



more often than not involves a certain hierarchy with power of definition and authority to evaluate performance on the one hand, the necessity to apprehend something and the obligation to be subjected to appraisal on the other. But once we look go beyond educational institutions *per se*, beyond kindergartens, schools or universities, we come across different constellations, and a much broader concept of teaching comes into play. It is characteristic of the Enlightenment period that many different groups in society made an effort to improve a country's (if not the world's) well-being, and the striking rise in publications reflects these endeavours. Many 18th-century physicians saw themselves as educators of the general public, and were in fact among the most zealous contributors to Moral Weeklies and their more scientifically oriented successors. "Moral physicians" very often chose to specifically address a female audience, having identified women as particularly avid readers and at the same time as perfect catalysts to popularise medical advice and instructions. It seems quite interesting not only to look at the type of advice they generously provided, but even more so to shed a light on the position of hierarchy and authority towards the female readership. In my contribution I would limit myself mostly to German physicians and popular journals of the enlightenment, with perhaps a cursory glance at England and France. One major aspect is the role physicians played in defining the right of women to access education.

**11:00 – 11:30**

**Ardiss Mackie (Okanadan College, Canada)**

***Cinematic Discourses of English Language Teachers***

This paper examines representations of English as a second/foreign language (ESL) teachers in popular and independent films. It focuses on films depicting colonial times such as *Anna and the King*. This body of films are rich in postcolonial metaphors of self/other which include the naturalization of English in the world, the freedom, romance, and civilization that mark English as a currency for those who have it, and the possibility of a "rescue hero" teaching subject. The paper also locates postcolonial discourses for cinematic teachers' classroom space and their curriculum. The paper draws on feminist and cultural studies scholars in arguing that cinematic tropes for ESL teachers underpin the colonial project of cultural, linguistic, and religious control of the world. Binary identities of self/other--teacher/student are readily available in films with ESL, yet importantly, characters do not always fall neatly into these binaries. Teachers do work in service to empire, but there are particular desires that propel them to step outside their service to colonialism. The paper will be illustrated with film clips and stills.

**Venue: Room 227A**

**10:00 – 10:30**

**Cristina Sousa (Universidade do Porto, Portugal) and**

**Amélia Lopes (Universidade do Porto, Portugal)**

***Primary teachers' professional identities in Portugal in the pre- and post-revolutionary period: the role taken by initial teachers' curricula***

This study mainly focuses on comparing initial teachers' professional identities before and after the Democratic Revolution of 1974. In order to achieve this goal we have undertaken literature and empirical research. This was based on content analysis of historic documents and biographic narratives of students. Primary teachers' professional identities before the Revolution of 1974 were shaped in order to develop and strengthen the leading values of the regime that mainly focused on "God, Nation and Family". After the Revolution, primary teachers developed professional identities based on reflective thought about education which led them to conceive teachers as someone that has a social active role, is caring, and is a learning facilitator and a life long investigator. This study has found that initial teachers' curricula, in its broad sense (formal, informal and hidden curriculum) had a great impact



in the shift achieved in primary teachers' identities in the post-revolutionary period. These findings clearly show two different representations of primary teachers' identities in the 20th century in Portugal and relate them with the educational policies taken by two different political regimes. One promotes freedom of thinking and freedom of speech and the other confines thinking and speech to the ideology of the regime.

**10:30 – 11:00**

**Maria Elizabeth James (St Mary's University College, UK)**

***Splitting Image?***

As a senior lecturer in RE, involved in doctoral studies, I am interested in teachers' identities and in considering ways the teacher is traditionally positioned by students and others, both ontologically and epistemologically. I understand that teachers are often positioned as repositories and transmitters of knowledge. I use works of art to express my own pedagogical theory and practice. I draw meaning and significance from art forms not in an illustrative way but in a way that helps me to explain practice. I understand that forms of art can also be used to portray changing relationships and complex, richly ambiguous theories. Pieces are chosen for use in my own pedagogical practice, and I encourage students to use art in this way, too. Some of these pictorial metaphors reveal something of embodied educational and ontological values that speak of invitation to learn, to encounter, to engage but never of coercion, and take the form of movement, shape, colour and dance. Such art can in turn become significant elements in teachers' own personal-professional identities. Thus, through studying some traditional and modern images, I hope to offer a model and picture of the teacher that is inclusional, relational and dynamic rather than one involving transmissive methodology and seek to offer artistic representations of good practice.

**11:00 – 11:30**

**Catherine O'Hare (University of Glasgow, UK)**

***A Portrait of the Scottish Teacher***

This presentation will examine the visual portrayal of the Scottish teacher. Using images that portray various views of the teacher, from the wise, scholarly country master to the stern, authoritarian figure, the presentation will consider how accurately such representations reflect the character and status of the Scottish teacher from a historical perspective. Among the images presented will be works by Scottish artists such as K. J. Ellice, Sir George Harvey and Thomas Faed. Also considered in the course of the presentation will be the influence of the historical roots of the national system of education in Scotland in defining the role and moral character of the teacher.

**Venue: Room 227B**

**10:00 – 10:30**

**Melanie Ord (University of West of England, UK)**

***Challenges to the authority of the teacher in 16th- and 17th-century literature and philosophy***

From Charles Dickens' wish to liberate schoolchildren from Mr Gradgrind's deadening commitment to facts to Virginia's Woolf's call for women writers to reject 'the perpetual admonitions of the eternal pedagogue – write this, think that' English literature has often cast the teacher (both real and symbolic) as a figure who hampers and opposes burgeoning forms of individuality and creativity, and whose authority needs therefore to be limited, questioned, and possibly rejected. This paper looks at representations of the teacher in sixteenth- and seventeenth-century literature and philosophy in light of the related topics of first-hand experience (particularly with regard to travel) and forms of literary self-expression. Beginning with Roger Ascham's *The Scholemaster* (1570) -whose revised pedagogical