

LiHE

– GUIDELINE FOR FULL CHAPTER

Use this Guideline to **format your full chapter** for submission to LiHE 2019 Copenhagen.

It is important that your chapter is formatted accordingly, because it has to fit into a book manuscript, where all chapters are formatted in the same way. It also helps you in your review process, that reviewers can see, you have worked thoroughly on your chapter.

Page Setup

Margins:

Top: 3 cm

Bottom: 3 cm

Left: 2 cm

Right: 2 cm

Gutter: 0

Paper format:

A4

Font:

Times New Roman, 13.5 pitch (all body text)

Line spacing:

Single

(IMPORTANT: For the book, we are writing in Copenhagen, your chapter MUST have the following six 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 (subsection)*
 - *3b: Teacher perspective – my reflections (subsection)*
- **Section 4: Moving forward**
- **Conclusion**

We refer to “main sections” and “subsections”. Main sections make up the main structure of your chapter, and they identify the overall direction of your chapter. The subsections are important points that you touch upon within the frame of the main sections.

Main sections and subsections help you focus your attention when writing.

As your chapter is to become one out of many chapters in a book with the same theme, we aim to standardise the look and feel of the book. It’s not just going to be a collection of chapters. It’s going to be a thoroughly designed and well-structured book, where chapters relates to each other and to the book in more detail.

When formatting, we refer to main sections as having “Level 1 headings” and subsections as having “Level 2 headings”.

Level 1 headings of main sections has to be written in 16 pitch, bold, Times New Roman.

Level 2 headings of subsections has to be written in 16 pitch, italics, Times New Roman.

(how to write your introduction)

Introduction

Start your chapter with an introduction (approximately 500 words) where you frame the theme, scope and challenges dealt with in the chapter. Communicate what readers gain from reading your chapter. Write as clearly and straight forward as possible. A good and clear introduction is your chance to catch the attention of the reader (and your reviewers) and make them interested in your writing.

START YOUR INTRODUCTION BY COMPLETING THIS SENTENCE:

“This chapter contributes to this book, TEACHING AND LEARNING INNOVATIONS IN HIGHER EDUCATION, by...”.

Completing this sentence helps you position your chapter in relation to the theme of the book from the very first sentence you write. It helps you focus the attention of the reader, and it helps you show your reviewers that your chapter clearly deals with the theme of the book. Never miss the chance to show relevance! If you cannot say clear and bold why your chapter makes an important contribution to the book TEACHING AND LEARNING INNOVATIONS IN HIGHER EDUCATION, why should reviewers accept it as a contribution to a book with that theme?

Examples from previous books:

“Our chapter contributes to this book, TEACHING AND LEARNING ENTREPRENEURSHIP IN HIGHER EDUCATION, as we show in detail how we have developed a course that helps unemployed graduates with a university degree to get a job in a tough job market.”

“Our chapter contributes to this book, GLOBALISATION OF HIGHER EDUCATION, by discussing the Bologna Process as a possible driver for the globalisation of HE and show the requirements it places on Higher Education Institutions (HEIs).”

“Our chapter contributes to the book, NEW INNOVATIONS IN TEACHING AND LEARNING IN HIGHER EDUCATION, as we present a conceptual framework and practical approach for embedding evaluation and research into curriculum and teaching.”

CONTINUE YOUR INTRODUCTION BY GIVING YOUR DEFINITION OF THE THEME OF THE BOOK:

“*In the chapter, I/we define INNOVATIVE TEACHING AND LEARNING as...*”

Examples from previous books:

“In our chapter, we define globalisation of higher education as ‘a strategy’ that provides a strong foundation on which the university can build long-term, sustainable partnerships abroad. This is different to internationalisation, which is looking at how a university can benefit from having more international students.”

“In this chapter, I define entrepreneurship as: behaviour related to opportunities and leading to value creation for others. This definition is inspired by thoughts on entrepreneurship in its simplest form as taking action, i.e. behaviour. Fayolle (2005) suggested a new approach to entrepreneurship education based on a theory of planned behaviour where behavioural predictors and behavioural intent are measured as learning outcome.”

“In this chapter, we expand the definition of innovation to encompass a new way of thinking about how to organise the work of teachers to assure quality teaching and learning in higher education. When referring to ‘teaching’, we include three fundamental activities that occur over the life cycle of a curriculum: design, delivery and evaluation (Phillips *et al.*, 2012). We understand ‘design’ to be an ongoing activity comprising teachers’ decisions about content, learning environment, learning processes, intended learning outcomes, and methods of assessing learning (Phillips *et al.*, 2012; Laurillard, 2012). ‘Delivery’ is how those decisions are enacted so that students are taught, whether by a traditional face-to-face mode or some level of Technology Enhanced Learning and Teaching (TELT): blended or fully online mode of delivery. The focus of our innovation is to foreground the ‘evaluation’ activity; thus, we provide a framework to embed evaluation into routine teaching practice in a way that also builds teachers’ capacity to practice Scholarship of Teaching and Learning (SoTL).”

CONTINUE WRITING THE BODYTEXT OF YOUR INTRODUCTION. WRITE VERY BRIEFLY ABOUT YOUR INNOVATIVE TEACHING AND LEARNING PRACTICE, SO THE READER UNDERSTANDS EXACTLY WHAT IT IS YOU'RE DOING, AND WHY. THIS IS NOT TO BE MORE THAN 10-20 LINES OF BODYTEXT THAT SIGNPOSTS THE MEAT OF YOUR CHAPTER.

Examples from previous books:

“In this chapter, I will elaborate and discuss the practical use of cases in the corporate communication classroom with students who are in their very first semester of their B.Sc. International Business programme at Copenhagen Business School (CBS). The fact that the students in the classroom are ‘new’ to the university setting offers a range of challenges of a more general nature regarding university teaching and learning that go beyond the core content of the course, which in this case would be their course in Corporate Communication. These challenges will be elaborated further in this chapter.”

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.”

Examples from previous books:

“When reading this chapter, you will gain the following insights:

1. you will learn about the Ten Action Lines of the Bologna Accord and the requirements they place on HEIs;
2. you will understand the consequences of the Bologna Process for Quality Enhancement at institutional level;
3. you will gain insight into the role of the Bologna Process as a possible driver for the globalisation of HE.”

“Reading this chapter, you should gain at least three insights:

1. the differences between two approaches to curriculum: content stream and process stream, and their roles for teaching an entrepreneurial mindset;
2. ideas to how curriculum can be designed for teaching an entrepreneurial mindset;
3. insight into ways in which participants may work during a course to develop an entrepreneurial mindset.”

“When reading this chapter, you will gain an understanding of:

1. the CER framework as a way of thinking about the teaching (curriculum design, delivery and evaluation) components of academic work;

2. how to use the CER framework as an approach for embedding evaluation and research into a substantive body of curriculum taught by a teaching team;
3. the key cultural and political elements that are important for successfully implementing and benefitting from applying the CER framework (distributed leadership, teaching team collaboration, students' participation and institutional support)."

It is important that you include these takeaways, because they are the selling points of your chapter, so to speak. And it clearly helps you in the review process that you draw the attention of your reviewers to the main focus points of your chapter.

FINISH YOUR INTRODUCTION WITH AN OVERVIEW OF THE MAIN SECTIONS OF YOUR CHAPTER (THE LEVEL 1 HEADING):

It is important that you direct your reader to the main content of your chapter. Such "meta-text" helps the reader focus attention. And it clearly helps you in the review process.

Do this by adding what we call a "level 2 heading" which reads: "Overview of main sections". Level 2 headings are written in 16 pitch, italics.

Examples from previous books:

Overview of main sections

The chapter has three main sections. In the first section, I define transnational higher education, contrasting it in particular with a more historic view of the internationalisation of higher education. In section two, I then describe the logic of transnational higher education, highlighting both its rationales and incentives. Finally, I outline the significance of transnational higher education, enumerating its benefits and underlining its importance to a variety of stakeholders.

Overview of main sections

This chapter is divided into three sections. In section one we introduce the Bologna Process. In section two we analyse the quality themes under Bologna and integrate those in a central model for Quality Enhancement at the university level. In section three we reflect on the globalisation aspects of Bologna and try to answer the central question: "Does Bologna help HEIs to globalise or is it merely an institutional construction at the macro-political level?"

Overview of main sections

This chapter has four main sections. In Section 1, we describe the changing academic workplace as the context for developing the CER framework. In particular, growing expectations of academics to provide robust evidence of the quality of curriculum and demonstrate scholarship in their teaching practice was a driver for the development of the features of the framework. Section 2 provides a process account of the CER framework during the development of three innovative curricula for the Faculty of

Health, University of Tasmania. The CER framework was forged from an action research project in which three tailored evaluation and research plans were developed on behalf of teaching teams. These plans were designed to ensure the collection of relevant data that each team could use to improve their curricula; evaluate outcomes against standards and, longer term, achieve scholarly outputs (e.g. publications). This section concludes with a reflection on the value of the plans from the perspectives of a range of stakeholders and the process of codifying plans into the formal conceptualisation of the CER framework. It also outlines our approach for engaging teaching teams in evidence-based practice. Section 3 details the outcomes for each of the three phases of the CER framework's development and dissemination. Taking a future focus, Section 4 sets out the hopes and expectations of the authors for the CER framework and our approach of freely sharing what we have developed and our ongoing practice of inviting collaboration. We encourage others to apply the framework in their different teaching and learning contexts and to further develop our resources in innovative ways that support teaching teams to embed evaluation and research.

(how to write your background section)

Section 1: The background

Here you describe the background for your Innovative Teaching and Learning Practice 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?

Examples from previous books:

The idea for this innovation was developed to support undergraduate students to engage in reflective practice, specifically students enrolled on two vocational programmes; BSc (Hons) Adult Nursing and FdSc Dental Technology. Nursing programmes often attract mature students and applications might be through non-traditional routes, so rather than A Levels, students apply with equivalent qualifications or through accreditation for prior learning. The nursing student population often comprises of applicants who have engaged in other work before applying to become a qualified nurse, for example, care support work. The Dental Technology student population is taken from a creative and usually artistic group who, like the nurses, often access higher education through non-traditional routes. Both groups must engage in experiential learning in order to qualify in their chosen profession (NMC, 2010; GDC, 2013). Indeed, there are similarities across both programmes in that students cannot learn all they need to know through empirical ways of knowing and learning and experience plays a large part in personal and professional development. However, over the years we have identified reluctance on the part of many of our students, on both programmes, to engage with reflective learning. This led us to consider the need to offer alternative methods to engage them in this process.

“What is the best way to learn?” is probably the single most important question in education. Traditionally educators employ the teacher-centred model, where typically a teacher takes the major role in a classroom and knowledge is imparted by the teacher to the students in the form of a lecture. Aided by technological advancement, the *flipped classroom*, a student-centred model which is arguably more effective in teaching and learning, has become more and more popular as a classroom practice in recent years (Bergmann & Sams, 2012). In flipped classrooms, a student takes a more active role in the learning process and the teacher plays the role of a facilitator who motivates and guides the students to learn. While textbook knowledge is disseminated in-class by the teachers in the traditional model, in a flipped classroom materials such as lecture notes and lecture videos are posted online so that the students can engage themselves in course content before class, in the hope that teachers can foster active learning during the class time and hence the students can learn more productively.

With studies (Bishop & Verleger, 2013) suggesting the superiority of the new model over the traditional one, the popularity of the flipped classroom has increased steadily in Hong Kong over the past few years. Practitioners are everywhere. The

Chinese University of Hong Kong (CUHK) organises seminars for teachers who practice flipped classroom to share their experience from time to time. At the same time, institutional advancement in eLearning is one of the major directions for development at CUHK. The construction of micro-modules to support flipped classroom are widely promoted and funding starting from 2015 has been secured. Our project described in this chapter was supported by “Micro-Module Courseware Development Grant 2015-2016” from CUHK. It has funded the production of a set of four whiteboard animations which are tailor-made for the needs of a course that we teach, UGFN1000 *In Dialogue with Nature* (UGFN). The goal of the project is to enhance the group discussions for students in the interactive tutorials of the course.

UGFN aims at engaging year one and two university students in exploring the world of science and knowledge. It employs the flipped classroom model. Every week the students are required to read a selected text at home, followed by attending a tutorial session in the following week to discuss a variety of questions, ranging from the ones that require basic understanding of the selected text to more challenging extended follow-up questions (The details of the curriculum are given in Section 2b). Despite the fact that students usually find the questions interesting and inspiring, our experience suggests that there is room for improvement. More specifically, to answer some of the extended questions students may have to master concepts or ideas *beyond the text*. As a concrete example, one selected text was *DNA: The Secret of Life* by James Watson (Watson, J. D. & Berry, A. 2003), in which Watson held the belief that a complete understanding of life can be achieved solely with the laws of physics and chemistry (albeit exquisitely organized ones), without the introduction of mysterious concept such as vitalism (the doctrine that the processes of life are explained in terms of non-physical elements such as an immaterial soul). When students were challenged with the question of whether they held the same belief or not, some disagreed with Watson. A *frequently given* reason was that identical twins may have different personalities despite having identical DNA sequences. While Watson’s belief may not be true, the answer above is certainly based on a misunderstanding of how DNA affects our behaviours.

It was the lack of knowledge or the misunderstanding of concepts of the kind discussed above that rendered discussion in tutorial session less productive than it could have been. Note however that the knowledge required (in this case how gene expression is affected by environmental influences) is not provided in Watson’s text. Hence, somehow, we needed to bridge the knowledge gap between what can be learned from the text and what is required for an in-depth discussion. We usually improvised an explanation for how information stored in DNA is transformed into observable features of the biological organisms, and what role the environment plays in this transformation. Whereas the impromptu explanation enabled the students to come up with a more satisfactory response, valuable time for discussion on other questions was sacrificed. The urge to fully utilize the time for discussion in the tutorial sessions emerged from such experience. Driven by the practical need discussed above, we proposed a *second flip* for our classrooms. The goal is to transfer explanations of all such missing or misunderstood concepts frequently found in students into a form that they can study at home, so that they are well equipped with the prerequisite knowledge for the in-class discussion on *specific issues*. To accomplish this, we adopted the form of whiteboard animations. The reason is threefold: first, we needed to create our own materials because

existing ones were unfit for our task. Existing textbooks, for instance, are commonly either too advanced for general education or too superficial to offer information that helps analysis of specific issues relevant to UGFN. Second, Udo *et al.* (2004) showed that non-science major students, such as humanities and social science students, are anxious to study general education science courses. Similar findings were reported by Hoi *et al.* (2016) that non-science major students in UGFN have higher science anxiety in general. Hence, it would be desirable to craft our materials in a relaxing and entertaining form. Third, research showed that people actually learn better with whiteboard animations. Wiseman reported that performance on memory questions increased by as much as 15 percent when one switched from watching videos in recorded lecture form to whiteboard animation form (Sparkol VideoScribe, 2015). This demonstrates that whiteboard animation is indeed a promising mean to engage students in better learning.

Section 2. The practice (how to write your practice section)

This section is devoted to your description of your innovative teaching and learning practice. 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.

Section 2 has four subsections:

- *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)*

2a. An introduction to the innovative practice (subsection)

In this subsection, you give a general introduction to your innovative practice.

Examples from previous books:

This practice has fundamentally changed the delivery of a Foundation degree, to students, by reducing the number of required attendances to the institute. Instead of on campus lectures, it utilises web-based video-conferencing (Adobe Connect Pro) to hold ‘virtual classes’ and relies on the use of technology to deliver material (via live meetings) to students on a weekly basis – at a prescribed time and day throughout the calendar year. These weekly online meetings are supported with a well organised, logically formatted virtual learning environment (Moodle). In addition to these, the students’ work based experiences and procedures are recorded in an e-portfolio (Mahara) and forms a portable CV for students upon completion of their qualification.

Traditional attended lessons were replaced with virtual meetings, taught practical sessions were delegated out to the workplace. The validation of practical work completed by the students was stored within the e-portfolio and supervised practical sessions were supplemented by work-based mentors.

During the enrolment process, applicants are supplied with the technical specifications for the devices they will be using to access lectures. There is a tripartite learning contract that must be returned with the application that is an agreement of responsibilities between the education provider, student and employer.

Our pedagogical innovation has achieved higher student engagement, retention and progression in our subjects. This is because our teaching makes historical subject matter more accessible and therefore caters to students from a broad range of cultural backgrounds and across great geographical distances. The creation and incorporation of

digital resources has enabled us to make our subjects available to students studying online on five of La Trobe's metropolitan and regional campuses spread across the more than 237,000 km² state of Victoria. There is also the potential to open them up more broadly to students studying on our inter-state and overseas campuses, as well as students studying at other universities looking for a broader range of online electives.

To fit in with the university's drive to online and blended curriculum, the authors developed two fully online and one blended subject (listed respectively, below) using 'The Digital Engagement Model'. This model was developed by the authors to guide their curriculum innovations. It cultivates students' digital literacies so that their engagement is maximised and this leads to improvements in student success and retention. This follows Leu (2000:746), who broadens the definition of literacy for the digital age to include: 'literacy skills necessary for individuals, groups, and societies to access the best information in the shortest time to identify and solve the most important problems and then communicate this information.' We have now embedded our model to two further history-based subjects at second year level: 'Gallipoli: From the Trojan War to the Great War' (online) and 'Gladiators and Emperors' (blended). The digital engagement components for these subjects were considerably easier to develop: although still time-consuming, curriculum created within the model runs more smoothly first time around than that adapted from traditional face-to-face mode.

The Digital Engagement Model is a significant contribution to innovative teaching and learning practice. As represented in figure 1, it comprises three parts:

- 1) the creation of digital materials – these are materials developed by the instructors (podcasts, video/OneButton lectures, curated presentations)
- 2) the development of digital literacies – this occurs in stages: students navigate the instructors' online materials; they retrieve and evaluate internet sources; they create their own digital materials
- 3) flexibility of customisable curriculum – this should be flexible for both instructor and student: for the lecturer, materials can be moved around and repurposed; for the student, choice is provided, both in terms of area of focus and asynchronous learning.

Its three components work together so that students can feel confident learning historical subject matter in an online environment and therefore remain engaged and achieve better results. The innovation of this model is that it facilitates students entering our subjects with little knowledge of the subject matter and rudimentary digital literacy to succeed by enhancing their abilities to analyse historical sources using sophisticated digital tools. This works to reverse the prevalence of low completion rates and low student success rates in online education.

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 innovative practice 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 innovative practice (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 innovative teaching and learning practice. 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 innovative practice (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.

Examples from previous books:

The method needs some preparation before it can be started. In box 1 these are presented. The method requires a group of students that have enough time available for the project. In this setting, one week was intensively and exclusively used for this project. This means that there were no other educational activities running during this week. The facilitators of this project also need one week's time to prepare and plan the project. Facilitators need to prepare the lecture materials, the schedule for the project and rehearsals for the groups to get familiar with each other. During and after the project the facilitators need sufficient time to take care of all matters relating to the project, e.g., attaining the 50 Euro per group budget money, arranging milestone spaces, arranging key and name tags to the trade fair venue, to other practicalities relating to the actual venue such as water posts and electrical outlets.

Box 1: Materials and props needed

- *Clear the schedule of the students*
- *Lecture material*
- *Arrange budget for students*
- *Make group division*
- *Book a venue*
- *Prepare schedule*
- *Book stands at trade fair*
- *Get prepared to help with marketing material*

As well, a venue should be available, where the students can meet their prospective customers. This kind of venue could be e.g. trade fair, exhibition, marketplace or mall.

It is important that there are plenty of people passing by the stands. The booking of the venue should be taken care of well in advance.

The groups need marketing material to promote the stands. The quality and quantity of the material depends greatly on the product or service the student groups are going to be offering to sell. Because the schedule is so tight, it would be a great help if there are already pre-negotiated prices for printing services available in the very beginning.

Stands as well as other needed trade fair facilities should be organized. This can be done by the university but in some cases, it is possible to give this task to the students as well. Starting capital is required also, and should be provided by the university. The money, a loan, is to be paid back to the university later, after the project is completed. But, it is required in the beginning in order for the project to be implemented and to succeed.

The preparation of the virtual learning experience required the staging, filming and editing of the VR video. This consisted of gaining a thorough understanding of the real-world field trip, including specific locations and details about the specific educational outcomes. Then each location in the field trip was filmed as a 360-degree video using two virtual reality cameras placed back to back. Additional sound was also captured with an audio recorder at each of these locations. The VR footage was then stitched together in a proprietary program (<http://www.kolor.com/autopano-video>). After the stitching had occurred the VR footage was exported, then edited as normal with crossfades in Adobe Premiere (<https://adobe-premiere.en.softonic.com>). The additional audio recordings, and pre-recorded voiceover were also added at this point. The video was then exported as a VR video with metadata identifying it as VR video injected by Adobe Premiere, and uploaded to YouTube nominated as VR content.

The students in the classroom were provided with Google Cardboard headsets. The students accessed the VR video on YouTube on their phones, and then selected the Google Cardboard icon, after which they placed their devices in the headsets to view the content. In the absence of Google Cardboard headsets students could view the VR video as a 360-degree video in their browsers via YouTube.

After reading section 2 with its subsections, your reader will have a clear understanding of what your innovative teaching and learning practice is about and how they should work to implement it in their own context. They will also know what materials are required.

(how to write your outcome section)

Section 3: The outcome

This section should document the outcome of your innovative teaching and learning practice. 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.

Section 3 has two subsections:

3a: Student perspective (subsection)

3b: Teacher perspective – my reflections (subsection)

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.

Examples from previous books:

The student partners felt empowered in making an important contribution to the curriculum. As a result, there was an opportunity to positively impact on future student learning experiences. The variety of learning opportunities and teaching methodologies is often perceived as a de-facto offer in contemporary learning and teaching practice. However, if that innovation is largely a tutor-led one, the student voice may get lost in the process. The innovation described here is not only a response to student voice, but also the result of a staff-student partnership approach. Student partners have played an important role in shaping learning design which benefits their peers. This certainly constitutes a learning experience in itself, and perhaps it has provided opportunities for reflection, when considering how these students have contributed to the academic community of our university. For end user students, the outcomes of this partnership should positively impact on academic and employability skills. In particular, aims include the enhancement of student transition from the undergraduate to the postgraduate studies and life in practice by providing a 'flavour' into the applied aspects of qualified professional psychologists. Student partners reported that having a role in shaping aspect of the learning and teaching practice had a positive impact in their confidence in dealing with the actual subject area. They themselves appreciated the value of linking theory to practice, and made connections with other topics they have encountered in their current level of study. They become more engaged with the entire curriculum and their experience in the University. This acted as a motivator in deepening their research around their interests and they engaged more deeply in independent learning activities. They have also had a chance to appreciate some of the learning design processes, which go beyond the delivery of content and other learning activities within the face-to-face sessions.

The deviation from traditional teaching and learning practice through collaboration with an embedded external employer added variety for the students and encouraged

students to adopt a more professional approach as it meant that they were accountable not only to themselves, but now also to an external party. A break from the lecturer and the opportunity to access the expertise of an external employer provided an internal insight of an external environment. Having to address a live issue required the students to delve further into the information gathering process and explore multiple implications relating to their decisions. This process was also an opportunity for students to recognise how the knowledge and learning from prior studies has a place in future modules.

Time management, communication, networking, research and teamwork competencies were an integral part of this exercise, peer learning and reflection following the practice presentations and in class discussions also added to the learning experience. Discussions around the transfer of these competencies to other parts of the programme and beyond the programme itself left the students feeling confident and better equipped for future challenges. A deeper approach to learning through analysing the impact for the organisation was key to progressing students to articulate better their discipline.

The approach has been valuable to the students and the practice has contributed to an enhanced student experience in a number of ways, such as:

- developing a range of skills needed in the work place;
- application to a live business situation;
- stronger relationship with peers;
- greater confidence to approach/network with employers;
- being better equipped to complete their final dissertation project;
- greater uptake of finance internships alongside university study;
- greater exposure to industry expertise and feedback;
- having to move out of their comfort zone.

3b. Teacher perspective (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.

(how to write your moving forward section)

Section 4: Moving forward

Here you describe how you see yourself, your students, your university move forward with your innovative practice.

Examples from previous books:

The execution of the project has been an interesting chance for both the students as well as the project facilitators. Furthermore, this project helped the students to integrate more quickly into their business studies. Once the student get their learning experience from the project, they remember it for a long time. This means that they have personal reference points, which can be used later on, e.g., when topics of various courses introduce further details of theoretical models. These models can then be connected with the personal memories of the students. This helps the teachers control the linkage between theory and practical experiences. Months after the project, students from both study groups, still maintain contact with each other as well as spend time together, both in the classroom as well as outside the classroom. Furthermore, working intensively, for one whole week with the newbie students allowed the facilitators to get to know the students well – thus really connecting with the students.

The university does have a new kind of learning environment in use by using this learning method. The authentic learning environment is more thrilling for students. This can be used as an advantage in promotion of the degree programs. Benefits contribute to the university level in this manner. The method used is going to be extended by using it in the orientation programs of student groups in future. The number of degree programs applying the method is increased. Thus, this type of student integration through involvement model is worth trying in other universities.

This chapter has outlined how student authored poetry can support the exploration of thoughts and feelings about practice. Looking forward, an alternative approach, whilst still using poetry, might be to use published work. This can be helpful when educators want to focus on a certain aspect of practice, as they can choose a piece of work which might direct a discussion in a particular way (Foster & Freeman, 2008). Some suggestions of published work include; *Sudden Collapses in Public Places* (Darling, 2003); a collection of moving and often humorous poems about the authors experience of cancer and, *Final Chapters* (Kirkpatrick, 2012); a collection of poems and short stories about end of life experiences. Students might be invited to choose their own examples of published work for discussion in the classroom. This can be helpful when attempting to develop a diverse range of issues for discussion, and can support the involvement of the service user by bringing their voice into the classroom, using the medium of poems.

There is great potential for the use of the arts to support health care education. When we engage the imagination, we open up endless opportunities for learning, both theoretically and in terms of self-development. Growth occurs on both sides of the student/educator relationship and engaging with the arts helps us as educators to remember ourselves as students, how it felt and the challenges we faced. It is up to us to continue to explore how the arts can be used to support educational development. We then uncover new meanings, and opportunities for discovery, not only for our students but for ourselves.

The execution of the project has been an interesting chance for both the students as well as the project facilitators to reflect and innovate. Furthermore, this project helped the students to integrate more quickly into their core studies. The oral presentation experience is a life-long learning experience. The oral presentation model becomes a benchmark which students build on and use to improve their verbal 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 programs. The Dean of Humanities has been informed of the benefits of this collaborative project. Law students now have a compulsory oral presentation component in mock scenarios in their curriculum. The number of degree programs 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 Palomba and Banta (1999) 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) observation "being active while learning is better than being inactive: activity is a good in itself" and 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 users of English, 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 Oral presentations call for hours in the library, critical thinking and interpretation. In the interviews many students raised this concern. Park, and Lee, (2005), also make a similar observation, "Oral presentations with high ... merit but reliance on cue cards diminishes verbal fluency when talking". It is interesting to note that in the interviews with students at UJ, who participated in the sessions, students identified four reasons for the effectiveness of Oral presentations "The Oral presentation's design and format; Oral presentation visuals; the Oral presentation content and the overall audience participation and by implication impact,". We can deduce that many students relate successful Oral presentations to creative research and critical thinking skills.

Conclusion

Finish your chapter with a conclusion in which you address the key findings/arguments presented in your chapter. Be clear that you refer to the key themes and questions put forward in the symposium call/call for chapters.

GUIDELINE FOR REFERENCES

Active references:

Active references are when you write a sentence in which you actively incorporate a reference, such as:

In his research Jones (1999) concurs by suggesting that...

In his research Jones (1999) comes to the conclusion that...

In his research Jones (1999:234) writes: "*This is a quote*"...

If one author in an active reference:

McKenzie (2002)

If the active reference points to more than one publication by the same author, write it in this way:

It was argued by Reid (1997, 2000, 2001)...

If the active reference points to two author, write it in this way:

As argued by McKenzie and James (2002)...

If the active reference points to more than two authors, do not write all names, but use *et al.* (which must be in italics). Write it in this way:

In a report by Justice *et al.* (2007) it is suggested that...

All quotes must be in “ “ and italicised.

Use a colon to separate year and page number in reference:

Learning spaces was defined by Barnett (2007:9) as “*...a physical spaces where...*”

If more than one reference in an active use of the reference:

Marton and Säljö (1976); Marton *et al.* (1993) separate references with ; <semicolon>.

If more than one active reference to several publications by the same authors:

Reid *et al.* (2003, 2005); Petocz and Reid (2006) comma between years ; semicolon between references.

Passive references:

Passive references are when you write a sentence which ends with a reference, such as:
...which is one of the key issues in higher education (Prosser *et al.*, 2007).

This statement is inspired by research of others (Hubba, 1999).

“*This statement is a quote*”, Rothery (1999:234).

If one author in a passive reference:
(McKenzie, 2002)

If two authors in a passive reference:
(Kwan & Gerber, 1994)

If more than two authors in a passive use of the reference:
(Prosser *et al.*, 1995)

If more than one reference in a passive use of the reference:
(Marton & Säljö, 1976; Marton *et al.*, 1993) (separate references with ; <semicolon>).

If more than one passive reference to several publications by the same authors:
(Reid *et al.*, 2003, 2005; Petocz & Reid, 2006) (comma between years ; semi colon between references).

DO NOT split reference on both sides of a quote: Prosser *et al.* (1993) noted that: “*this is a brilliant quote*” (p. 34). **THIS IS WRONG**

Instead write: Prosser *et al.* (1993:34) noted that: “*...this is a brilliant quote*”.

BIBLIOGRAPHY GUIDELINE

A full bibliography has to follow the text.

Use the APA-system for references in your bibliography.

If you reference a book:

Nygaard, C., Bartholomew, P., & Branch, J. (2014). *Case-based learning in higher education*. Faringdon: Libri Publishing.

If you reference a journal article:

Nygaard, C., Højlt, T., & Hermansen, M. (2006). Learning-based curriculum development. *Higher Education*, 55(1), 33-50. doi:10.1007/s10734-006-9036-2

If you reference a journal website:

OECD.org. (n.d.). Retrieved June 08, 2017, from <http://www.oecd.org/>

Higher Education (2017). *New perspectives on HE*. Retrieved June 08, 2017, from <https://www.theguardian.com/education/higher-education/edunews>

USE THIS LINK to help you format your references APA-style:

<http://www.citationmachine.net/apa>

Language

Use British-English.

Font size & type

Chapter title [26 pitch Times New Roman, bold]. TITLE

Main Section Title [16 pitch, Times New Roman, bold]. LEVEL 1 HEADING

Subsection Title [16 pitch, Times New Roman italics]. LEVEL 2 HEADING

Section within subsections Title [13,5 pitch, Times New Roman italics].

Body text [13,5 pitch, Times New Roman]

Body text:

Never underline text and never hyperlink text. Never use bold text.

New paragraph in body text is shown by indent and not double line breaks.

Indentions are never used directly after a heading, a list or an illustration.

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PROOFREADING

It is important that your full chapter is proofread, edited and corrected before you submit it to us.

RIGOROUSLY REVIEW PROCESS

LiHE use a rigorously review process for symposiums/anthologies.

- 1) all initial chapter proposals will be double blind-reviewed;
- 2) all full chapter proposals will be double blind reviewed;
- 3) in connection to this all accepted final chapters will be reviewed by peer-review groups formed at the LiHE-symposium;
- 4) all accepted final chapters will be reviewed by the editors of the anthology;
- 5) following the LiHE symposium all revised chapters will be reviewed by the editors;
- 6) the final manuscript will be reviewed by the editor of the publishing company.

We are not aware of any other anthology that will undergo such a detailed review process. We find that it is important for LiHE as an academic organisation that our publications are of extremely high standard. At the same time, it is your guarantee that working with us

Title (heading, Times New Roman, 26 pitch)

Main sections (Times New Roman, 16 pitch, bold)

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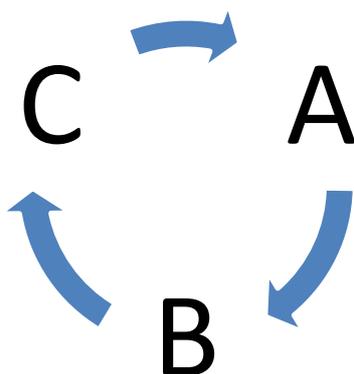


Figure 1: Lorem ipsum. (Times New Roman, 13,5 pitch, italics).

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Table 1: Lorem Ipsum. (Times New Roman, 13,5 pitch, italics).

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