Adam Slavny, (*Postgraduate Coordinator*), Law

Mr Jamie Williams, Philosophy and Literature

4.3 The University of Warwick

4.3.1 The Creativity and Performance in Teaching and Learning (CAPITAL) Centre

http://www2.warwick.ac.uk/fac/cross_fac/capital

> The principal focus of the research at the CAPITAL Centre has been what we have begun to theorise as Open-space Learning (OSL). OSL grew principally out of our teaching of Shakespeare and our excitement concerning our discovery that the techniques of the theatrical rehearsal room were applicable across the disciplines. (OSL Project Group)

The Open Space Learning (OSL) in Real World Contexts project emerged from the work done through the CAPITAL centre, a Centre for Excellence and Teaching and Learning (CETL) at Warwick.   CAPITAL, funded by HEFCE 2005-2010, formed a strategic partnership with the Royal Shakespeare Company (RSC) and founded its teaching philosophy on practice-based workshops. Although initially aimed at English and Theatre students, this workshop methodology developed successfully right across the University. Approximately 2000 Students from Law, Cultural Policy Studies, Philosophy, Chemistry, Psychology, History, The Medical School, The Warwick Business School, The Institute of

Education, and Biology undertook practical teaching and learning projects in collaboration with CAPITAL.[1]

CAPITAL established the groundwork for OSL in four major ways.

- It placed creativity, space and kinaesthetic Learning at the heart of its teaching ethos
- It established a precedent for multidisciplinary collaborations in teaching and learning using the workshop and 'rehearsal practice' model
- It established an effective model of cross-faculty research and dissemination through, for example, the Space, Performance and Pedagogy Group
- It established an important physical infrastructure, including a black box studio space, a rehearsal room and a Writers' room. These are open and flexible teaching and learning spaces which offer viable alternatives to the traditional lecture theatre or seminar room (see 4.4.1)

In the context of CAPITAL, the OSL project is 'a platform for next practice' intended to extend cross-disciplinary collaboration along the lines initiated by CAPITAL. This means:

- Providing further evidence for the efficacy of OSL in a Higher Education context
- Embedding new models for teaching creatively with the OSL approach which can be transferred across academic disciplines
- Reflecting upon issues of OSL delivery, assessment and application.
- Creating and disseminating resources for teaching with OSL
- Raising student awareness of the teaching values which inform the OSL approach

4.3.2 The Reinvention Centre

http://www2.warwick.ac.uk/fac/soc/sociology/rsw/undergrad/cetl

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[1] See *CETL Final Self-Evaluation: The CAPITAL Centre*. Esp. Sections: 2.2; 3.1; 7
http://www2.warwick.ac.uk/fac/cross_fac/capital

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The Reinvention Centre was another Warwick CETL. Based in the Sociology Department at Warwick and the School of the Built Environment at Oxford Brookes University, it aimed to integrate research based learning into the undergraduate curriculum and redesign spaces in which students learn. Its legacy to the OSL project was twofold:

- A commitment to student engagement, especially encouraging undergraduate students to work in a research capacity. The involvement of 'lead learners' within each OSL case study testifies to this commitment (see 6.2.1 and 7/8.1)
- Another open and flexible learning space: The Reinvention Centre at Westwood (see 4.4.1)

4.3.3 The Institute of Advanced Teaching and Learning (IATL)

http://www2.warwick.ac.uk/fac/cross_fac/iatl

IATL emerged in 2010 out of Warwick's two CETLs and the University's commitment to achieving excellence in teaching and learning as well as in research. OSL is centrally placed within IATL's strategic promise:

> supporting colleagues to explore and apply innovative teaching practices and methodologies, including Open-space Learning, generating new ideas within strategic themes to help shape teaching and learning across the University and disseminate, embed and raise the profile of new approaches and successful innovations. (IATL Project Group)

The Open-space Learning Project predates IATL and has played a significant role in constituting its aims. One major benefit of this is that IATL offers a structural commitment to creativity and multidisciplinarity in teaching and learning at Warwick and

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provides an ideal forum for sustaining OSL practices within the university.
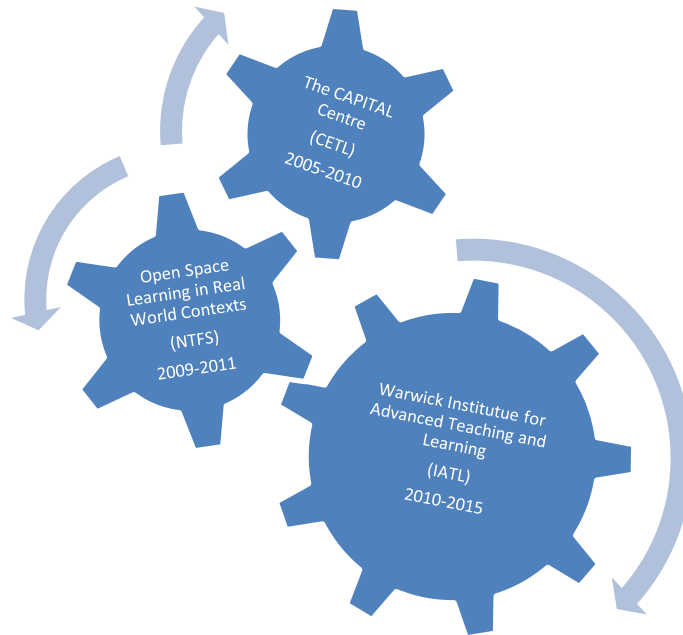

Fig.2. The institutional support for OSL

4.4 OSL Spaces

The provision of open and flexible spaces has been crucial to OSL's strategy of offering an alternative learning experience to the lecture theatre or seminar room.

4.4.1 Major OSL venues

There have been three major OSL venues:

- *The CAPITAL Rehearsal Room* is primarily a teaching space. A double-height white room with semi-sprung floor, the room has been designed in consultation with professional practitioners to suit practical classes, rehearsals, readings and workshops. The room contains approximately 25 chairs, 6 cubes and 2 tables and white boards along one wall.

- *The CAPITAL Studio* is used to host workshops and classes and is also used for performances, masterclasses, training events and by visiting theatre practitioners. The room is a black box studio with semi-sprung harlequin floor. An overhead wired grid provides access to the lighting bars from a technical room on the first floor. There is also the facility to build a section of raked seating in the room. The room contains approximately 25 chairs, 6 cubes and 2 tables, a moveable white board and a projection screen.

- *The Reinvention Centre* provides 120m^2 of floor space with flexible, moveable furniture. This makes it easy for users themselves to transform the shape and purpose of the room, and the open design and layout facilitates active learning and interaction between students and teachers.

More details of these spaces are available at the following link:
http://www2.warwick.ac.uk/fac/cross_fac/iatl/spaces/

4.4.2 Using other spaces

The OSL project has also sought to avail of other less 'specialist' spaces around the University, including new library spaces, (http://www2.warwick.ac.uk/services/library/teachinggrid), university boardrooms, and art galleries.

4.4.3 The question of 'space'

It is a premise of the OSL methodology that space is an important factor in the quality of a teaching and learning event; this should not be taken to mean however, that using a state of the art open space venue is sufficient for an OSL event to take place, or that OSL events cannot take place in more traditional 'closed' spaces. Space is defined pedagogically by how students place themselves within it, and in this sense should be considered philosophically as well as physically (see for example H. Bhabha's theory of 'Third Space'). Consequently, the open and flexible venues listed above, while they

facilitate the workshop model of teaching, and provide excellent models for the aspirations of OSL in the future, do not constitute the prerequisite for OSL taking place. This raises some seminal issues which will be considered later in this report:

- The perceived limit to the availability of spaces in which OSL can take place
- The danger of defining an OSL space in opposition to a traditional learning space
- The value of consultation with other university bodies (in this case Capital Planning and Accommodation Review Group (CPARG)) on both the use of extant spaces and the design of future spaces within the University

4.5. OSL Technology
http://www2.warwick.ac.uk/fac/cross_fac/iatl/resources/

A media and technology suite introduced and evaluated by National Teaching Fellow Robert O'Toole, and assembled with NTF funding, has contributed to the delivery of the OSL project.

New technologies have played a significant role in the OSL project:

- Exploring emergent technologies, e.g. augmented reality (Theatre Studies enactive project).
- Documenting OSL sessions, aiding subsequent reflection and providing material for academic assessment
- Working as resources within OSL sessions as digital archives, media displays, and devices for creative reflection and play. (See 7/8.6.6 and 11/12.1)

4.5.1 Sample resources

4 iMacs in the Media Suite - these powerful Apple computers are easy to use, and allow anyone to create a professional looking movie with only a minimum of training (10 minutes).

Everything you need to create a great video or audio production, including High Definition video cameras, MP3 recorders and microphones

5 MacBooks and 4 iPod Touch mobile learning devices (with wifi and video cameras). For use in workshops using the OSL approach

4.6. Need for the OSL project

These general objectives were stated and explained in the original bid and will be further delineated over the course of this report. This is a brief summary:

- A platform for next practice: to build on the work done by Warwick's two CETLs
- Evidence: to develop a practical research methodology to demonstrate the validity of claims for OSL
- Assessment: develop a workable assessment methodology for OSL
- Professional Training: establish a coherent programme of support and professional development in OSL
- Sustainability: embed OSL within departments and other university centres in order to ensure it is supported in a sustainable way

5. Aims and Objectives

The following project aims are from the original bid. Where possible we have indexed each of these aims to an output and further evaluative discussion later in this report. Where original project aims have been amended we have briefly accounted for it and referred the reader to those sections which explain the change in more detail.

1. Case studies and a manual of guidance, supporting OSL in other HE institutions, available electronically See 7/8.1 and 7/8.5

2. A formal accredited training route for theatre practitioners, academic and other staff in the application of OSL See 7/8.2 and 11/12.2

3. Four discipline-specific and generic open seminars for Warwick academic and support staff See 7/8.6.2

3. An embedded Student Ensemble to promote and develop creative methods of OSL See 7/8.3

5. Direct involvement of students in the research project, using resources such as *Reinvention: a Journal of Undergraduate Research* to disseminate their work, and Warwick's Undergraduate Research Support Scheme to develop professionalism and creativity See 6.2.1, 7/8.1 and 9/10.6

6. An online 'hand-book' for designing, using and supporting technology for teachers, students, creative professionals, technologists and others involved in OSL, illustrated with case studies, pedagogical design patterns and reviews of hardware and software trends in the OSL context See 7/8.5

7. A systematic and up to date review of the uses and impact of OSL to provide an evidence base for the HE sector on sustainable integration of enactive learning and the development of ethnodrama as an effective methodology See 7/8.1

8. The first cohort of trained practitioners with appropriate OSL expertise and experience and equipped to support academics, will be available to the HE sector graduating with the PG Cert in Workshop Leadership See 11/12.2

9. Online guide to the assessment of OSL across disciplines. See 11/12.3

10. Prototype multi-platform and mobile virtual research and learning environment (VRLE) tools that interface between students embedded in OSL activities and the wider contexts provided by VLEs. See 7/8.6.7

11. Dissemination:

- An international conference in July 2011 to share and disseminate best practice, to be promoted through the University's CETLs and other networks e.g. HEA Subject Centres and ANTF. See 7/8.6.3
- Research papers by academic partners for a range of professional journals and disciplines. See 7/8.6.4
- Online materials disseminated through the University's digital press, i-Tunes U and other appropriate channels. See 7/8.6.6
- Presentations at two UK and two international conferences. See 7/8.6.3
- A final impact assessment study. See 9/10

6. Methodology

6.1 Summary

This section will describe the practice-based approach of the OSL project; and the methods through which it aimed to identify and deliver a sustainable strategy to raise the standards of student achievement within Warwick University and beyond into the world of work.

In order to meet the challenges of practicing and assessing a novel pedagogy, especially one which emphasises positive experiential learning over and above more familiar models of knowledge transfer, and which is currently developed for its broad range of academic and vocational applications, we have utilized a diverse range of documentation and evaluation strategies. Overall there are 6 major strands to this project's methodology.

1. OSL Case Studies
   - Running OSL workshop in collaboration with 6 different academic departments
   - Engaging the perspective of student researchers ('lead learners')
   - Gathering quantitative and qualitative student feedback from all enactive projects
   - Interviewing both OSL practitioners and stakeholders from different university departments within each case study
2. Training OSL practitioners and consulting on OSL techniques
3. Developing the Student Ensemble
4. Gathering longitudinal data from Warwick alumni who experienced OSL
5. Developing an e-resource for OSL, including a handbook for OSL technology
6. A strategy for dissemination: ethnodrama; podcasts; publications; conferences; open seminars

Fig.3 Project Strands

It is clear then that the principles of research here are practice-based and pluralistic. By inviting response from OSL practitioners, stakeholders (university staff from different departments who have decided to avail of OSL techniques), students, and student researchers we have ensured there is plentiful opportunity for divergent points of view to emerge. This conforms to the principles of "action research" (Whitehead and McNiff, 2006) whereby conflicting observations are encouraged as part of the process of knowledge creation. Instead of a single ethnographic perspective, this report will seek to combine several perspectives in the course of its evaluation.

6.2 Project strands

We shall now offer a brief rationale for each project strand; including consideration of why we preferred this methodology to possible alternatives.

6.2.1 OSL Case Studies

> Grants of up to £1000 are available to support OSL-based learning projects which may use external creative partners, resident or embedded practitioners, and/or the CAPITAL student ensemble. Each project should have at least one student attached as a Research Assistant (lead learners) to assist in documentation and evaluation who will be supported by a modest bursary. These projects are the core activity of OSL and will form the basis for case studies demonstrating the relationship between performance-based learning and student achievement and confidence in their professional development. Projects must be completed before 1 July 2011. (OSL Website)

6 OSL case studies were established with a variety of academic partners within the University: These will be narrated in more detail in the next section: Chemistry, Philosophy, Warwick Business School (WBS), 'Representing the Other' Verbatim Theatre,[2]

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[2] 'Representing the Other' was a fully interdisciplinary module attended by students from a range of disciplines working at different levels of academic study

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http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

Mathematics and Psychiatry. [3] An interdisciplinary approach was taken so we could fully engage the NTFs' expertise in OSL, produce a collaborative ethos across the University and avoid the potential pitfall of allowing open spaces to be used to repeat conventional discipline-specific lessons.

Case study Methods:

a) *Gathering student feedback from enactive workshops.*

Generic Questionnaires (Appendix 1) were handed out to students after each OSL workshop. They ask students to agree or disagree with a series of propositions on a scale of 1 to 5, before inviting more substantial responses on a series of points relevant to the workshop. These are necessarily brief questionnaires, but they provide the quantitative basis for an analysis across academic disciplines, and across academic years. They also provide coverage of the majority of student participants in these workshops.

What use can this quantitative approach have in evaluating a mode of teaching which has an experiential ethos?

- This approach can provide some basic, necessary evidence in support of OSL
- By inviting the students to respond to a series of propositions about teaching these questionnaires remind them that they have responsibility for their own learning experience and that OSL is an evolving methodology
- These questionnaires provide students with an opportunity to record an interest in OSL

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[3] Maths and Psychiatry are both newly established OSL collaborations. Unlike Chemistry, Philosophy and WBS these subject disciplines do not have an established history within the CAPITAL centre. Consequently these case studies engage more with the challenges of gathering support for novel teaching and learning initiatives, finding new academic partners and having innovative practices meaningfully adopted within the university.

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- The process of gathering feedback for review can help formulate further research questions
- The quantitative data collected provides a basis for further analysis: for example, a generally positive student response to a session will inevitably provide the impetus for a comparison with other sessions which have been reviewed less favourably

b) *Engaging the perspective of student researchers ('lead learners').*

The anecdotal and miscellaneous nature of lead learners' documentation, including reports, focus groups, interviews, photographs and observations, will provide a material context for the qualitative aspects of this study, highlighting the experiential and creative nature of OSL. Recorded electronically, it will also contribute to the project's aim of dissemination.

Why not rely more on expert than on student research?

- The aim of student-centred learning is to involve students in a variety of different roles and to build a learning community
- The lead learner role is designed to encourage students to reflect more on the methods of delivering knowledge and consequently to invest more in these methods
- Some of the lead learners are PhD students and will hopefully become OSL practitioners in the future
- The lead learners are often more effective at gathering useful feedback from student practitioners. This is the advantage of students speaking to students
- This project aims to achieve a balance of perspectives by placing the lead learners' perspective into a relation with those of the OSL practitioners, staff members and student participants

c) Interviewing both OSL practitioners and stakeholders from different University departments within each case study.

In-depth Interviews with project leaders, principal stakeholders, lead learners and some student participants allow for open reflection on the relative success of particular workshops, and on the general efficacy of OSL. They provide a multi-perspectival frame for this report's recommendations and permit reflection upon the learning curve of this project. This combination of leading and learning is crucial to the collaborative model which OSL proposes.

Why not commit more exclusively to written reports?

- Interviews and focus groups have consistently provided detailed and evaluative responses to OSL workshops
- Interviews and focus groups can be disseminated electronically
- Written reports can often become overly formal and they place a bureaucratic burden on stakeholders within academic departments who may be discouraged from engaging OSL activities in future as a result

6.2.2 Training OSL practitioners and consulting on OSL techniques

It was an ambition of the project that OSL practitioners would emerge from within subject disciplines, thus giving OSL style teaching more academic credibility.

Why not use more external theatre practitioners?

- Experience has shown that workshops delivered by specialists from a theatre background excite interest in the methods of OSL across the University but often fail to sustain it. There are two reasons for this: once the specialist has withdrawn from the department or the University there is no way to sustain the OSL work he or she has done; and despite their technical and formal expertise the theatre specialist often lacks the discipline specific language to hold the interest of students and academic staff

- By training practitioners within the University, this project aims to embed OSL practice within academic departments in a sustainable way

- The key to the success of OSL is its collaborative ethos: this means practitioners working alongside academics from different departments to conceive of innovative OSL programmes which are not short on academic content

- Emerging OSL practitioners should come from every discipline, and not only Theatre Studies or Education

6.2.3 Developing the Student Ensemble

Experience has shown that external practitioners and companies supplying training services are expensive and make it difficult to maintain a consistency of approach and commitment to OSL. An element of the project, therefore, is the development of an ensemble within the University to offer a range of OSL projects, to academic departments and other bodies e.g. the Learning and Development Centre and the Graduate School. Drawing on the experience and skills of students and others who have benefited from OSL and offering them professional development opportunities, the ensemble will consist of Warwick students, staff and alumni, replenished each year with first year students, under the direction of a researcher/theatre practitioner. The project thus ensures a sustainable flow of suitably qualified individuals to support the enactive learning model. (OSL Project team)

Why not use student participants from within the different academic disciplines as actors?

- The Ensemble recruits from across the University

- A trained company provides an incentive for motivated Warwick students to develop acting skills to a high level which they then learn to apply within pedagogical settings

- The Ensemble can provide the impetus or scaffolding for OSL projects either by performing relevant theatre pieces or by acting a predetermined role to simulate 'real world' situations for OSL participants –for example, the networking sessions (see 7/8.3, 7/8.6.1)

- The 'acting' of the Ensemble is formally distinguished from the 'performance' of the students within the OSL workshop itself

6.2.4 Gathering longitudinal data from Warwick alumni who experienced OSL

It was deemed important to the aim of demonstrating the value of OSL to students, especially in terms of professional development, that OSL alumni were surveyed in their new work places.

Is it not too early in the development of OSL for a meaningful longitudinal study?

- Although students who have experienced the OSL methodology at Warwick have yet to progress far into their post-university careers (we have alumni who graduated in 2009-10), learning how they remember OSL and how they view its impact in comparison to other methods of teaching and learning is an important indicator of OSL's initial success
- It is also valuable to establish a formal process for staying in touch with OSL alumni so that in future years this research can be consolidated

6.2.5 Developing an e-resource for OSL, including a handbook for OSL technology

What good is an e-resource when the emphasis of OSL is on practical experimentation?

- The OSL e-resource is not simply a record of past OSL activities, it is a guide for users of OSL: http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final
- Over the course of the project it hosted a live and democratic forum for sharing ideas about OSL through the blog: http://blogs.warwick.ac.uk/openspacelearning
- It documents the use and development of OSL technology
- It provides a resource for future researchers into OSL including detailed feedback from OSL sessions, interviews with student participants and practitioners, and OSL bibliographies

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http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

6.2.6 A diverse strategy for dissemination: ethnodrama; podcasts; publications; conferences; symposia

Why not focus more exclusively on peer-review journal publications?

- There has been a substantial written output from this project, including a full length book, *Open Space Learning: A Study in Transdisciplinary Pedagogy* http://www.bloomsburyacademic.com/view/Open-space_Learning_9781849662314/book-ba-9781849662314.xml
- Ethnodrama is an innovative and community focused approach to disseminating OSL practices within the University. It will also produce an original piece of dramatic art *Passing On* as a lasting legacy of the OSL project (See 7/8.6.5)
- Podcasts and conferences allow extensive dissemination of OSL well beyond the confines of the University to a wide community of teachers and practitioners

6.3 Methodological issues
6.3.1 Scalability

It is accepted that the OSL methodology is, at face value, less cost effective than the standard lecture format. Where 200 students can be accommodated in a lecture theatre the optimum number for an OSL workshop is closer to 20. Furthermore, when compared to a standard seminar, the extent of preparation needed for an OSL session can seem daunting for academic staff.

> The dominant systems of teaching and learning in UK universities (and elsewhere) exist in their current from partly because there is little will to change them, but mostly because they are cost effective: we have not yet managed, for example, to develop a way to use OSL to engage two hundred students in a lecture theatre using only one facilitator." (Monk *et al*, 147)

However, there are several reasons why this economic rationalization is not fatal to the further development of OSL.

- The financial re-structuring of the UK universities framed by the Browne Review has enshrined the principle that the money will follow the individual student. Whilst this has struck some critics as compounding the unhelpful 'student as consumer' model, it at least carries the promise that Higher Education will cater for the individual experience. OSL broadens the scope of what universities can offer, reaches out to kinaesthetic and visual learners, and emphasizes the value of the learning experience. It may be then that in the medium to long term, when the effects of this restructuring is felt, the economic rationale will change.
- Modern technology has changed our perspective on the traditional lecture. Now that lectures can be reproduced and disseminated on-line why not divert resources to new modes of teaching such as OSL which cannot be reproduced in the same way?
- OSL does not make its claim in opposition to the traditional lecture or seminar; rather it operates on the understanding that diversity in teaching and learning is beneficial to both staff and students. OSL workshops aim to find ways to complement the lecture and seminar formats rather than usurp them. This is demonstrated in the case studies.

6.3.2 Adoption

The barriers to the adoption of OSL include: the previously stated economic concerns; the structural conventions of departments (how money on teaching gets spent); the scarcity of robust interdisciplinary models for teaching; the engrained pedagogic ethos transmitted to new staff members; and individual skepticism. In order to overcome these

barriers and fulfill the aim of embedding OSL, the project has pursued the following strategies.

- Instead of simply promoting isolated workshops, the OSL project has established more integrated patterns in which a workshop is set in a series alongside a lecture, a theatre event, a symposium, or an academic reading list. The idea is that the pattern can be discerned by practitioners and re-used with a different subject matter. This is important for the transferability of OSL procedures: staff who are new to OSL will be able to use established structures and avail of a 'tool kit' of resources on-line in order to familiarize themselves with the practice and cut down on their preparation time. If a new pedagogic ethos is to become embedded it must happen, in part, by this process of iteration and integration.

- The OSL project team sought out partnerships with interested academics within departments in order to roll out the OSL case studies on an interdisciplinary basis. This provides a future anchor for the OSL method within academic departments.

- The OSL project works alongside other university training bodies such as 'Student Careers and Skills' and the 'Learning and Development Centre' in order to attract new and varied users.

- OSL has established itself within the mainframe of the University's teaching strategy via IATL. This provides the opportunity to promote OSL across all departments and formulate transdisciplinary modules suited to the practice of OSL which are not so reliant upon the infrastructures of individual departments.

6.3.3 Standards

The OSL methodology addresses the issue of standards, especially the practice of intellectual rigour and the objective assessment of student achievement, according to the following principles:

- We argue that there is no good reason why reflective writing on practice, reflective journals, *viva voce* examinations and creative performances cannot be assessed in the same way, and with the same rigour, as standard academic essays

- The successful precedent for assessing OSL work has been set by the CAPITAL centre in modules such as 'Shakespeare without Chairs' and 'Drama, Performance and Identity'. CAPITAL practitioners pointed to the results from the National Student Survey in 2008 which highlighted 'that students' most recurring criticism of the academic process was to do with assessment. Of the seven categories on which students are invited to pass judgment. 'Assessment and feedback' receives the lowest satisfaction rating -65% compared to an average of 78% across the other six categories.' As a response to this, there is a felt need to work towards an 'assessment for learning' rather than an 'assessment of learning'.

- The OSL case study 'Creative Issues in Law and Management' by assessing students on their creative performances as well as on their critical writing emphasized the reflective continuity between the two activities of performing and writing.

- OSL workshops embedded within academic modules –the Beckett workshop within the English module *Literature in the Modern World* (see 7/8.6.1); the *Ideas of Freedom* workshop embedded within the Philosophy module of the same name (see 7/8.1.2) – contribute to the students' ongoing thought processes and this is inevitably reflected in their exam achievements whether or not a causal link between OSL and exam success can be established.

- That all practice is related to assessment is a fact acknowledged by students: OSL workshops which are not directly assessed nevertheless support student

excellence elsewhere –this was noted in the case study of Chemistry where the OSL workshops complemented other assessed components on the Chemistry curriculum (see7/8.1.1).

7. Implementation / 8.Outputs and findings

In this section we shall narrate the development of each project strand in turn and present the outputs which resulted.

7/8.1 OSL Case Studies

6 case studies emerged over the last two years and constitute the core activities of the project. The first four narrated here (7/8.1.1-4) applied for the OSL grant advertised internally across the University in the academic year 2009-10. The final two are more recent ventures originating in the academic year 2010-11. These latter illustrate strategies for establishing new OSL projects within those academic departments which had no prior experience of the OSL methodology.

Each project description contains a link to its home on the OSL website, which provides further detailed reports on workshop methods, as well as archive material, including staff and student interviews and multimedia documentation.

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies

7/8.1.1

Case Study 1: Chemistry

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/chemistry/

Mr Nicholas Barker, Teacher Fellow, Chemistry

Mr Jonothan Heron, Research Practitioner, OSL Project

Dr Nicholas Monk, Research Fellow, OSL Project

Ms Loiusa Noffke, Lead Learner, Chemistry

Ms Isolda Romero, Lead Learner, Chemistry

Professor Peter Sadler, Project Coordinator, Chemistry

Dr Barry Sheils, Research Fellow, OSL Project

Fig.4. Project Team, Chemistry

The Chemistry Department working in collaboration with the CAPITAL centre established an OSL component for the whole of its first year cohort in the academic year 2008-9. This was a workshop on the Periodic Table co-conceived by Dr Nicholas Monk and Mr Jonathan Heron from CAPITAL and Professor Peter Sadler from Chemistry. When the OSL team inherited this project in 2009 it aimed to refine the existing workshop model, reflect on its success, and develop further sustainable OSL interventions within Chemistry. This was undertaken by gathering and analyzing feedback, incorporating 2 Chemistry PhD candidates as lead learners and developing a second workshop series for penultimate year undergraduate students, 'Real World Chemistry'.

Workshop 1: Famous Chemists/Periodic Table

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/chemistry/periodic_table/

Context

This first workshop presented several strategic challenges for the OSL project. It involved the entire first year intake of Chemistry students (c100-130 student participants each year), a number which necessitated 4 sessions in total; it required the facilitators to pitch the workshop at the right level for undergraduates embarking upon a new course in a new learning environment; and it demanded a sound integration of the OSL workshop method with the academic content of Chemistry, a subject viewed as a 'hard' science and traditionally taught through lectures or laboratory demonstrations.

Method

Although the ambition was to challenge students who were new to university through both the form and content of the workshop, it was also felt that the theme should be

accessible. The Periodic Table proved ideal in this respect, since it was familiar to all first year Chemistry students but open to university-level complexity. In the second year of the workshop another thematic strand was added: Famous Chemists. It was proposed that this would provide an historical and 'inspirational' perspective on Chemistry and cause students to reflect on what it meant to be a good chemist.

Outputs and Findings

Although many students who had not encountered performance workshops before declared their apprehension in advance of the workshop, the attendance figures over the three years are very positive. Indeed, since the workshop is effectively non-compulsory - replacing a normal lecture where student attendance is not registered- figures of 91% attendance in the first year rising to 99% in the second are very impressive. This was undoubtedly aided by the integration of the mini-research project which after being trialed in the first year was emphasised more strongly thereafter.

The students had an opportunity to reflect at the end of the workshop and record their responses on project questionnaires. Over the two years of the project 167 out of 226 students have rated their experience as good or excellent. This is a positive response which reflects the general consensus that the workshop was a good 'experience'. In an attempt to further define the value of the workshop experience we asked the same students whether they felt they better understood Inorganic Chemistry as a result of the workshop: 59% said that it had, 28% were undecided and 13% said that it had not. This is a slightly less positive result but nonetheless promising for a method which challenges students' perceptions of university teaching. The clear majority of students felt that they had taken something academically useful away from the sessions. One might imagine that the same question asked of a lecture might elicit a more positive response, but bound up with this is the students' feeling that a lecture is what university learning is supposed to feel like. With this in mind it is perhaps also a promising sign that over a quarter of the students were 'undecided' about whether they had learned something in

the workshop. This suggests some ongoing refection about what it might mean to learn in a workshop environment and how different formats might challenge fixed notions of learning.

In 2010-11 we asked all the participants whether they would recommend this workshop to other students. Again the results were positive: 89% said they would recommend it. This shows that Science students, who might ordinarily be cast as further removed from performance based pedagogy than Humanities students, generally come away from OSL with a very positive outlook. Obviously this recommendation should help sustain OSL within Chemistry and promote it across the Sciences.

The active support of academic staff from the Chemistry Department has been equally important to the success of the Periodic Table/Famous Chemists workshop. This has ensured that, as well as producing a new communicative way of doing Higher Education Chemistry, the workshop has been integrated academically. A journal article reflecting on the origin and development of this project has been co-authored by Chemistry staff and OSL practitioners and published in *Chemistry Education Research and Practice,* thus continuing the collaboration and contributing to the project's dissemination strategy: Nicola J. Farrer, Nicholas Monk, Jonathan Heron, Julie Ann Lough and Peter Sadler (2010) '(RSC)[2]: chemistry, performance, and pedagogy – an interactive approach to periodic trends' *Chemistry Education Research and Practice*, 11, 308-313.

Workshop 2: Real World Chemistry

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/chemistry/real_world_chemistry/

Context

In 2010-11, building on the success of the first workshop, the OSL team extended its collaboration with Chemistry into a second initiative, 'Real World Chemistry'. This was

aimed at students who wanted to develop their professional skills and think about how to communicate the political, economic and social applications of Chemistry to different audiences. We also anticipated that once piloted this format might work across other disciplines as a 'Real World' paradigm.

Method

This project entailed a series of three sessions. The first explored Chemistry thematically through theory building exercises in open space and introduced the students to their 'real world' research project; the second involved enactive work on body language and presentation skills; and the third consisted of the students presenting their real world research project to a mixed panel of experts and non-experts.

Outputs and Findings

As one might expect of a group of self-selecting students whose enthusiasm was apparent throughout the sessions, the feedback was very positive. All 12 students said they would recommend the sessions to other students and expressed an equal interest in experiencing more OSL events themselves. We also asked them to reflect more generally on OSL in the context of other university teaching methods. Everyone agreed that it was valuable to use a variety of teaching methods, 11 out of 12 said that OSL offered a distinctive way of learning about their subject, and all 12 agreed that these session had helped them think about the application of what they learned in lectures. When we asked which skills they felt these sessions had helped develop, as well as the more expected answer of presentation skills, critical skills figured prominently.

One very promising outcome for the OSL project is that Student Careers and Skills have successfully applied for STEM (Science Technology Engineering and Maths) funding to run a version of Real World Chemistry in other departments. This means that the OSL method will be integrated across the Science and Engineering faculties in the next academic year.

7/8.1.2

Case Study 2: Philosophy

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/philosophy/

Naomi Eilan, Philosophy

Jonothan Heron, OSL practitioner

Sean Hudson, Lead Learner

Eileen John, Philosophy

Ceara Rice, Lead learner

Jamie Williams, Lead Learner

Fig.5. Project Team, Philosophy

The collaboration between OSL and the Philosophy department began with the CAPITAL centre in the academic year 2008-9. However this involved only those students enrolled on the Philosophy and Literature joint honours degree. In the two years of this project we aimed to sustain and develop the existing collaboration with Philosophy and Literature but also develop our partnership with Philosophy more generally. Consequently, in 2010-11 we developed, in addition to our established workshops with the 1st Year Philosophy and Literature cohort (c.20 students per year), an OSL intervention for the whole of first year Philosophy (an additional 80 students). This was an attempt to challenge the preconception that OSL, while it is amenable to subjects with a literary component, is not applicable to more abstract disciplines.

Philosophy and Literature Induction Workshop

Context

This workshop has been integrated as an induction into the 1st year Phil-lit degree, planned collaboratively by Jonathan Heron from the OSL project and Eileen John from Philosophy. It took for its subject matter a key text -this year it was Nikolai Gogol's 'Diary of a Madman'- and sought to offer an embodied means of close reading. The learning objective was stated as follows: to make the interpretive and creative decisions made by participants relevant to conceptual understanding, reasoning, and critical engagement with texts. This extends the premise of the Philosophy and Literature degree that texts can be productively read in more than one academic idiom – the literary and the philosophical– to the idioms of physical movement and visual representation.

Method

The workshop was formed around several text-based exercises, including selecting passages, creating thematic tableaux in pairs or in groups and then organizing tableaux into a chronology or plot. The session built towards this chronology as a collaborative performance piece, and in the process demanded that the students make a series of strategic choices. We shall return to this imperative placed on participants to select and choose; but it is equally valuable to note that the discursive relation to the text was not done away with. Within the process of selecting passages and constructing images the students were given several opportunities to reflect vocally on their decisions.

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http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

Philosophy Workshop 2: Ideas of Freedom

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/philosophy/ideas_of_freedom_workshop/

Context

This second workshop, delivered in Spring Term 2010-11, covered new ground: it attempted to engage a more diverse range of students from beyond the Phil-Lit cohort, including single honours Philosophy, Philosophy and Maths, and Philosophy Political and Economics; and it embedded itself within a 1st year Philosophy module, *Ideas of Freedom*.

Method

The workshop was conceived by OSL's Jonathan Heron in partnership with Eileen John and Naomi Eilan from Philosophy as a focussed academic intervention. It was positioned strategically between two of Eileen's lectures on 'Creativity and Art' in order that its more experimental form could embody the ongoing themes of the module.

It was felt that the sandwiching of the workshop between these two lectures would enhance the level of student engagement by allowing Jonathan to build on the students' established reflections. It is significant that as well as working intensively with Samuel Beckett's short play 'Not I' the session managed to incorporate an embodied interpretation of Plato's *Ion*, a text discussed by Eileen John in the preceding lecture on the module. This meant that the focus upon the freedoms and constraints of self-consciousness brought to the fore by the Beckett play was reapplied to a canonical philosophical text. In particular, the embodied pair work highlighted the significance of performance and social relation to the mode of philosophical dialogue.

Outputs and Findings

Overall there was little discernable difference between the response of Phil-Lit students and the responses of students from other strands of Philosophy. 91% of all Philosophy

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http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

respondents said they would recommend the session to other students. 60% were keen or very keen to experience more interactive workshops themselves.

7/8.1.3

Case Study 3: Critical Issues in Law and Management (CILM), Warwick Business School (WBS)

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/business/

Jonathan Heron, OSL practitioner

Rachel King, lead-learner and OSL practitioner

Grier Palmer, Principal Teaching Fellow, WBS

Rob Toole, Senior Teaching Fellow, WBS

Fig.6. Project Team, CILM

Context

CILM is a 3rd year module for students doing the Law and Business degree (approximately 60 students each year) which developed an OSL component in 2007-8 with the CAPITAL centre and continued to evolve it thereafter in partnership with the OSL project team. It has provided a distinctive opportunity for the OSL project in two ways: integrating OSL into a syllabus alongside critical reading and reflective writing projects and involving the OSL method in the process of final assessment.

Method

This is the most ambitious case study in the OSL project due to the breadth of the syllabus –the module covers a full two terms of work– and the extent of OSL's academic integration. There are three major components to the module, 'Case Study Presentations', 'Book Review workshops' and 'Reflective Writing' as well as two

introductory sessions: one introducing issues of critical thinking and reflection, the other, in the open studio space, introducing the experimental aspects of the module, especially issues of embodiment and self-presentation.

Case Study Presentations

Each student group or syndicate (comprising approximately six students) was expected to perform 3 case study presentations throughout the year, two in the first term and one in the second. A case study took the form of a controversial real world issue which has legal and/or commercial consequences. For example, this year there was one on work-related suicide and another on sexual harassment. The identical case study was distributed to all student groups but each group was assigned a different interest in the case; so it may be that they had to act the part of the trade union, the family of the bereaved or the company solicitor.

The students had two weeks to research the case from their given perspective and prepare their presentation. They were actively encouraged to avoid PowerPoint or static presentation styles. In this two week period they were also given time in an open studio space where they were to develop their work with Rachel King who was available, as both the lead learner on the project and theatre-in-education specialist, to encourage them to think creatively and dramatically about their presentations.

Book Review Workshops

The Book review workshops followed a similar timetable to the case study presentations: two sessions in the first term and a final session (leading to assessment) in the second term. Here the OSL dimension was less obvious since the focus of each session was upon a themed series of articles, reviews and films. This year themes included 'leadership' and 'Groupthink'. Each individual student was responsible for introducing a single work from the series to the other members of his student group, providing a critical perspective and responding to questions. Although the emphasis here was on students researching the material (finding out about its sources) and critically challenging its ideological

perspective, there was also a demand that students present their readings coherently and robustly to one another in real time. In order that this forum model could flourish the book review workshops were convened in flexible teaching spaces and guided by 'facilitutors'.

Here the endeavour to inspire the students to live discussion utilized OSL principles. The 'facilitutors' were PhD students from a variety of academic disciplines. Importantly, they were not 'experts' in the field. They were there to pose open questions and help bring the student presentations into dialogue with one another. This challenge of this role proved to be one of managing the students' expectation that an expert lead the group. The learning space proved vital in trying to meet this challenge of encouraging the students to take responsibility for their own group dynamic.

Written Reflection

There were three written assignments for this module: a reflective piece at the end of the first term; a written Book review, along with a second reflective piece; and a long case essay.

The reflective pieces are not typical academic essays. Rather than asking them to represent what they know in writing, students are invited to reflect on their own process of learning: how have they approached the module, how have they found working with the other students, how have they engaged with the topics covered. This process, ideally, is more than an academic assessment. It also helps the students to think about their learning style –what works for them- and ultimately encourages them to take more responsibility for their own learning. In this respect, this kind of reflective essay is central to the ambitions of OSL.

Outputs and Findings

Central to the ambitions of this module was that the students hoping to begin careers in Law or Business would develop their professional skills and learn to be both creative and

critical when confronting unstructured real world problems. The students were very positive about this outcome, highlighting several different facets to their learning through a student-centred process, including: group work, independence, risk and confident presentation skills.

This module has been important for demonstrating that OSL can play a substantial role in an assessed academic module beyond English or Theatre studies. Both reflective written work and assessed presentations, though unfamiliar to students, have proved effective measures of student skill and engagement. (See Appendix 3 and http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/assessment/ for OSL assessment information)

It is clear from the student feedback that there is a perceived benefit in professional development emerging from the practice of this module. According to the Department for Business, Innovation and Skills, Universities are the "providers of life chances for individuals in an environment where skills and the ability to apply those skills are essential preconditions for employment." The 2008 CBI survey found that 86% of firms ranked employability skills as the most important factor when recruiting: "graduates who can communicate well and work as part of a team." It is satisfying for the OSL project team that students are recognizing this value for themselves:

> I would say that it was one of the modules that I can see taught me most out of all the modules that I studied, because there are a lot of skills that seem very transferable. I think my essay writing after CLIM probably improved significantly. Same goes for presentation skills. Also other general skills that I think you can use both at work and in other modules at university.

7/8.1.4

Case Study 4: Representing the Other: Verbatim Theatre

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-
final/osl_practice/casestudies/representingotherness/

Annouchka Bayley, performance artist, teacher and workshop facilitator
Nese Tosun, co-facilitator

Fig.10. Project team, Representing the Other

Context

Running in parallel with its strategy to embed OSL within the practices of academic departments such as Chemistry, Philosophy and Business, the OSL project has sought to support experimental transdisciplinary practices. 'Representing the Other: Verbatim Theatre' funded in 2010-11 is an example of an OSL project which is not housed by an academic department, yet which seeks to supplement the academic activities of its participants.

One of the principles underlying the OSL methodology is that the open space should serve as a third or liminal space in which the canons and conventions of individual academic disciplines are mutually and creatively disrupted. Thinking subjects emerge in the midst of this creative tension.

This workshop series, taking for its theme dual heritage identity, pursues this cultural and sociological theme; but its experimental and open ethos, inviting participants from any academic department and at any level of academic study, also creates its own third space. In a university setting the relation between academic disciplines can seem every bit as challenging and interesting as that between national or ethnic cultures. Part of the

importance of this project then, lies in the collaborative dynamic created by the profile of its participants. It attracted 15 participants from 8 different academic departments, 7 of whom were postgraduate students. Although not all were dual-heritage themselves, they all expressed an interest in the dual heritage experience and a willingness to use verbatim theatre to explore the topic.

Method

There was a series of five OSL workshops involving embodied work and academic readings: 'Self-Reflexivity/ The Personal vs the Private in Representation of Otherness'; 'Otherness, Lack, & the Performance of Self'; 'Dynamics of Observation, Representation and Difference in Performance'; 'Ethnography in the Academy'; 'From Interview to Stage, Creation/Rehearsal Workshop'. These workshops led to a final performance in which the students had the opportunity to use Verbatim Theatre techniques to represent 'themselves' in front of an invited audience and then to reflect on the uses and limitations of these techniques.

For discussion on the pedagogical uses of Ethnodrama and Verbatim theatre see: http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/ethnodrama/

Outputs and Findings

The response to this OSL workshop series was extremely positive with 80% of participants who finished the course agreeing that the teaching was 'as good as' or 'better' than other teaching they experienced at Warwick and 90% rating the course content 'outstanding'. Of 15 original participants, 10 attended regularly until the end. The single reason given by those who dropped out before the end was that of time constraints due to University course work. Indeed those who did drop out expressed regret at having to do so.

Among those who did finish the course the consensus was they would have liked more sessions; and that despite the pressures of academic work they found the joining of personal experience to academic readings to be very productive.

> This is an add-on [to my university course work], though I do take it seriously – reading everything given to us to read. I find myself talking about the workshops with friends often.

> I see it as complementary to myself more than anything else, and my experience, academic as well as personal. Personal and academic interests usually overlap in my case anyway.

From the perspective of the OSL project two things stand out here: the conviction that this transdisciplinary model can have broad academic appeal, a belief which has been borne out by the response to a recent IATL proposal to run an interdisciplinary module open to students across the University on the theme of identity (see 9/10.4), and the application of the OSL methodology to the work of postgraduate students. To date the OSL method has been delivered overwhelmingly to undergraduate students but collaborations such as this one remind us that postgraduate research students are increasingly demanding opportunities to improve their professional skills and collaborate in ways which challenge the lone-scholar paradigm, especially in the Humanities and Social Sciences.

7/8.1.5

Case Study 5: Mathematics

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/maths/

Mr Owen Daniel, Mathematics

Mr Jonathan Heron, OSL practitioner

Dr Barry Sheils, OSL practitioner

Dr David Wood, Teaching Fellow,

Mathematics

Fig.11. Project team, Mathematics

Context

These final two case studies in Maths and Psychiatry will focus on the process of seeding OSL within academic departments. These should help identify some of the conditions for achieving new, sustainable partnerships across the University. Whereas in the previous case studies we were interested in how OSL is refined, delivered and embedded academically, and how students respond to it, now we are asking, what strategy is appropriate for introducing OSL to departments that have not encountered it before?

One might have the impression that a partnership between OSL and Maths is a perfect fit, since OSL is a pedagogy which reflects on spatial relations and the permutations of physical movement, and Maths is a discipline which encourages collaborative work in communal spaces. There were nonetheless potential barriers to this collaboration, including the conventions of teaching Maths via large lectures and small tutorial groups; and a persistent doubt about whether an experiential pedagogy could intervene effectively in a subject which deals in high levels of abstraction.

Our initial strategy for overcoming these barriers was twofold: we decided to hold an interdisciplinary OSL and Maths event using the Student Ensemble, and to approach a teaching fellow within the Maths department to act as a liaison with the OSL project. This approach was based on our experience with long standing projects in Chemistry, Philosophy and the Warwick Business School. Without a committed partner within the academic department concerned –someone who is willing to co-conceive the workshops with OSL practitioners– it is difficult to sustain a meaningful teaching practice. We felt equally that an event, designed to attract mathematicians to the OSL venues, introduce the interdisciplinary ethos and trail some OSL workshop activities, was vital to build confidence for such a novel partnership.

Method

An ideal opportunity to pursue this strategy arrived in the person of Dr Stephen Abbott, a visiting research fellow at the University of Cambridge. Although by profession a mathematician, Stephen was researching the thematic and formal representations of Maths in the theatre. After contacting him it became obvious that his work looking at theatre pieces about mathematicians or mathematical discoveries could provide a basis for OSL activity. Using the trained actors from the Ensemble to dramatise excerpts from those plays Stephen was researching, we presented a kind of interdisciplinary and pedagogical conundrum: can these theatrical works be used to teach Maths; and can these open rehearsal spaces be further used to formally explore mathematical problems?

In order to respond to this conundrum we invited Dr David Wood, Senior Teaching Fellow in the Maths department, and Mr Owen Daniel, Postgraduate mathematician, to lead a speculative workshop which would immediately follow the talk/drama presentation from Stephen.

Outputs and Findings

The variety and value of the ideas expressed in the plenary session were hugely promising. They proved there was a pre-existing commitment among those who attended

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to embodied work in Maths, but that such work had not yet found its home in the University.

In order to build on the impetus created by this inaugural event we met with David Wood to discuss the possibility of more embedded OSL activity within Maths for the next academic year. The result of this discussion is a new venture with IATL under the 'Pedagogic intervention' rubric to hold a series of OSL workshops for second year mathematicians on the theme of abstraction. This intervention is directed by David who feels that the beginning of the second year is a key time for many students who struggle with the introduction of new mathematical concepts – especially abstraction. An effectively planned OSL session, or series of sessions, could be successful in orienting those who have fallen behind in lectures and tutorials.

This proposal is a positive outcome for the project. It realises, in the form of a targeted pedagogic intervention, the ambitions which were inherent in our initial event, namely those of applying the OSL method academically and creating new partnerships.

7/8.1.6 Psychiatry

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/psychiatry/

Dr Matthew Broome, Psychiatry

Mr David Hall, lead learner, Psychiatry

Mr Jonathan Heron, OSL practitioner

Members of the Student Ensemble

Fig.12. Project team, Psychiatry

Context

This project created an exchange between two practice-based student groups, the undergraduates of the Student Ensemble and postgraduates of the Warwick Medical School. It emerged from a collaboration between OSL Research Associate Jonathan Heron

and Associate Professor of Psychiatry Matthew Broome. They first collaborated at *Shakespeare on the Brain* (Warwick Arts Centre, March 2009), then launched the interdisciplinary research group *Beckett and the Brain* with Dr Liz Barry (CAPITAL Centre, November2009). Their OSL collaboration was focused around the work of the student ensemble and their creative project with Fail Better Productions, *Diary of a Madman/Discords* (Warwick Arts Centre, January 2011) and the existing practice of the Clinical Skills Laboratory at the Coventry and Warwickshire Partnership Trust, a core part of the medical school's Psychiatry curriculum.

We were led by four research questions

- Where is the intersection between Psychiatry and performance?
- How can we engage medical students through performance events?
- How do we use these events to engage academic departments in embodied pedagogies?
- Can these pedagogical practices improve clinical skills?

Method

This project was carried out in three phases. First of all there was an *exploration* session which explored how to apply creative practice to psychiatric education. Jonathan Heron and five members of the Student Ensemble attended the Clinical Skills Laboratory at the Caludon Centre, Coventry and Warwickshire Partnership Trust, a core part of the medical school's psychiatry curriculum, to observe the use of role play and simulation within medical training. Then there was a *development* event which brought together clinical and creative practitioners in a creative exchange involving rehearsed readings by professional actors (from Fail Better Productions) and members of the Student Ensemble. In this phase we were specifically exploring how to engage medical learners through performance projects and enactive pedagogies.

Outputs and Findings

Finally there was an *evaluation* forum attended by staff, students and OSL practitioners exploring how to embed OSL workshops into a formal curriculum. We held a Speculative Lunch to discuss ways to embed the work of the practice team within the University curriculum. In the academic year 2011-12, an application will be made to either the Warwick Medical School, to launch a new module concerning the Medical Humanities, or to the Institute for Advanced Teaching and Learning, for a 'pedagogic intervention' within the medical curriculum, using open-space methods to improve clinical skills. We are also actively exploring the publication of our research in inter-disciplinary areas.

7/8.2 Training

It was a core ambition of the OSL project to embed sustainable practice across the University. This meant establishing OSL case studies and centrally advertising OSL teaching patterns, but also laying the ground for new OSL initiatives to emerge beyond the parameters of the project. In order to empower Warwick educators to adopt OSL for their own professional purposes the project team held a series of training events designed to introduce workshop techniques to a wider audience. These included: a progressive series of training events focused on OSL technology led by NTF Robert O 'Toole, 'OSL Media Workshops: Film-making using iMac'; an open event introducing techniques of embodiment led by Jonothan Heron, NTF Jonothan Neelands and Nicholas Monk, 'Ice-breakers and Warm-ups Workshop'; and a session demonstrating how to work with more advanced material led by Stephen Cornes, 'Dramatised Case Studies Workshop'. These were well attended sessions attracting staff and students from across the University.

The most significant OSL training initiative was the Postgraduate Certificate in Higher Education Workshop Leadership, designed to support the professional development of OSL practitioners. This was planned as an accredited Warwick University course administered by IATL aiming to support the development of up to 15 new OSL

Open-space Learning in Real World Contexts: evaluation and impact assessment report
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

practitioners each year. It constituted a major part of the project's strategy to embed OSL practice for the future. Unfortunately, in Autumn term 2010 the financial plan was deemed unviable by the university and the original plan scaled back. It has been run as a training session on Higher Education workshop leadership as part of the Warwick Postgraduate Certificate in Academic and Professional Practice (PCAPP) hosted by the Learning and Development Centre (LDC).

The first OSL-based session on workshop facilitation took place on the 23rd of May. The workshop was available to academics across the University, in all faculties, and at all career stages. The session made full use of the Ensemble as subjects and interlocutors for the participants. The session was over-subscribed, and others are planned for the new academic year.

As a complement to this session, a range of OSL opportunities have been embedded in staff training programmes, including: for all early career academics, as a mandatory element of the Warwick Postgraduate Certificate in Academic and Professional Practice (PCAPP), 'OSL–based training for large and small group teaching'; for postgraduate students, as an optional element of the Warwick Postgraduate Award: Introduction to Academic and Professional Practice (IAPP) Part 2, 'OSL-based Teaching for Creativity in Small Group Sessions'; and for the Graduate School Skills Programme and the Learning and Development Centre, one-off workshops on 'Practical Networking'.

 Although PCAAP is a credible OSL training route, and attractive to early career academics, it remains an ambition of this project team to establish a distinctive postgraduate qualification in OSL in order to recognize and communicate its professional value across the HE community.

7/8.3 The Student Ensemble
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/studentensemble/

The student ensemble was inaugurated under CAPITAL by Jonathan Heron as a semi-professional theatre company whose expertise was utilized in the delivery of OSL projects.

During the period of the OSL project the ensemble has been involved in two major creative projects, *The Persephone Project* (2009) and *Discords* (2010). Members also contributed to a range of teaching interventions across the disciplines: Networking workshops for the Learning and Development Centre and the Graduate Skills Programme, demonstration/performances for courses and modules such as Philosophy and Literature, Literature in the Modern World, European Theatre, Maths and Drama, and for public events such as Shakespeare on the Brain for Brain Awareness Week. (A full list of Ensemble activities is available in Appendix 4).

The creative legacy of the Ensemble in the form of their professional productions is in no way dissociated from its work as a pedagogical resource. *Discords*, as well as showing to the general public was assigned to Philosophy and Literature students (see 7/8.1.2) and psychiatry students for introducing the theme of mental health in performance (see 7/8/1.5).

According to its director and OSL practitioner Jonathan Heron

> Training of the student ensemble is a central strand because that provides an engine room for ideas- I have to be connected to big questions about theatre and performance otherwise I wouldn't be able to apply these to other disciplines.

The practice of the Student Ensemble has been officially embedded within IATL. Jonathan has been appointed to the position of IATL Teaching Fellow as of August 2011 and is holding auditions for the 2011/12 Ensemble.

7/8.4 Longitudinal Study
In order to assess the impact of OSL on students' professional practice we have developed a longitudinal study to follow them into employment. Out of those students who have directly experienced OSL at Warwick the percentage graduating before the

academic year 2010-11 is still relatively small. We have two major catchments: 09/10 graduates from CILM (c50) and 09/10 graduates from Philosophy and Literature (19). We have also attempted to contact alumni from across the University who may have experienced the OSL methodology through CAPITAL.

Next year this number will be more than trebled. There is a year group from Chemistry (c120), a further cohort from CILM (60)and Phil-Lit (25), as well as students from English Literature, Cultural Policy Studies and interdisciplinary modules such as 'Representing the Other' all of whom will graduate in 2011 having experienced OSL. As we hope to sustain these numbers year on year it is crucial that we further refine our strategy for staying in touch with OSL alumni.

Thus far we have pursued two strategies for contacting alumni.

 We distributed an alumni questionnaire as an attachment to a generic communication sent by The Development and Alumni Relations Office (DARO). As this meant that we were contacting alumni who had not experienced OSL we asked about the effectiveness of teaching methods at Warwick and whether the respondent perceived, in retrospect, any benefit in workshop style teaching at university. We received 23 completed questionnaires. Interestingly, although only 4 of these respondents had experience of CAPITAL or OSL, over half of them (12) indicated that workshops would be a more efficient mode of teaching at HE level than lectures. Skills associated with the workshop but not with the lecture, included 'Teamwork', 'Communication', 'Decision-making', 'Leadership', 'Initiative', 'Confidence', and 'Openness to experiment and risk'.

We distributed a second questionnaire (Appendix 2) aimed specifically at those who graduated in 2010 from Philosophy and Literature. All of these alumni had experienced OSL while at Warwick so we asked them about their opinion of OSL, whether they felt the skills and esteem they gained from OSL contributed to their employability and whether they used these assets in their day to day work.

There were 19 Philosophy and Literature graduates. Of these 4 responded, all of whom were in employment: a secondary school teacher, a waitress and part-time editorial assistant, a gallery attendant and an administrator. All four had positive memories of OSL and their comments also suggested a deeper appreciation for the techniques of OSL in creating a memorable experience. That they avow a memory for the detail of the workshops as well as for the general experience confirms our impression that active learning helps many students retain the import of lessons more usefully than when they are in a passive relation to the teacher (e.g. in a lecture).

> Specifically, I certainly remember the Beckett workshops. We still quote "what!?...who!?...she?...NO!!!!" to one another.

> I still remember a lot of the content covered in Open Space workshops, which is not the case for seminars/lectures!

> I remember a great sense of comradeship with other students – helping one another to understand a text better through the use of space and physical expression.Engagement with the text in a dimensional way - particularly with scripts this was helpful. Great to make visual what is on the page. Easier to remember in exams and great for confidence in expressing yourself in front of others.

When asked about how OSL has contributed to their employability and day-to-day work all four students acknowledged the importance of soft skills and self-confidence.

> In terms of very general personal development/communication etc.

> I suppose so. I'm currently working as a waitress to fund work experience, and communication is essential. I think Open Space Learning was very good for those of us who are often too nervous to speak in seminar or talk openly about our thoughts. There was a certain liberty in being able to go into a class room and have lots of space to express yourself.

One alumnus, the secondary school teacher, could point to a more concrete OSL contribution however, allowing that she cited from her practical Shakespeare seminars in a job application for a teaching position. She has also used the OSL techniques she experienced at Warwick in her own teaching, demonstrating that OSL has an organic legacy beyond the university.

> I have used some of the drama techniques from the Phil-Lit weekend in my own lessons and a lot of the activities we completed in practical Shakespeare seminars in A-Level lessons.

It is clear that this sample can only provide an indication of the impact of OSL on students' post university employment. We have as yet no record of whether OSL has had an impact on student career choices for example. While it is disappointing that we have not had a better response so far, this is in part attributable to the general level of alumni response to questionnaires of this nature, which according to DARO stands at 20-25%, as well as to the number of relevant students who have graduated before this year. As we have already suggested, next year we will have a much larger pool of graduates to survey.

There are measures we can put in place to make sure we get a telling response in future:

- work with Student Careers and Skills to track students who have participated in OSL initiatives such as the 'Real World' paradigm. For example, it will be particularly useful to establish how the skills derived from OSL workshops help science graduates who don't want to pursue careers in the science field transfer into other areas of employment.
- build a specific network of OSL alumni. Instead of sending alumni one off questionnaires, it will be more effective to involve them in an on-line OSL forum and to include them on the invitation list for future OSL events happening at Warwick through IATL.

7/8.5 E-resource
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

This resource was a live OSL archive for the duration of the project. It contained the OSL blog where staff, students and lead learners could archive their responses to workshops, record more general reflections, and upload any OSL documentation; working papers from the OSL project team; and an on-line manual of OSL practice, including workshop

techniques, case study reports, lesson plans, OSL podcasts and a handbook of OSL technology: http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/technology/

The website has been developed over the lifetime of the project and from October 2010 to May2011 has had 540 000 hits, averaging over 250 hits a day. It will be preserved going forward as a practical OSL resource and forum for further developments.

7/8.6 Dissemination

As befits a creative HE pedagogy the OSL project has developed a creative and varied dissemination strategy. It has combined practice-based work with academic publications and electronic resources.

7/8.6.1 Practice

One major component of this strategy has been the further dissemination of OSL practice within Warwick University. As well as our six case studies OSL has been trialed and integrated into modules in several academic departments across all faculties of the university. In the Department of English and Comparative Literary Studies over the two years of the project c180 students have participated in an OSL workshops on Samuel Beckett's *Waiting for Godot* which constitutes part of the first year module 'Literature in the Modern World'. In the Centre for Cultural Policy Studies approximately 50 students have experienced the OSL conceived workshop, *The Risk Factor*. Additional OSL workshops and events have been offered to and experienced by staff and students in Medicine, Law, Business, Sociology, Education, and Theatre studies. Professional development workshops on 'Networking' or 'Presence and Presentation' administered by the Learning and Development Centre and Student Careers and Skills, have been attended by a wide variety of students. There has also been an interdisciplinary workshop dedicated to exploring the application of OSL to postgraduate research, 'Collaboration and Co-authorship in the Humanities and Social Sciences' attended by 25 PhD students and staff: http://blogs.warwick.ac.uk/openspacelearning/entry/collaboration_and_co-authorship/

These events have been documented in various ways –feedback, pictures, videos- and are archived on the OSL website.

7/8.6.2 Open Seminars/Demonstrations

As well as targeted academic events, the project has run an extensive programme of open seminars and demonstrations which explore the values and applications of OSL. Many of these seminars were led by invited speakers/practitioners from outside Warwick. This strategy allowed the Warwick community to avail of new expertise in the OSL field and promoted collaboration between different HE institutions. One example of collaboration is that between Nicholas Monk from Warwick, Professor Alan Owens from the University of Chester and Professor Clive Holtham of CASS Business School, City University on a 'Creativity for Professional Practice' seminar. Anna Newell and Dr. Melissa McCullough came from Queens University, Belfast to hold a double session: one of particular interest to the medical school on 'Using Devised Theatre to explore a topical issue in bioethics' and another more general session on interdisciplinary pedagogy.

There were also open generic seminars which reflected on the various themes and mechanisms of OSL: for example, an Open Space Technology workshop led by Paul Sutton of *Collar and Tie,* 'What do we define as the creative pedagogies of Open Space Learning, how do we value them and how do we convince others to do the same?'; 'Ensemble as Vital Practice' by Jonothan Neelands and Mary Johnson; and 'Future Learning Technologies Workshop' by Robert O Toole and Paul Sutton from *Collar and Tie*. These were attended largely by staff interested in contemporary developments in HE pedagogy

Finally there were open sessions which helped showcase OSL applications. A series of sessions led by Professor John O'Toole from The University of Melbourne on 'Working with Complex Texts' demonstrated how OSL techniques could be used to lead students through close and nuanced readings of literary texts, thus echoing some of the work done in the Philosophy and CILM case studies.

7/8.6.3 Conferences

Once again because of the practical nature of OSL work it was desirable to combine active workshop demonstrations with conventional academic papers as often as possible. In June 2010 De Montfort University hosted the World Congress of the International Theatre Association Conference at which Jonothan Neelands and Jonathan Heron led a double session presentation and workshop: 'The Dramatised University: The Uses and Values of Applied Theatre and Rehearsal Room approaches across the HE curriculum'. In November 2010 Jonathan Heron convened a workshop demonstration at the Centre for Education and Industry Conference: 'Making Work-related Learning Work'.

Jonothan Neelands led the international dissemination of Warwick's OSL project at the Hong Kong Academy for Performing Arts. Here he gave a public lecture alongside Dr. Peter O'Connor from the University of Auckland on Open-space Learning and its contribution to developing creative democratic citizenship. He also led a series of master-classes and laboratory sessions exploring the relation between OSL and the principles of Socratic inquiry through the arts.

Further international links were created by Nicholas Monk who conceived and facilitated OSL workshops on Capital punishment at the University of Nebraska and by Jonathan Heron who participated in the New York University Forum on Theatre for Public Health, both in April 2011.

The OSL project has also hosted conferences at Warwick. In May 2011 there was a one day colloquium 'Ethnodrama to Applied Drama'. Demonstrating how public testimonials, journals, and discipline specific data can provide the groundwork for practical workshops (using the practice-as-research paradigm), and potentially for original dramatic productions, has been a significant strand of the OSL project, above all in the 'Representing the Other' case study (7/8.1.4) and the Ethnodrama project (7/8.6.5).

Therefore it was important to have a summative event to record and evaluate the work done in this area.

We held a final dissemination conference entitled The Ecology of a Whole Campus Approach to Creativity on 27 June 2011. This was an opportunity to report on the success of the overall project and confirm its legacy. Speakers included Professor Ron Barnett (Institute of Education, London); Professor Rob Pope (Oxford Brookes University); Professor Jonathan Bate (University of Warwick); Dr Eileen John (University of Warwick), Professor Peter Sadler (University of Warwick); Dr Matthew Broome (University of Warwick), Grier Palmer (University of Warwick) and members of the project team. The event was attended by a capacity audience of 60 including participants from the University of Brighton, Liverpool John Moores, Coventry City College, University of Birmingham; University of Gloucestershire; London Metropolitan, University of East Anglia, Nottingham Trent University, Bath Spa University. The proceedings will be made available on the OSL web site.

7/8.6.4 Publications

The project aim to establish OSL as a recognizable idiom across the HE sector was significantly met through the publication by Bloomsbury Press in March 2011 of *Open Space Learning: A Study in Transdisciplinary Pedagogy.* This is a co-authored book (principal author, Nicholas Monk) which contains alongside case studies and reflections, a unifying argument for OSL. Further to this we have produced two annotated bibliographies which situate OSL theory and practice within a broad academic context and establish a canon of relevant material for future researchers and practitioners. The first, *A Bibliography of Open-space Learning* by Barry Sheils, is extensive, annotating literature on space, embodiment, active research, HE teaching and learning styles; the second, *Enactive, Embodied and Kinaesthetic Learning in Business Studies: A Bibliography* by Stephen Eliot Cornes, is discipline specific.
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/bibliographies/

Open-space Learning in Real World Contexts: evaluation and impact assessment report
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

The journal *Chemistry Education Research and Practice* published an article reporting on the OSL collaboration with Chemistry: Nicola J. Farrer, Nicholas Monk, Jonathan Heron, Julie Ann Lough and Peter Sadler (2010). '(RSC)[2]: chemistry, performance, and pedagogy – an interactive approach to periodic trends' 11, 308-313. This model of co-authorship with input from subject specialists and OSL practitioners is to be sustained in the coming months with further plans for academic articles on the Philosophy and 'Representing the Other' case studies.

Finally, the ongoing research of Jonothan Neelands continues to be informed by, and to inform, OSL practices at Warwick. Two recent and relevant publications include: Neelands, J and O'Hanlon, J. (2011) There is Some Soul of Good; An Action-centred Approach to Teaching Shakespeare in Schools in *Shakespeare Survey 65; and* Neelands, J. (2011) Drama as Creative Learning in Sefton-Green, J, Thomson, P, Bresler, L. and Jones K. *Routledge International Handbook of Creative Learning* (London; Routledge)

All of the published research outputs from this project are available for assessment under the 2013 Research Excellence Framework.

7/8.6.5 Creative Legacy

The impact of the OSL project has been strengthened through its creative outputs. The model of practice disseminated at Warwick has sought to emphasis the formal relationship between teaching, research and art, and the application of artistic practice to teaching across the disciplines.

The legacy of the Student Ensemble sustains itself through original theatrical productions, including *Discords* which has played at Warwick Arts Centre.

 On 7th June 2011 Warwick hosted the world premiere of *Passing On*, an original dramatic work scripted by renowned playwright Mike Kenny and Claudette Bryanston. This work on the theme of death and dying was researched by the authors along with artistic

director Peter Granville and a team from Warwick's Institute of Health (led by Professor Gillian Hundt) and it was partially funded by the OSL project. Using testimonials and medical research the group held a series of exploratory 'Ethnodrama' workshops in which themes were tested and dramatic potential explored. This was then developed into a final play. Once the play has finished its run at Warwick it will have the profile to tour nationally and internationally and the potential to introduce diverse audiences to the OSL methods which underlie its conception.

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/ethnodrama/

In order to further promote the links between artistic production, academic research and good pedagogy we held a symposium entitled 'Arts and the Academy'. Locally this was an attempt to develop the integration of academic programmes at Warwick with the extensive programme of Arts events curated by Warwick Arts Centre (one of the largest Arts Centres in the UK). More generally, it was an occasion to consider creative models of teaching and learning and the important role of the arts in educational practice.

7/8.6.6 Electronic dissemination

 A series of podcasts have been curated on the OSL website. These range from introductory videos to exploratory dialogues assessing issues of pedagogical and cultural impact: 'What is OSL?'
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl/repository/about; 'Is the Lecture Dead?'
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl/repository/tete-a-tete/;
Many of the OSL projects have been linked or archived within Warwick's Knowledge Centre, a highly viewed digital resource for showcasing innovative research at the university, http://www2.warwick.ac.uk/alumni/knowledge/about/.

- Jonathan Heron and Peter Sadler, In the Mix: Science and the Arts, 12 May 2011 http://www2.warwick.ac.uk/knowledge/projects/teteatete/10
- Jonathan Heron, Discords: Shakespeare and Beckett. 1 June 2011 http://www2.warwick.ac.uk/knowledge/themes/05/discords ;

- Nicholas Monk, Open-space Learning: A Transdisciplinary Pedagogy, 1 June 2011

  http://www2.warwick.ac.uk/knowledge/themes/01/open_space_learning

- Nicholas Monk and Robert O'Toole, Modes of Learning: Is the Lecture Theatre Dead? July 2010 http://www2.warwick.ac.uk/knowledge/projects/teteatete/2

- Jonothan Neelands, Grier Palmer, Mark Taylor, Simon M. Woods, Working CAPITAL,17 June 2011

  http://www2.warwick.ac.uk/knowledge/themes/exchange/workingcapital .

- Robert O'Toole, The Big Idea: Spaces For Thinking, 12 May 2011

  http://www2.warwick.ac.uk/knowledge/projects/bigidea/10;

- Robert O'Toole, E-Learning, 1 June 2011

  http://www2.warwick.ac.uk/knowledge/engineering/elearning;

- The Ecology of a Whole Campus Approach to Creativity 16 June 2011

  http://www2.warwick.ac.uk/knowledge/themes/exchange/creativity

7/8.6.7 'The Student Experience' and Cosmocampus Applications

NTF Robert O'Toole has conceived a digital application for recording student experience which is currently under development. This is a mobile virtual research and learning environment (VRLE) tool which allows students to record and archive their learning experiences, both objectively via video and audio recordings and subjectively via mood icons and journal entries. Because it is an application for a mobile device it is ideal for OSL purposes. It will also prove a valuable research tool at Warwick and across the HE sector, archiving the student experience and helping to justify new experiential learning initiatives.

Another major technological intervention derived from the OSL funded project based in Theatre Studies: Cosmocampus: Augmenting the Environment. The intention here was to fuse the world of data with open spaces of the university environment; in effect, to produce a campus-based Augmented Reality (AR) Layar (http://www.layar.com/) either constructed from narratives and data determined by the group or potentially working in tandem with the School's Writing for Performance module. Having prepared the technological and conceptual foundations, next year this project will be embedded within the second-year Aspects of Practice module, Performing Online, in the School of Theatre, Performance and Cultural Policy Studies. More information is available at this link:

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/casestudies/theatrestudies/

9. Outcomes/10. Conclusions

The extent to which the OSL project has met each of its objectives has been indexed in section 5 above. Here we shall review the major outcomes of the project and summarise the conclusions we have reached.

9/10.1 OSL practices are embedded in 11 departments across all faculties of Warwick University.
These departments include: Chemistry, Cultural Policy Studies, Education, English and Comparative Literary Studies, Law, Mathematics, Medicine, Philosophy, Psychiatry, Theatre Studies and Warwick Business School.

9/10.2 In the two years of the OSL project approximately 1000 students have experienced OSL workshops.
Including the work of CAPITAL over 3000 students have experienced OSL style workshops at Warwick in the last 5 years.

9/10.3 According to completed student questionnaires 90% of those who have experienced OSL would recommend it to other students. Over 60% of those surveyed allow that it provides a distinctive way of understanding their academic subject.

These statistics do not show much variation from discipline to discipline with students from our three major statistical pools – Chemistry, Philosophy and English- responding in kind. This suggests the multidisciplinary application of OSL.

9/10.4 The OSL project has developed several effective and sustainable models of interdisciplinarity.

Although OSL is an essentially interdisciplinary methodology, the project has inaugurated different models of collaboration. Whereas certain partners have relied upon dedicated OSL practitioners to facilitate the workshop component, introducing academic content when required to do so (e.g. Chemistry and Philosophy) others have preferred to adopt OSL techniques themselves (e.g. Maths). This raises the issue of OSL expertise and training. It has been noted by current practitioners in the course of interviews that their workload over two years has been very heavy. Since one of the barriers to the adoption of OSL is the perceived expertise and availability of practitioners it is vital that an OSL training programme is actively promoted throughout the University. Only in this way will OSL begin to emerge immanently within departments and bypass the felt need for expert co-ordination. A healthy diversity in OSL practice would see projects developed collaboratively, through partnerships between academic departments and the Student Ensemble or IATL, and independently where OSL practice has been imported into departmental teaching practices.

A new interdisciplinary module administered by Warwick Business School, 'Forms of Identity' also bears the mark of the OSL project. This is an accredited course available to students from any academic discipline across the University. This exceeds the familiar joint-honours model of interdisciplinarity where OSL is combined with a single academic discipline (Chemistry, Philosophy) and proposes a genuinely transdisciplinary practice. Each week there will be a lecture on the theme of identity (and an associated text) delivered by a specialist from a different academic discipline. Disciplines involved include: Business, Drama, Education, German, Psychiatry, Sociology, Philosophy and

History. The lecture will be followed by an OSL style workshop in which the students have an opportunity to respond to the lecture and work collaboratively at the various problems it presents. This module will be assessed through reflective journals and creative responses to the material.

Here students will be cast as the producers of knowledge, led by specific problems and issues rather than by disciplinary canons of thought. In this way it will sustain the principles of OSL practice.

9/10.5 OSL has shown itself to be academically robust across academic disciplines.

As testified by subject specialists from our major projects in Chemistry, Philosophy and Business, OSL works with content-heavy material (7/8.1). It has contributed effectively to assessed modules in Philosophy, English and Cultural Policy Studies and will continue to do so in other subjects such as Maths. It has also worked as a means of assessment in English, Cultural Policy Studies and Business. OSL assessment criteria have been developed and disseminated on-line and will continue to be applied (see Appendix 3).

9/10.6 OSL has promoted student engagement at all levels of research and facilitation.

Each enactive project has involved the work of a lead learner. These students have helped plan and facilitate OSL workshops, interviewed student participants, and composed the ethnographic reports on the OSL process which have contributed to this evaluation.

The lead learner model encourages students to reflect on and take responsibility for the teaching and learning experience. It has been remarkably successful in this respect, producing reports of outstanding quality and value. The lead-learners themselves have testified to the impact of this experience. For the postgraduate lead learners it was a chance to think about the scope of their own teaching; for the undergraduate lead learners it provided them with a new profile as active researchers.

> As a final year medical student, I have had the opportunity to reflect on teaching methods which have been effective and those which have not. I realised that medical students each have their own preferred methods of

learning and if a wider selection of teaching modalities were adopted, a more productive learning experience would result.

Carrying out the questionnaire, pooling data and writing the report are all valuable research skills which will be useful to me in the future. Prior to this project, I had not considered medical education as a research topic and how different disciplines can be incorporated to enhance clinical skills. It has allowed me to step outside of the mindset of student who is taught and consider how students' learning can be maximised for the future. There is a breadth of opportunity available and it will be interesting to see how future curriculum may evolve. (David Hall, Lead learner on the Psychiatry project)

Full lead learner reports and interviews are published on the OSL website.

9/10.7 OSL is firmly embedded within Warwick University's teaching strategy through the Institute of Advanced Teaching and Learning (IATL).
The OSL project achieved one of its main strategic goals when the university funded IATL, a centre dedicated to innovative teaching practices, active student research and interdisciplinarity. The OSL ethos is written into the fabric of this centre.

9/10.8 The OSL project has developed lasting projects in the field of Professional development with Student Careers and Skills and the Learning and Development Centre. (see 7/8.6.1)

9/10.9 OSL has established the paradigm along with the Student Careers and Skills for a funded intervention in STEM subjects: The 'Real World' paradigm (see 7/8.1.1)

9/10.10 OSL will continue to make an impact on Warwick's Widening Participation and Community Engagement strategies.

An OSL workshop on the theme of Identity has been successfully trialed in a local school by a member of the project team.

Opening Spaces is a new collaboration between IATL at Warwick and the RSA Academy Tipton. Central to the project's objective to support the Academy in developing teaching and learning strategies for use in its new teaching spaces is a series of OSL workshops and consultations. This will also provide an opportunity to evaluate how 'the process of engagement between a secondary and a tertiary education institution is beneficial to

those involved' (IATL website).

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/tipton/openingspaces/

9/10.11 The OSL project has led to the foundation of a new Chair of Creative Education in Warwick Business School and the creation of a joint venture between the Business School and the Royal Shakespeare Company called the Centre for Teaching Shakespeare.

Professor Jonothan Neelands, Principal Investigator on the OSL project, is the first holder of the Chair of Creative Education, providing continuity between the two projects.

9/10.12 The OSL project has made an important contribution to the university's consideration of future learning and teaching space developments.

> The philosophy of the Open Space Learning project at Warwick contributes to the CPARG's consideration of future learning and teaching space developments. OSL's promotion and justification of flexible and open learning environments which allow innovative, student-centred practices to flourish will suggest ways to re-conceive existing spaces within the university, as well as inform future planning and design. (*Capital Planning and Accommodation Review Group, University of Warwick)*

9/10.13 OSL has demonstrated that it is applicable to all levels of study.
Both the 'Representing the Other' case study and the 'Collaboration and Co-authorship in the Humanities and the Social Sciences' workshop demonstrate a considered demand among postgraduate research students for collaborative and open-space work.

9/10.14 The OSL project has created an extensive on-line resource with case-studies, learning tools, and lesson plans to aid future OSL practitioners.

http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

9/10.15 OSL is continuing to develop its distinctive pedagogic brand.
This project has produced a landmark publication *Open Space Learning: A Study in Transdisciplinary Pedagogy* and continues to set the trend toward design thinking and problem based, student-centred approaches to learning.

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11. Implications/ 12. Recommendations

In this section we shall briefly describe the extent of the OSL project's intervention in four broad areas of concern for the whole HE community: Technology, Assessment, HE teaching in the wake of the Browne Review and Professional Training. Each of these areas provides a register for judging the timeliness of OSL and identifying points where the OSL model can be further developed.

11/12.1 Technology
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/technology/

The advent of the internet and electronic dissemination means that traditional forms of intellectual authority will be challenged regardless of the success of the OSL project. The form of HE learning in which a single academic lectures to a large group of students is becoming less and less sustainable when students can easily download a podcast or access any number of lectures on the same topic over the internet. Whilst the figure of the trusted intellectual mentor will hardly be abandoned, indeed she may become more valuable than ever in a world with so many accessible and potentially untrustworthy academic resources, the form in which she delivers her mentorship will have to evolve. The OSL project proposes one form of pedagogic evolution where the embodied and interactive experience of learning is complemented rather than usurped by the internet.

New internet technologies are creating a demand for alternatives to the lecture theatre. The open studio space fulfils this demand. Equally, the open studio space demands new mobile technologies for the purposes of documentation, reflection and assessment. The value of live embodied work can be lost without sophisticated ways of disseminating it. According to NTF Robert O'Toole it is the students who are meeting this challenge and undertaking the groundwork for more complex and accountable OSL work. He suggests that already many students as matter of course take their i-pod touches and phones out to record a thought or archive an image: they are 'post –technological'.

> The question of how does technology integrate with OSL would seem an odd one to most students – it would only make sense to those who don't have a post-technological mind set – who see technology as something extra or different. (Robert O'Toole, OSL project group)

The point here is that technology should not be viewed as a threat to 'live' learning experiences but as a means for helping the students engage reflectively and creatively with these experiences. This could take the form of recording OSL sessions, embedding media within sessions, or using mobile devices to integrate internet research with the embodied work. Technology can help the students actively define their own learning space and to connect the local learning space to a larger learning network.

For these reasons we are committed to developing mobile learning and research platforms such as the Student experience application (7/8.6.7) for future use in OSL workshops. The OSL website includes an OSL technology guide.

11/12. 2 OSL Training

It has been one of the major lessons of this project that in order to embed an innovative HE pedagogy successfully across academic disciplines there has to be a distinctive and recognised training route to attract new practitioners. Although this project has succeeded in applying the OSL methodology in a fully integrated interdisciplinary fashion, it has relied on a relatively small number of OSL practitioners for its duration. The University's initial decision not to support an accredited postgraduate qualification in workshop pedagogy has contributed to this. Consequently, certain of the project's ambitions have been delayed, namely the training of existing subject-specialists in the practices of OSL facilitation and a professional valuation of OSL. If OSL practices are to continue evolving from within different academic departments at Warwick and beyond, as an informed alternative to the lecture or seminar format, then they must be viewed as a central matter of professional development. Any future projects looking to further the methods of OSL must work concurrently for institutional recognition of this order.

11/12.3 Assessment
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/osl_practice/assessment/

The skepticism of academics with regard to issues of rigour and intellectual accountability has often been a barrier to the adoption of innovative HE teaching practices such as OSL: *Can you really assess embodied work in the same way as you can assess written work?* Increasingly this is no longer the case or the question. Warwick University regulations permit performance to stand as an exam; and, as OSl project team member Susan Brock notes:

> departments are using elements of OSL assessment (reflective journals, presentations) but what they haven't thought about is how you apply this to a different sort of teaching. (Susan Brock, OSL project group)

In other words, assessment methodologies increasingly contain the acknowledgment that the written exam format is too narrow to reflect the extent and diversity of the individual student's thought processes. The idea that a performance cannot be marked in the same way as a traditional academic essay for thoughtfulness and intellectual responsiveness is also gradually being eroded.

And yet, teaching practices have not always caught up with this formal recognition that student outputs can and should be creative and diverse. OSL has provided a model for innovative practice and assessment together. Modules in English, Business and Cultural Policy Studies have integrated OSL assessment strategies: combining presentations or performances with *viva voce* examinations or reflective journals; encouraging risk taking and creativity; demanding intellectual responsiveness over technical skill in acting, film editing etc. (see Appendix 3). The OSL website contains an assessment guide for practitioners.

11/12.4 HE Teaching in the wake of the Browne Review

The Browne Review (2010) framed the financial restructuring of HE institutions in the UK in 2011. We have identified below three implicit principles which guide this review and define the context for HE teaching in the coming years. Alongside each principle we have considered the strategic value of OSL within this new HE paradigm.

1. **The Competitive University**

   Universities ought to compete in an educational marketplace which encourages 'product' differentiation (1).

   The question of how a university differentiates itself from its competitors will become more pressing in respect of teaching as well as research. OSL is a mark of distinction for Warwick University and, given an accredited training programme for OSL practitioners, a mark of distinction for Warwick-trained educators.

2. **The Student Experience**

   Alongside the central financial recommendation that the money should follow the student fee payer, the Browne Review envisages that every university have a student charter (31), and suggests that HE quality be judged more according to the student's perspective. "We want to put students at the heart of the system. Students are best placed to make judgments about what they want to get from participating in higher education" (25).

   OSL is a student-centred pedagogy which encourages student engagement at every stage of its working development from planning to delivery to evaluation. It privileges an active and embodied form of learning which students report as more memorable than lectures or seminars.

3. **The Skills Gap**

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"Already, employers in the UK frequently report that some graduates lack communication, entrepreneurial and networking skills, as well as an understanding of how businesses operate" (16).

"Analysis from the UKCES suggests that the Higher Education system does not produce the most effective mix of skills to meet business needs. 20% of businesses report having a skills gap of some kind in their existing workforce, up from 16% since 2007" (23).

OSL is a problem-based and interdisciplinary pedagogy which is not restricted by disciplinary conventions. It encourages open and collaborative projects which improve communication and presentation skills and develop individual responsibility and self-esteem. The OSL project has led on professional development initiatives such as the 'Real World' paradigm which seek to improve the fit of graduates to the world beyond the University.

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14. Appendices

14.1 Generic Questionnaire

14.2 Alumni Questionnaire

14.3 Sample OSL assessment criteria

14.4 Student Ensemble Projects 2009-11

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Appendix 1: Sample Generic Questionnaire

Please help us reflect on the values of Open Space Learning by spending a few minutes completing this questionnaire. All your contributions will contribute to our research and to the future development of teaching and learning at Warwick.

1. In the context of today's workshop, please signal whether you agree or disagree with the following statements. **5** is 'strongly agree', **1** is 'strongly disagree'.

   a) It is valuable to use a variety of teaching and learning methods beyond the traditional lecture and seminar format.

   1   **2**   **3**   **4**   **5**

   b) This kind of session offers a distinctive way of understanding my academic subject.

   1   **2**   **3**   **4**   **5**

   c) This session permits a model for teaching and learning which is more genuinely collaborative than the traditional lecture or seminar

   1   **2**   **3**   **4**   **5**

   d) Creativity is an important feature of education in all subjects

   1   **2**   **3**   **4**   **5**

   e) I can be more creative in these workshops than in lectures /seminars/lab-work

   1   **2**   **3**   **4**   **5**

   f) I learn more from a lecture than I do from one of these workshops

   1   **2**   **3**   **4**   **5**

g) This workshop helps me to think about the application of what I learn in the lecture theatre/seminar room/lab.

1   2   3   4   5

2. What did you learn/discover during the course of this session?

3. How successful do you think the session was in respect of the following learning objectives where **5** is 'very successful' and **1** is 'not successful at all'?

	1	2	3	4	5
Developing critical skills					
Developing presentation Skills					
Introducing new material					
Providing historical context					

4. Would you recommend these sessions to other students? Please circle:

Yes   **No**

5. How keen are you to experience more interactive/workshop teaching of this kind? **5** is 'very keen', **1** is 'not keen at all'.

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1   2   3   4   5

6. Please use this space to give further reasons for your answers and record any further reflections you may have.

These questionnaires are designed to preserve your anonymity. However, should you wish to reflect further on the uses of Open Space Learning please provide your name and contact detail below.

Name………………………………………………………………………….

Email………………………………………………………………………………………

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Appendix 2: Sample Alumni Questionnaire

Please help us reflect on the values of teaching and learning at Warwick University by spending a few minutes completing this questionnaire. We are interested in how you remember and reflect on your experience of Open Space Learning workshops taken during the course of your Philosophy and Literature degree.

We will preserve your anonymity.

Current
Occupation...

1. Which Open Space workshops did you experience? What do you remember of them?

2. Do you feel differently about Open Space Learning workshops now than you did when taking the module?

    Yes   **No**

    If your answer is 'Yes', can you account for this?

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3. Would you say that your Open Space Learning experience has contributed to your employability in terms of interview skills or demonstrable job skills?

Yes   **No**

Please provide a reason for your answer.

4. Would you say that the kinds of skills and thought processes you developed through Open Space Learning workshops help you in your work today?

Yes   **No**

Please provide a reason for your answer?

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Should you wish to reflect further on the uses of Open Space Learning at Warwick please record your name and contact detail below.

Name……………………………………………………………………….
Email……………………………………………………………………………….

Appendix 3: Sample Assessment Criteria
DPI Grading Criteria 2010-11

Please note that your performance need not be "finished" or "polished"; it must necessarily be a work in progress. The idea is not to produce a finished mini-drama, or a complete piece of performance art – although this is fine if it occurs. The purpose of this exercise is to *show* a depth of understanding of some or several aspects of the material presented and discussed on the module. The task is intended to be intellectually demanding rather than an examination of any acting, directing, or artistic skills.

1. There is to be a single group mark based on the video of the performance, but this is to be calculated only in the light of the viva. The module is designed in this fashion as both viva and performance as one piece of work are integral to students' demonstration of their understanding of the material. It may be possible, for example, for an opaque or apparently muddled performance to come sharply into focus in the viva. Equally, an exceptional performance might balance a less confident viva. There will be a weighting of 75 % of the overall 60% allocated to this section of the module for viva and performance. Students' individual marks will be calculated by assessing, separately, the reflective journal (which will represent the remaining 25% of the overall 60% available.)

2. The assessment criteria used for both performance and viva are based on those used for assessed essays in the Department of English. The 17-point scale applies to all students. The criteria will be available to examiners. The following are the modified criteria for each division:

a. **FIRST CLASS** Marks 70 – 100

Awarded for outstanding merit. Work will demonstrate all the virtues of the 2:1 band with, perhaps, additional qualities of intellectual maturity, original research, felicity of presentation, and/or elements of exceptional insight in the engagement with the subject. A first-class performance and viva will meet all the criteria of the award of the 2:1 and will exceed them *either* in many of the ways indicated under the criteria for the 2:1 *or* by large margins under a few criteria, for example by:

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- Ambitious project carried out successfully

- Outstandingly perceptive response to a number of details of the ideas presented in the module

- Convincing and vivid presentation of an engaged response to these ideas

- Particularly sophisticated handling of these ideas

- Thorough and lucid engagement with difficult ideas

- Outstandingly well-judged integration of these into performance/presentation of broader cultural, historical, and/or theoretical issues

SECOND CLASS: DIVISION 1 Marks 60 – 69

The best work will be highly competent in presentation, showing evidence of individual research and appropriate and intelligent uses of primary and secondary material. A 2:1 performance/viva will meet all the criteria for the award of the 2:2 and will exceed them in some of the following ways:

- Incorporate understanding of well-chosen material

- Offer a performance that leads examiners lucidly to conclusions

- Be organised into an effective overall structure

- Signpost its overall argument effectively so that the structure of the whole piece is clear to the examiner

- Show good understanding of the impact of the biographical, historical and cultural

  circumstances of writing on the material being performed/discussed

SECOND CLASS: DIVISION 2 Marks 50-59

The lower category in the second-class degree. Work will be conscientious, and attentive to subject matter and title. In practice many 2:2 marks are the result of a mixture of perceptive work and a significant proportion of errors or irrelevancies.

A 2:2 essay will:

- Show an understanding of the ideas contained in the module and present a relevant response

- Show good knowledge of the material being discussed/performed

- Present an argument backed up with performance/discussion of appropriate detail

- Show some understanding of the historical and cultural circumstances in which the ideas represented exist

- Show good organisation

THIRD CLASS Marks 40 – 49

Ranges from the barely adequate to the severely limited performance; work may be short weight, show only minimal knowledge of the subject matter, or a lack of personal engagement or application to the question.

- A third class performance/viva will fall short of one or more of the criteria for the award of 2:2, but not to a disastrous degree.

- Third class work will be characterised by the inclusion of over generalised and unsupported material , or by a simplistic and unquestioning approach to issues

- There will be some knowledge of the material and ideas from the module and an attempt to offer a performance and a defence in the viva

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FAIL Marks 30 – 39

Work falls below the standard required for an Honours degree and has the weaknesses of the third-class degree unredeemed by compensating virtues. It may include failure or inability to put on a performance or respond to questions in the viva, poverty of expression and irrelevance of information.

- A fail will fall short of several of the criteria for the award of a 2:2 or will fall short of one of them in a disastrous way.

- Fail marks are sometimes produced by answers that are so short they are

- inadequate.

- A mark of 0 will be awarded for non-submission.

- A mark of 0 may be awarded for plagiarism.

Some advice:

1. Don't be technology obsessed, but do feel free to use it. I can offer you a theatre technician in small doses if needed.

2. You are dealing with complex issues, but this need not necessarily result in an overly complex piece. Think, however, about the amount of work you would put in into 9 x 2 hour sessions of traditional seminar work (including the reading) over a term, add to that the time you would spend researching & writing an essay, then subtract the time you will spend on the reflective journal. This is roughly what you should be putting into this piece. Some of what you do will be "book research" - you could do this individually, but it might also be an opportunity for someone who is less comfortable with the performance aspects of the piece to contribute in another way. Other work will involve scripting, of course, rehearsal, the acquiring of props and materials, design, construction, etc, etc.

3.If you have concerns about direction, voice them to the group frankly & readily. Be prepared, however, to compromise in certain areas. This is a collaboration & that - obviously - involves some give & take. If you're going to work in jobs associated with creativity in the future, this is what it's like.

Nicholas Monk

Appendix 4: Student Ensemble Projects 2009-11

October-December 2009   *BeckettLab*

A workshop series based on a theatre laboratory, that explored the theatre of Samuel Beckett in relation to devising process and actor training.

January-March 2010   *Performance Interventions*

Three lectures in the Faculty of Arts were reinvented through performed extracts and practice-based research into set texts. During this period, the ensemble were rehearsing for the New Work Festival.

April – May 2010   *New Work Festival*

A work-in-progress festival, presenting student performance projects alongside the work of professional theatre artists. Visiting companies included the Oxford Youth Theatre and associates of the Royal Shakespeare Company.

May-June 2010   *Networking*

A training event for graduate students and early career academics, simulating an academic environment in which participants had to 'network', followed by a developmental workshop process.

September-December 2010   *Discords (after Shakespeare)*

A rehearsal process in which the student ensemble devised the final version of the production and trained in the methods of the choreographer Laban.

January 2011   *Fail Better Double-bill*

Open-space Learning in Real World Contexts: evaluation and impact assessment report
http://www2.warwick.ac.uk/fac/cross_fac/iatl/projects/osl-final/

A professional production in which the ensemble engaged with the real world experience of the touring theatre company; performances were attended by OSL project teams and participants from Psychiatry, Philosophy, English and Theatre Studies.

February 2011   *Ensemble Training Day*

A full day training the ensemble for applied theatre events across the university.

March 2011   *Maths and Drama*

Members of the student ensemble performed extracts from plays exploring mathematical knowledge leading into an enactive workshop.

March 2011   *Clinical Skills Laboratory*

A field trip observing the use of role play and simulation in medical education, as the first stage of our innovative project with Psychiatry.

May 2011   *Workshop Facilitation*

A training day for early career academics and higher educators, in which the ensemble performed a group of learners within a simulated classroom.

June 2011   *Psychiatry and Performance*

A series of readings for medical students and a creative exchange between two practice-based student groups, reconnecting the humanities with medicine.