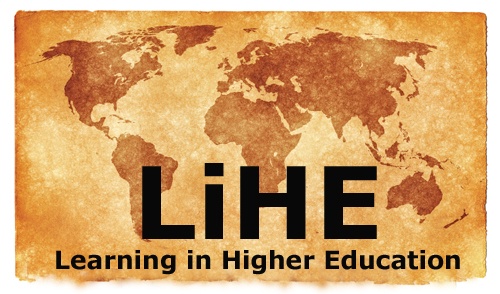
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**LiHE TEMPLATE**

**FOR CHAPTER ABSTRACTS**

**This document holds a template you have to use when you submit a chapter abstract for double-blind review for the LiHE 2020 Symposium in Copenhagen. The title of the book we are writing at the symposium is TEACHING AND LEARNING INNOVATIONS IN HIGHER EDUCATION.**

**The template helps you structure the writing of a chapter, which has the following main sections and subsections:**

* **Introduction (main section)**
  + *Overview of main sections (subsection)*
* **Section 1: The background**
* **Section 2: The practice**
  + *2a: An introduction to the innovative practice (subsection)*
  + *2b: A brief overview of the curriculum (subsection)*
  + *2c: Organisation of the innovative practice (subsection)*
  + *2d: Preparation of the innovative practice (subsection)*
* **Section 3: The outcome**
  + *3a: Student perspective*
  + *3b: Teacher perspective – my reflections (subsection)*
* **Section 4: Moving forward**
* **Conclusion**

**Complete the template below, save the document and upload it to our online submission server.**

**When completed, this document is your CHAPTER ABSTRACT.**

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| --- | --- | --- |
| **Section** | **Explanation** | **Here you write your text** |
| **Title** | *Give your chapter a relevant title* |  |
| **Intro-duction (main section)** | *Start your chapter proposal by completing this sentence:*  *“This chapter contributes to this book on TEACHING AND LEARNING INNOVATIONS IN HIGHER EDUCATION by…”*  *Then introduce your innovative teaching and learning practice in more general terms.*  *AT THE END OF YOUR INTRODUCTION HIGHLIGHT THE THREE TAKEAWAYS FOR THE READER:*  *“Reading this chapter, you will gain the following three insights:*  *1. …*  *2. …*  *3. …”* |  |
| **Section 1: The back-ground** | *Here you describe the background for your Teaching and Learning Innovation in Higher Education. Describe what gave you the idea. What were the contextual situation. Was it university policy? Was it a personal idea of yours? Was it feedback from students during a previous programme/course? This is a section, where you motivate the writing of your chapter.* |  |
| **Section 2: The practice** | *This section is devoted to your description of your teaching and learning innovation. What is your new innovation in teaching and learning in higher education really about? How will you characterise it? What do you do? What do students do? It is important that the reader gets a full overview and a detailed account of your practice. Think of this as the section of your chapter, where you inspire the reader to copy your innovation. To reach this, you need to explain your practice so detailed that the reader understands what needs to be done to succeed.* |  |
| *2a: An introduction to the innovative (subsection)* | *Start by introducing the innovation in more detail.* |  |
| *2b: A brief overview of the curriculum (subsection)* | *Describe in detail the curriculum (course/module/*  *programme), so it is possible for readers to understand the overall structure of your course/module/*  *programme. It helps others get a clearer picture of how your innovation fits into the curriculum. And how it is possible for themselves to copy your innovative practice. We do not show examples of content for this subsection. We invite you to describe your curriculum.* |  |
| *2c: Organisation of the innovation (subsection)* | *Explain in detail what goes on in the classroom, outside the classroom, virtually, etc. This subsection is as close to a 1:1 description of how you organise your teaching and learning innovation. What do you do as a teacher? What do students do? We do not show examples of content for this subsection. We invite you to describe how you organize the innovative practice.* |  |
| *2d: Preparation of the innovation (subsection)* | *Here you explain in more details, how you prepare and also describe which materials are necessary for teachers to have if they wish to copy your innovative practice in their own context. Can be IT, props, physical settings, etc. This section is sort of a “list of requirements”, but explained and reflected in relation to the practice.* |  |
| **Section 3: The outcome** | *This section should document the outcome of your teaching and learning innovation. Here you describe the outcome of your innovative practice in terms of student behaviour, student learning, student cultural change, etc. The main focus should be on the outcomes for students. But do also include a section on your own outcome.* |  |
| *3a: Student perspective* | *Explain the outcomes for students when they meet your innovative practice. Use student evaluations, student narratives, and other forms of documentation to explain the outcomes. Reflect student outcomes in relation to other forms of teaching and learning activities you have conducted. What do students learn? How do you know what they learn? How is it different from other types of teaching and learning? What do students say? Please use student narratives or evaluations if possible.* |  |
| *3b: Teacher perspective – my reflections (subsection)* | *Explain the outcome for you as a teacher. What did you learn? What do you get from this particular innovative teaching and learning practice? What went well? What went not so well? What did you learn yourself? What would you do different next time? Write this subsection from a colleague to a colleague.* |  |
| **Section 4: Moving forward** | *Here you describe how you see yourself, your students, your university move forward with your innovative practice.* |  |
| **Conclusion** | *Here you write the conclusion of your chapter* |  |

Once you have completed the above template, save this document and upload it to our online submission server.

**IMPORTANT!!! IMPORTANT!!! IMPORTANT!!!**

**You submit your chapter proposal for double-blind review.**

**DO NOT reveal your identity in this template!!!**

**EXAMPLES – EXAMPLES – EXAMPLES - EXAMPLES**

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Our model uses popular representations of the past, along with digital tools, to improve student experiences of history and classics curricula through meaningful engagement with material usually branded as entertainment. In this chapter, new innovations in teaching and learning in higher education are teaching strategies that promote student-led learning through modern technologies and encourage students to participate in research that engages them in historical subject matter. Our model contrasts with traditional learning models that rely primarily on information transfer to the student and also with digital techniques that replace face-to-face teaching with pre-recorded lectures (a common feature of online or blended learning). We seek to provide high-quality digital resources for students and require them to seek out and critically evaluate digital sources that deal with the past and, eventually, to produce digital resources themselves.  Our innovative humanities curriculum employs a digital engagement model crafted by the authors to introduce students to historical subject matter through familiar access points such as television shows and films. It provides easily accessible academic resources to students through the creation of podcasts, e-books (Midford & Evans, 2017; Midford, 2017), and vodcasts (YouTube, 2013), which supplement more traditional teaching materials. Rather than introducing students to the past through historical sources that are perceived as “foreign” and difficult to understand, our approach allows students to engage with familiar and popular modern texts as an entry point to their studies of the past. By starting their studies with popular texts that they have encountered in their everyday lives, and then moving on to unfamiliar primary source texts, students gain a sophisticated understanding of the past from a point of personal interest. To further engage our students, we harness input received from an international community interested in the same popular historical texts through social media channels and online learning platforms, including iTunes U (Rennie & Morrison, 2013). This creates relevant learning experiences and opportunities for students to reflect on popular receptions of history and develops their digital literacies within a pedagogical framework.  Teaching historical studies is complicated by our perception as instructors that we need to deliver a huge body of material to students to properly introduce them to the discipline. This is perhaps more apparent at La Trobe University, where it is increasingly common for our students to come from culturally diverse backgrounds. This means that shared historical knowledge cannot be assumed and must be taught through curriculum. Traditional information delivery can create the perception among students that there is a mountain of material to process, which can lead to disengagement along with feelings of being overwhelmed, or to a parroting of “facts”, which demonstrates no analytical or research skills. Thankfully, students’ preconceptions about the past, constructed by popular media, can provide common ground and a space where they can feel “equal” and confident discussing their understanding of a text based in the historical past. Building on this feeling of shared knowledge that is easily consumed and understood is at the core of our innovation. Most students are well aware that the historical fiction they see on television is not documentary, but it does provide a set of narratives that they already own or can easily acquire, dealing as it often does in historical clichés. Thus, our students experience another form of flipped learning, where they are effectively in control of the storyline and build on this knowledge as they analyse the text for historical veracity.  This chapter has four main sections. The first discusses the context in which our innovative curriculum was developed, and the second details the practice of our innovation so that the reader has the means to emulate it. The chapter then outlines how the development of our digital engagement model has positively affected our students’ learning experience before considering the future of our innovative curriculum development. When reading this chapter, you should gain the following four insights:   1. engaging students in digital spaces requires the development and utilisation of tailor-made and carefully curated online resources; 2. the student learning experience becomes more engaging and meaningful when students can study what is familiar and relevant to them, and when they have opportunities to customise their learning experience; 3. a digital curriculum should prepare students to continue their learning beyond the classroom, developing their digital literacies – in this case, this primarily means their ability to critically evaluate information found online; 4. popular culture can be usefully embedded into the curriculum – firstly to capture student interest, but secondly as a significant source in itself, representing one kind of response to history.   **EXAMPLE**  This chapter contributes to the book *Teaching and Learning Innovation in Higher Education* by demonstrating how pedagogy practice in the accounting subject discipline can positively contribute to the student learning experience. Both the changing landscape of higher education institutions (HEIs) and the changing role of the professional accountant, with businesses calling for greater emphasis not only technical but also ethical and interpersonal skills and competencies (ACCA, 2016), has placed a spotlight on the provision of quality teaching, learning, and assessment (TLA) practice at the subject discipline level within higher education (HE). Both HEIs and employers are moving in parallel to adapt to the fast pace of change in HE and the global market. Constructivist and student-centred learning approaches (Gagnon & Collay, 2001) have been mooted as approaches that can better deliver to this parallel transition through a greater focus on learning over teaching.  In light of this transitional journey and the UK Government’s manifesto to deliver on the implementation of a teaching excellence framework (TEF), the University of Derby (UoD) has recently drafted a revised TLA strategy with a clear focus on transforming student lives with a broader focus on the student experience. The transformational experience is embraced under three pillars: employability, teaching quality, and research in the curriculum. As part of this strategy, the UoD is actively encouraging and supporting staff to continue to develop innovative teaching, learning, and assessment methods. It is a combination of the revised UoD strategy, the changing HE landscape, and the increasing demands on the role of the professional accountant that has encouraged the introduction of an embedded employer-led intervention at module level. This chapter will enable you to adapt your current teaching practice so that the following may be addressed:   1. a move towards a deeper learning approach in the accounting subject discipline; 2. effective employer engagement; 3. enhanced student experience and employability skills. |
| **Section 1: The back-ground** | *Here you describe the background for your Teaching and Learning Innovation in Higher Education. Describe what gave you the idea. What were the contextual situation. Was it university policy? Was it a personal idea of yours? Was it feedback from students during a previous programme/course? This is a section, where you motivate the writing of your chapter.* | **EXAMPLE**  In this section, we will explain what inspired the idea of the integration of a leadership and supervision framework. Within Birmingham City University (BCU), we have a strong internal audit and governance practitioner presence in an official centre on this subject. Teams have been managed for many years collaboratively across this centre, where the supervision issues considered here have been commonly seen. Training on mentoring, coaching, and leadership, including a course accredited by the Institute of Leadership Management have been applied as a solution, at least in part – much of which has been very usefully adopted into day-to-day activities.  It was found that several tutors, when moving up to master’s degree level, had limited practical experience of this level of supervision yet were allocated supervisions in the same way as greatly experienced staff. BCU supports new academics on a postgraduate certificate programme in learning and teaching in higher education, and it is during this developmental programme that the nature of learning, and in particular independent learning, and the expectations of students is often put into postgraduate relevance as well as, and in contrast to, undergraduate relevance. After completing the postgraduate certificate, tutors can enrol on a SEDA (Staff and Educational Development Association) accredited course Supervising Master’s Level Research. This is often identified as an area for further development but also of interest and relevance. As part of this programme, an assignment is required that focuses on an area of interest, the authors selected issues around the nature of the relationship between the supervisor and the student/candidate, and the differing expectations.  As part of this, a focus group was conducted on the expectations of students/candidates, which prompted reflection on personal experiences of supervision, which at that time was not extensive but was nevertheless sufficient to demonstrate the challenges identified earlier. After investigation, the Tannenbaum-Schmidt leadership continuum (Tannenbaum & Schmidt, 1973) was identified as a connection between supervising in a working environment as a manager and supervising a student. The commonality of the two scenarios made it highly appropriate for practice or work-based learning and programmes.  **EXAMPLE**  In undergraduate diagnostic radiography training, learning outcomes entail the application of knowledge about routine radiographic procedures on uninjured persons who can follow instructions and achieve and maintain specific positions to real-life scenarios with injured patients. These injured patients often pose communication challenges and may present with unique physical complications to be solved in order to obtain X-ray images that allow accurate interpretation and subsequent effective patient management and care.  At the University of Johannesburg (UJ) in South Africa, conventional textbook teaching and learning in terms of the clinical skills required of radiographers is supplemented with various approaches such as role play, digital radiographic practice programmes, and the use of skeletons and a full body articulating phantom, broadly a mannequin with a skeleton inside and human tissue density surrounding it. These techniques all contribute to layered learning (Colding, n.d.) through the embedding of knowledge and understanding from diverse angles and at different levels. The variety of approaches accommodates students’ differing preferences in terms of the visual, auditory, reading, writing, and kinaesthetic modalities of learning and is essential to enhance their academic and clinical performance (Murphy *et al*., 2004). Whether used in isolation or combined, these techniques fail however to present students with the problem-solving opportunities in authentic real-life settings that they need to become mentally prepared and skilful in problem solving to function effectively and efficiently in stressful non-routine casualty, trauma, and ward settings.  Students are enrolled in a system of work-integrated learning (WIL) (CHE, 2011), which entails them rotating through academic blocks at university and clinical blocks in hospitals. During their clinical blocks, they engage in X-ray imaging that has the potential to damage human tissue (Goodman, 2010), and it is therefore ethically imperative that they are suitably prepared to image patients with minimal risk and optimal benefit. Harm to patients as a by-product of experiential training can only be justified once measures to minimise the risk thereto are in place (Ziv *et al*., 2006). In terms of training through a WIL arrangement, this entails sufficient opportunity to practice clinical skills and professional competence prior to engaging with patients in real clinical settings.  The potential to address the void in the learning experience of radiography students and bridge the gap between academic learning and real-life clinical application in problem-posing scenarios presented itself in 2014 with the inauguration of a modern simulation laboratory complex that included authentic trauma and ward settings and was equipped with high-fidelity simulation props, manikins, and sophisticated patient simulators in the Faculty of Health Sciences at UJ. It became possible to devise SimXs to promote the progressive achievement of specific learning outcomes indicated by the undergraduate curriculum without subjecting real-life patients to possible mistakes made as a result of experiential learning.  Previously, students would be taught specific procedures in an academic context, but the clinical application thereof largely depended on the case-mix presentation encountered at hospitals during the students’ clinical blocks. As hospitals do not always offer the same services in terms of trauma, orthopaedic surgery, oncology, etc., the clinical presentation of patients did not necessarily expose all students to all aspects of the curriculum, resulting in non-standardised learning experiences for students, which could, in some instances, impact negatively on patient management.  From the bioethical perspectives of *first do no harm* and *justice* (referring to the distribution of resources, risks, and benefits), such a situation leads to a number of ethical dilemmas in healthcare education. Firstly, it negates the moral obligation of educators to provide their students with the best possible learning experiences (Ziv *et al*., 2006) to ensure that they become fit for practice, referring to radiography students’ ability to provide optimal patient imaging and care. Secondly, it implies that some students might get less comprehensive exposure to clinical cases with resultant diminished opportunity to become clinically proficient, introducing the dimension of inequity and discrimination into the educational programme. Lastly, both these dilemmas may result in a lessened ability to provide optimum imaging and care to the comprehensive patient cohort. By introducing SBT as a complementary didactic strategy to the training toolkit of radiography educators locally at UJ and globally to all radiography training institutions, the reliance on vulnerable patients as training commodities can however be greatly reduced while the future radiography workforce can be trained in an ethically enhanced manner, displaying an awareness of socially accountable pedagogy. |
| **Section 2: The practice** | *This section is devoted to your description of your teaching and learning innovation. What is your new innovation in teaching and learning in higher education really about? How will you characterise it? What do you do? What do students do? It is important that the reader gets a full overview and a detailed account of your practice. Think of this as the section of your chapter, where you inspire the reader to copy your innovation. To reach this, you need to explain your practice so detailed that the reader understands what needs to be done to succeed.* | **EXAMPLE**  In this section, I elaborate on the details of our Business Communication course and discuss the practical aspects of collaborative project-based learning as we practice it. Whereas project-based learning is commonplace in first-world countries like the USA. and UK, it is considered an innovation in the African educational context, chiefly because it exposes and provides a space for particularly black African students to experience what mirrors work in a real workplace situation. This is why in the African academic environment, collaborative project-based learning is an important and yet innovative educational methodology. In collaborative project-based learning, students collaborate with one another; use social media; and engage with employees, employers, and their lecturers. This is not something they have been taught or have trained during their formal schooling before university. To our students this is a completely new way of teaching and learning.  The goal of our Business Communication course is to enable students to be able to communicate socially and formally in the workplace. Oral communication skills are fundamental to their development of literacy and essential for their thinking and learning. It is the glue that puts all the components of a language together. Through talk, students not only communicate information but also explore and come to understand ideas and concepts; identify and solve problems; organise their experience and knowledge; and express and clarify their thoughts, feelings, and opinions. Listening and speaking skills are essential for interaction at home and in the workplace. *“Tell me and I forget, teach me and I may remember, involve me and I learn”* – this quote by Benjamin Franklin rings true in the project-based learning approach. The Business Communication students at UJ particularly enhance their English oral communication skills on a whole new level by becoming involved in a collaborative group project that has as its output an oral presentation to the class. Whereas in a Western university, where students may have English as their mother tongue, the concept of oral presentations in English to the class is not a new innovation, I may again point to the demographics of our student population, who come from rural South African schools where the language of teaching and learning is isiXhosa or another Nguni language. In our educational context, it requires an innovative practice to develop the courage and audacity of non-native English-speaking African undergraduate students to face an audience and “have their say”– in English.  We teach large undergraduate classes at the UJ – in some cases 250 students in a class. In the Department of Finance, Economic and Financial Science, we service a cohort of on average 1,500 students. These are mainly black African students from South Africa and Africa who have done English as a second or third language at school. Their deficit in oral communication skills places them at a disadvantage in the workplace, and that is why our innovative teaching approach involves collaborative project-based learning where students become active participants rather than passive recipients of knowledge. |
| *2a: An introduction to the innovative (subsection)* | *Start by introducing the innovation in more detail.* | **EXAMPLE**  *2a. Our Methods*  In our Business Communication course, we use collaborative project-based learning in ways that support different learning strategies, merging different methods: intuitive, comparative, inductive, case study, problem-solving (Cazorla *et al.*, 1996). We use different activities inside and outside the classroom: lectures, group activities, collaborative learning, online and face-to-face tutoring, project exhibits, and oral presentations among project teams. Our Business Communication course is a melting pot of teaching methods and student activities. We use these to mirror what we believe our students will meet in the workplace.  Most functions in the workplace require oral communication skills interspersed with written communication. Students, as the biggest users of sites like YouTube and Flickr, engage well with images and video. They turn business screensavers into interactive billboards and bring internal communication messages to life by communicating visually and in written format, albeit in what has become known as “mobile language”.  In keeping with these abilities of our students and the demands of the business community, the Department of Applied Communicative Skills at UJ focuses in both semesters on an oral communication project, which encompasses as many digital platforms as possible in its attempt to teach oral communication skills through collaborative project-based learning. In example box 1, a lecturer from the Department of Applied Communicative Skills explains the project-based teaching method used in the Business Communication course given to Engineering students on the Doornfontein Campus, UJ.  *I have graded over 500 students’ oral presentations and was convinced that oral presentations as an assessment form needed to be improved on. When given more information and guidelines on the presentation, it was encouraging to see that students generally improved most aspects of their presentation skills. For example, presentation style including eye contact, body language and overcoming stage fright were factors that improved. However, the audience’s understanding of the topic was lacking in many cases. The average student seemed to adopt a surface approach to preparing for presentations and usually by-hearted a 5-minute speech and delivered it to a bored class. The problem that then becomes apparent is that the class loses out on valuable teaching/learning time as oral presentations are held in class time. In a class of around 100 students where a group of 5 is presenting, 95 bored students waste their time by not participating and engaging in the learning process. Audience participation is therefore vital for the presenter and audience and innovation in this area of business communication was vital. Improving audience participation is important in enhancing the value of time spent on presentations. Otherwise, a majority of the class is left out of the whole learning process.*  *To overcome these problems, I introduced video oral presentations in my Business Communication classes in 2015. I gave students detailed guidelines about the format, as they were new to video production. The subject outline delineated the requirements: You are required, in small teams of 4–5 people, to create a video on a topic related to your specialised field of study and business communication. The video should not be a 12–15 minutes’ presentation of “lecture material”. Instead, ensure you include activities to keep the class interested, while demonstrating your understanding of relevant business communication concepts. Be creative, use multimedia music, audio accompaniments, and visual effects. Students were told to make it interesting and to consider including debates, role-plays, demonstrations, team games and competitions. They also needed to ensure that the video was a well-prepared team effort, not a collection of separate video sections by each group member. Each member of the group had to contribute equally to the preparation and presentation of the video. Group members were awarded marks as a group based on their contribution to the preparation and performance during the video. The oral presentation presents an opportunity for students to develop capacity for self-directedness and improve communication skills. Working in groups enables students to develop collaborative abilities such as appreciating alternative viewpoints, decision-making skills and empathy towards other group members.*  *Example box 1: Video production as a project-based learning method.*  As the example shows, we use video production as the vehicle for engaging students in collaborative project-based learning where the output is both self-directedness and improved communication skills. During theory classes, students are introduced to a range of innovative applications in the field of speech language pathology. Integrated learning takes place when students apply the skills they have acquired from this collaborative learning experience in their core discipline, such as human resource management or entrepreneurship and business management. Two vital skills that are developed are *creative problem-solving* and *critical thinking*. As facilitators, we are convinced that these skills are enhanced, because during the practicum, students experience the process of creating an innovative concept themselves by going through a structured work process. In example box 2, I explain how we work with student groups:   |  | | --- | | *Students are divided into groups and choose a realistic context for the practicum (followed by the proposal and formulation of an innovative concept which addresses the findings from the fieldwork). Groups are supervised with regular meetings, discussions and evaluation sessions. Finally, the groups summarise their findings and prepare their final presentations. The process of approximation to reality is complemented with group activities in class and participatory workshops using active methods (Johnson, 1999) to achieve direct participation of the students in the development of the projects in a way similar to real professional work. In these sessions, the lecturer acts as a guide in the tasks students undertake and provides incentive for learning. During these sessions, an active learning process is obtained instead of a passive absorption of knowledge. The active method of learning by doing is of special relevance in the area of projects with enormous potential for originality, creativity and common sense that can fit perfectly with the scientific and technical knowledge students have previously received during their coursework (Bartkus, 2001).* |   *Example box 2: Students working in groups.*  The lack of motivation among the non-native English-speaking students because of their aversion to address an audience was one of our great challenges. A large part of the problem of learning to think – and thought – is a problem of motivation. Thinking can be hard work and undoubtedly the main reason that people do not think is simply because they are unwilling to make the effort (Nickerson *et al.,* 1985). The main ingredients of the solution to overcome this obstacle and motivate these students was the eminently practical approach, contact with real agents, ensuring that groups were well-balanced with students that express themselves well in English and the revelation that they were performing useful work that solves real problems. A group made this discovery during their research about the efficacy and usefulness of the oral presentation in the business world:  “Pharmaceutical giant, GlaxoSmithKline used a mixture of satellite broadcasting and webcasting for its research and development presentation to analysts and at its round-up of the firm's activities. The latter reached 37,000 employees worldwide, says Business internal comms V-P Elaine Macfarlane. GSK plans to show future presentations on every employee's computer.”  This way of putting our teaching and learning of business communication into practice and it reflecting it what goes on in the business world is a way to enhance student motivation. |
| *2b: A brief overview of the curriculum (subsection)* | *Describe in detail the curriculum (course/module/*  *programme), so it is possible for readers to understand the overall structure of your course/module/*  *programme. It helps others get a clearer picture of how your innovation fits into the curriculum. And how it is possible for themselves to copy your innovative practice. We do not show examples of content for this subsection. We invite you to describe your curriculum.* | **EXAMPLE**  *2b. Presenting*  Proper guidelines are provided and students are given adequate time to select a topic related to the themes being studied in Business Communication, such as “Topic Six: Managing Generations at work”:  “We are all familiar with the challenges of different generations working together, but it is not only the different expectations and attitudes, even the means of communication may be different between Generation Y and the older generations. Discuss this important issue in an oral presentation.”  They meet regularly to strategise, research the topic, and audio visual material are created by the group. They acquire best practice skills in communication, which form an integral part of an employee’s work life. Public speaking skills are highly prized in the employment market and are well worth taking the time to develop. Oral presentations can have a greater impact than written presentations and require a wide range of skills, not only the skills required to stand up and deliver a talk, but also skills in research:   * the ability to organise ideas and construct logical arguments; * the ability to develop handouts and aids; * the ability to field impromptu questions from the audience.   Students are also required to write an accompanying paper. The key areas that groups have to focus on to deliver an oral presentation include:   * preparing the presentation; * delivering the presentation.   Preparatory oral presentations in the Business Communication course take place in various forms. These include:   * giving a public talk in the form of a lecture or seminar presentation; * delivering a presentation on the outcomes of a class exercise or on an assigned reading; * actively participating in a tutorial, discussion group.   This is also accompanied by a written component. Good communication skills help to reduce the barriers erected because of language and cultural differences. The following outcomes inform the assessment criteria:   1. The group will practice writing as a process of motivated inquiry, engaging other writers’ ideas as they explore and develop their own. 2. Students will develop an appreciation of how the formal elements of language and genre shape meaning; they will express their own ideas as informed opinions. 3. Students will be able to identify topics and formulate questions for productive inquiry; they will identify appropriate methods and sources for research and critically evaluate the sources they find; and they will use their chosen sources effectively in their own writing, citing all sources appropriately. 4. Students will be able to prepare, organise, and deliver an engaging oral presentation. They will appreciate the expressive use of language as an activity, mimicking an actual oral presentation in the workplace. |
| *2c: Organisation of the innovation (subsection)* | *Explain in detail what goes on in the classroom, outside the classroom, virtually, etc. This subsection is as close to a 1:1 description of how you organise your teaching and learning innovation. What do you do as a teacher? What do students do? We do not show examples of content for this subsection. We invite you to describe how you organize the innovative practice.* | **EXAMPLE**  *2c. Props*  Video, interviews, research, and mock workplace props are regularly designed and created by groups to mimic what is found in the workplace. YouTube and live interviews are used to make the presentation authentic. Depending on the topic that is selected, the group will employ prop(s) that enhance their presentation and convey the message clearly. |
| *2d: Preparation of the innovation (subsection)* | *Here you explain in more details, how you prepare and also describe which materials are necessary for teachers to have if they wish to copy your innovative practice in their own context. Can be IT, props, physical settings, etc. This section is sort of a “list of requirements”, but explained and reflected in relation to the practice.* | **EXAMPLE**  We use a variety of fairly simple technological resources to create our learning materials and encourage our students to make use of new digital tools in some of their assessment pieces. Any or all of these tools could be used in humanities subjects, and it should be noted that we began by simply putting our lectures online (via iTunes U) and worked gradually to use the tools and produce the resources listed here.  The simplest and earliest tool used is a handheld Zoom recorder, which allows us to record high-quality audio lectures. The Zoom recorder provides better quality recording than the university’s on-location, automatic recording. It should be noted, however, that recorded lectures intended for live audiences are not the most engaging content delivery method online. The Zoom recorder can also be used to record student discussions, which can be uploaded to the LMS as a resource for students to access later. This is particularly useful for discussions held after a film screening, so that immediate responses to the film can be recorded.  Interview-style podcasts are recorded in a soundproof studio with two condenser microphones and a Zoom H5 recorder. They are then professionally edited down to circa 20-minutes in length with the Adobe Audition program (although any audio editing program would suffice). Editing might not be necessary or desirable, depending on the extent of pre-planning and the brevity of the interviewer and interviewee. In our case, we pre-plan by writing a set of questions and issues to be covered between the expert and the interviewer. We then conduct a scholarly, but informal, question-and-answer session, which often becomes conversational. Because these conversations can occasionally deviate from subject-relevant content, editing is desirable. In addition, this gives the editor the opportunity to rearrange the material if a topic arises out of logical order. The shaped, but conversational, nature of the podcasts makes them more engaging to students, but this does require more time commitment than a formal lecture-style delivery, which might be read from a script. The recordings are re-editable and reusable, and so can be seen as an investment in developing a library of teaching resources. We have used them in this way, particularly the podcasts dealing with historical background. It is important to bear this in mind when recording and to leave out references to semester dates, events, and subject-specific material that will confuse those listening in later years.  La Trobe University has recently introducedOne Button Studios, devised by Penn State University (One Button Studio, 2016). These are simple to use and valuable for delivering subject content. This method avoids the “depersonalisation” that can occur when information is delivered with a disembodied voice over PowerPoint or a computer screen recording. Like the podcasts and vodcasts described above, this technology is flexible: recordings can be of whatever length the material demands. However, a limit is imposed if using the free version of Vimeo or YouTube to make videos available to students. In the case of Vimeo, there is a maximum upload of 500 MB per week. This amounts to around 15–18 minutes of recording time and also demands planning ahead: only one recording can be uploaded every seven days. YouTube limits free users to 15-minute video uploads, but permits multiple uploads in a week.  When conducting online seminars, the authors use Zoom (the online meetings program, not to be confused with Zoom microphones). There is a free version of this software, although an institutional licence has the advantage of allowing more participants to meet for longer periods. Zoom allows students to attend a virtual class and participate in an academic facilitated discussion with their fellow students. Discussion facilitators can share their computer screen to deliver visual subject material, display PowerPoint presentations, run through LMS instructions, and share web-based material. The program does not run fast enough to share video content through the screen-share function (but may do so with more high-quality Internet provision).  We also train students to use online tools and software that develop their digital skillsets. In Gallipoli: From the Trojan War to the Great War, students produce a WordPress website that features analysis of primary and secondary source materials, as part of a group assessment. The open access CMS allows students to experiment with web design. Moreover, the assessment provides them with an open access website for prospective employers to view that demonstrates each student’s ability to work in a team, communicate using written expression, and analyse complex historical material. In Gladiators and Emperors, students produce a multimedia Microsoft Sway presentation as part of a group assessment. The assignment requires students to work together to find and create images, video, voiceover, and text, which they add to their Sway to answer an assessment question. The software is relatively easy to use; it optimises for different interfaces (i.e., computers/tablets/smart phones); and it generates a URL, rather than a large file. It is easy to share with other students and staff via e-mail or on the LMS, and can also be added to the student’s CV to demonstrate the skills acquired from the task. |
| **Section 3: The outcome** | *This section should document the outcome of your teaching and learning innovation. Here you describe the outcome of your innovative practice in terms of student behaviour, student learning, student cultural change, etc. The main focus should be on the outcomes for students. But do also include a section on your own outcome.* | **EXAMPLE**  The debriefing process that followed immediately after the SimX allowed the students to verbalise and analyse their thought processes and actions during the simulation. This reflective practice is vital because it develops new insights and shapes future performance as a result of the lessons learnt through the experience (Kolb, 2015). Debriefing is also an ideal mode of formative assessment whereby the facilitator can shape students’ knowledge, skills, and attitudes by providing constructive feedback. It furthermore encourages the development of students’ professional identity, as the learning conversations provide the opportunity for social interaction on professional matters (Rudolph *et al*., 2008). |
| *3a: Student perspective* | *Explain the outcomes for students when they meet your innovative practice. Use student evaluations, student narratives, and other forms of documentation to explain the outcomes. Reflect student outcomes in relation to other forms of teaching and learning activities you have conducted. What do students learn? How do you know what they learn? How is it different from other types of teaching and learning? What do students say? Please use student narratives or evaluations if possible.* | **EXAMPLE**  As this was the first interprofessional SimX I developed, I was interested in the true and novel reactions of the students on the exercise. Therefore, in order to prevent bias resulting from my own expectations that were shaped by literature, I asked the critical observers to lead the debriefing process, using the SimX objectives listed in the observers’ guide (Box 3). Initially, they were unsure and hesitant and stuck to comments on the basic radiographic skills, but as everyone relaxed, they pointed out higher-order mistakes and successes, such as prioritisation and communication, to which the three student radiographers reacted spontaneously. Of interest is that the radiographers did not try to justify their reactions but rather explained their thought processes. As all 10 participants were student radiographers, they related well to the explanations and all took part in the enthusiastic discussions that followed. From the debriefing session, which lasted 30 minutes, four definitive themes emerged: prioritisation, communication, healthcare team roles, and situational and mental preparedness.  *Prioritisation*  When an observer commented that the radiographers did not immediately adhere to the request for the baby’s chest imaging but proceeded with the adult’s less serious elbow imaging, the responses were:   * *“I was not sure if we could, if we could not, as I have never been in that situation before.”* * *“I thought we would look incompetent, running all over ...”*   These thoughts opened the floor, and all 10 students voiced their opinions, focusing on different aspects of prioritisation. It became clear that none of them had been put into a position before where they had to make decisions about which patient to attend to first. In this respect, the SimX was successful, as it sensitised the students to the advanced cognitive function of prioritisation:   * *“... now I know the importance of decision-making ... I will think about a decision ... what should be done first.”*   *Communication*  Two observers commended the radiographers for their calm communication with the nurses, doctor, and baby’s father, but the radiographers spontaneously admitted that they neglected to communicate with their patients:   * *“... the communication, we do like, forget ...”* * *“... you just think, you don’t explain to the patient ...”*   The discussion that followed suggested that the concept of professional communication with other healthcare colleagues is embedded in the long-term memory of the students and therefore happened automatically, while the practice of patient communication, which is vital for instruction, to obtain information, and to transfer empathy and care, was less embedded and thus neglected when the cognitive stress load increased.  *Healthcare team roles*  The two students who acted as nurses spontaneously stated that they realised for the first time under how much pressure nurses and doctors in a casualty setting are under, as they are continuously responsible for the well-being of the patients, while radiographers only provide a service during a short encounter.   * “*This scenario made me appreciate other people’s professions ... the nurses have a lot on their shoulders ...”* * *“... the doctor ... with them also there is a lot of stress, ... new patient, patient after patient.”*   Other students’ comments echoed these sentiments and the general consensus was that all are healthcare workers and therefore should join forces for the well-being of the patient:   * *“Next time ... when the doctor is busy with the patient I will think to give her the lead apron to carry on with her work – this is something I was never thinking of before.”*   The multiprofessional dimension of the SimX thus constituted an interprofessional awareness and the realisation that everyone who attends to a patient, despite having different foci, is part of the healthcare team and should be respected for his/her role and expertise.   * *“In practice, a lot of the time you go by yourself (to perform imaging) … This (SimX) actually taught you to work with more radiographers, with the nurses, with the doctor.… under that specific pressure, you know, you can’t just stand by yourself, you need to put trust in other people.”*   Reflecting specifically on radiographer performance during the SimX, the students realised that they would have been more efficient as an imaging team if they decided beforehand on specific responsibilities for each person:   * *“… if you have three people then you can say, hold on, somebody must take care of sterilising, making sure everyone wears gloves …”*   The concluding remark of the in-depth discussion on teamwork, pertaining to both the imaging team and the general healthcare team, was:   * *“If everybody does their job well, then everything will go well … focus on what YOU have to do … just make sure you do your thing well …”*   *Situational and mental preparedness*  The value of the SimX in terms of future situational and mental preparedness emerged as follows:   * *“Just the fact that we had a situation with one patient versus the next would help us. Like now, we kind of learnt what to do. We’ve seen what – like – most people (in the team) think about it.”* * *“These things happen for real. If you are not used to such scenarios, you always gonna be chilled …. The reality is we need patients like this to prepare you mentally.”* * *“I’ve learnt to calm down, be focused and prioritise.”* * *“… leave the emotions outside. Relax, so that you can also think what you are doing.”* * *“… apply our knowledge, what we have learnt in school, to real life – this is what I have learnt.”*   These comments about future preparedness indicate that the students have interconnected the problems they have encountered during the SimX with their responses towards it; they analysed it through open discussion in a safe space with those who were involved, and they came to relevant and valid conclusions and wisdoms that will affect their future actions in real-life scenarios positively.  **EXAMPLE**  Students have commented on the interactivity of the authors’ online curriculum and praised it for the quality of its delivery when compared with other online experiences they have had. One student commented on a subject that employs our digital engagement model:  “The unit was much more interactive than I was expecting, have previously done an online unit through OUA [Open Universities Australia]/ Macquarie [University]. I found the podcasts interesting and easy to listen to. Their length and change of speakers throughout made it easier to listen to than just a recorded lecture.”  The structure of the online curriculum has been praised, and students have recognised that this contributes to their experience: *“Overall this subject exceeded my expectations and I believe a lot of that comes from the structuring and development done by Sarah”* and *“I truly believe that the teachers had put in a lot of effort into this subject. I am content with the structure of this subject”*. When asked *“What aspects contributed most to your learning?”*, a typical response was *“The clarity of the lectures and downloadable recordings”*. Another student commented on the flexibility of and ease of access to the material provided: *“I don’t use a computer at uni so iTunes [the podcasts] was better for listening to lectures between classes and while I was travelling on public transport”*. The students’ appreciation of the flexibility our model provides is exemplified in this student comment: *“The online aspect of the subject was the best. It allowed me to watch a lecture whenever I wanted, and to be in complete control of my own learning”*.  Student feedback further demonstrates the success of the digital engagement model from a student perspective. Student satisfaction with The Roman World is consistently above the faculty and university average of 3.94/5 and 3.78/5 (on a Likert scale): overall satisfaction has risen from 4.1 to 4.53/5 between 2012 and 2016. Moreover, consistent innovation has considerably increased retention, from 84% to 90%. Gladiators and Emperors is a new subject, first run in semester 2, 2016 (evaluations and success rates are not yet available). Retention for the subject was high, at 91%. In 2015, over 65% of students enrolled in Gallipoli: From the Trojan War to the Great War received an A or B grade (70%+). These results are a testament to student engagement. The subject was offered again in 2016, with a 30% rise in enrolment. |
| *3b: Teacher perspective – my reflections (subsection)* | *Explain the outcome for you as a teacher. What did you learn? What do you get from this particular innovative teaching and learning practice? What went well? What went not so well? What did you learn yourself? What would you do different next time? Write this subsection from a colleague to a colleague.* | **EXAMPLE**  This interprofessional high-fidelity SBT strategy incorporated various pedagogical theories and approaches and entailed much planning and coordination. The outcome was however worth all the effort and energy, as it yielded positive results and some unexpected successes.  My concern that those who did not participate as student radiographers might not benefit optimally from the SimX was proven invalid by the lively and participatory discussions during the debriefing session. Reflecting in a team context and analysing the various actions and future alternatives provided all participants with enhanced insights that they would not have acquired otherwise.   * *“I loved the realistic vibe of the situation. I enjoyed being exposed to new situations. I enjoyed that we were able to provide feedback and learn other people’s thoughts.”* * *“I must say the actual SimX was extremely fantastic. Sometimes it is more interesting to put things into practice and live in the moment.”* * *“I have benefited tremendously on this SimX; it was such an eye opener – an insight of the real world in our chosen profession.”*   Of note was the effect of the smaller, more personal context of the SimX on student performance. Three students, known to be quiet and subdued in a class context, emerged as a confident leader, actor, and communicator, respectively, and contributed much to the learning that took place. These characteristics might never have materialised in the conventional class context, and I consider it as an unexpected SimX outcome and one to be further explored to assist in realising the hidden potential of all students.  Another unforeseen and most significant achievement of the SimX and subsequent reflective debriefing process is the fact that it also addressed the “hidden curriculum” of all education – that of the awakening and development of a professional identity, attitude, and sense of responsibility among the students.  As an educator, this training intervention reminded me again that students, when given explicit guidance in various formats to scaffold supportive knowledge and skills and embed it into their long-term memory, will create their own knowledge once they have the opportunity to reflect, analyse, and make sense of their actions and attitudes. |
| **Section 4: Moving forward** | *Here you describe how you see yourself, your students, your university move forward with your innovative practice.* | **EXAMPLE**  The execution of the project has been an interesting chance for both students as well as the project facilitators to reflect and innovate. The project helped the students to integrate more quickly into their core studies. The oral presentation experience is a lifelong learning experience. The oral presentation model becomes a benchmark that students build on and use to improve their oral interactions at work and socially. This project remains indelible on the student’s mind because it was a lived experience. This helps our lecturers control the relationship between theory and practical experiences. Long after the project, students from the oral presentation groups still maintain contact with each other as well as spend time together on and off campus. Lecturers work intensively for protracted periods throughout the academic year with these freshman, which fosters a sense of camaraderie and trust between student and lecturer.  This new learning environment at UJ is stimulating and motivating, and student class attendance and performance is bolstered. This can be used as an advantage in the promotion of our diploma and degree programmes. The dean of Humanities has been informed of the benefits of this collaborative group project. Law students now have a compulsory oral presentation component in mock scenarios in their curriculum. The number of degree programmes including the oral presentation in their work plan has increased. Thus, this type of student-integration-through-involvement model can be imported to other universities*.*  Businesses were approached to partner in this project. Topics related to business practice were given in advance and my students prepared and presented to a sample of that business’s management and staff. The slides below provide feedback about the effectiveness of their on-site oral presentations. As Paloma and Banta (1999:46) write:  “Assessment must be seen as an activity done with and for students, rather than to them. Students need to be active partners in assessment. If educators are thoughtful about how they include students in the assessment process, they can help overcome motivation problems that hinder assessment.”  Biggs’ (2000:13) observation, *“being active while learning is better than being inactive: activity is a good in itself”,* supports the involvement of students in the assignment. Though the oral presentation was successful in overcoming some of the drawbacks of oral communication experienced by non-native English speakers, there are areas that need revision to improve this assessment. In the future, it would be feasible to follow what Mulnix and Penhale (1997) did during the poster session they organised. A section based on the best oral presentation content can be used in the final examination in the Business Communication written examination. This would ensure the active participation of students in the oral presentation. A major drawback is that students feel that oral presentations call for hours in the library, critical thinking, and interpretation. In the interviews, many students raised this concern. It is interesting to note that the students who participated in the sessions identified four reasons for the effectiveness of oral presentations:   1. the design and format of the oral presentation; 2. the visuals supporting the oral presentation; 3. the content of the oral presentation; 4. the overall audience participation.   We can deduce that many students relate successful oral presentations to creative research and critical thinking skills. |
| **Conclusion** | *Here you write the conclusion of your chapter* | **EXAMPLE**  The Brook-Eley BARS framework for supervision has been developed with the relationship between the supervisor and student firmly at its core in the context of encouraging independent learning as much as possible. In doing so, it will extend more traditional learning approaches and encourage a more holistic and integrated approach to supervised learning. Van Hout-Wolters (2000) takes an in-depth look at self-directed learning and independent work and its relationship to active learning, saying that in addition to relationships it is really about how much activity is asked from the learner. Together, this engenders quality and, coincidentally, supports the next-level integration of supervision and project management into the framework. Independent learning is generally encouraged through use of the integrated framework, which can inherently assist in pushing-up the quality of the resulting work. This results in improvement in satisfaction, quality, and, as discussed in the outcome section, productivity.  This combination of improvement is a laudable goal, which is achieved through application of the integrated (leadership and supervision models) framework. It is this integrated framework that is really innovative, and at the heart of this is a crucial competency of communication. The motivation for this integration occurred because the authors fully appreciate that the success of the student/candidate has a direct correlation with the success of the supervision, which effectively become shared goals. Finally, this new framework is probably applicable to other areas, making it part of a longitudinal development and range of application.  **EXAMPLE**  This chapter began with the hypothesis that physical making and conceptual thinking can happen together, inspire each other, and build on each other. It described hands-on experiences with material construction made over several years in a making workshop series, observed tangible effects for the learning process, and, from the basis of these experiences and observations and a dialectical constructivist position, proposed and sketched a model that identifies three kinds of learning transfers within and between subject domains and abstraction levels.  The learning process can be supported by the practical construction of artefacts through the direction it offers to learners, the structure that it implicitly introduces into the learning process when an artefact is constructed or destructed, the immediate feedback it provides, by acting as a mediating development catalyst, and by facilitating a can-do attitude in learners. Of these, the conflict that material construction introduces into the cognitive process is, seen from a dialectical constructivist perspective, essential in forming people’s understanding and learning (see Glasersfeld, 1984): *“Physical making opens a distinctive, speculative pathway for reflection, communication and intuition – in Kant’s or Husserl’s sense as immediate, pure experience in the flesh, being confronted with rather than complemented by the material experience”* (Cermak-Sassenrath & Joseph, 2014:n.p.). Thus, the main contribution of material construction to learning is taken to be *“the tension of the challenge the existence and construction of physical artefacts poses”* (Cermak-Sassenrath & Joseph, 2014:n.p.).  The proposed model describes three specific kinds of learning transfers on a continuum between material and conceptual construction: *Factual* transfers happen across subject domains between similar or related applications, situations, and contexts, based on mimetical, analogue, and associative matching. *Structural* transfers happen vertically between abstraction levels from one system of reference into another and involve constructive translations and conversions. *Meta* transfers include the reflexive experience of themselves.  These results may motivate the inclusion of the construction of material artefacts in education at the university level to create innovative learning situations and to benefit cognitive constructions such as conceptual thinking. |