**Use this document as your guideline when writing and formatting your chapter for submission to the book and symposium.**

**Submission deadline**

**The submission deadline is November 30, 2023.**

**How to submit**

**You submit your chapter via the event website:**

<https://lihe.info/lihe-2024-aegina-greece-ai-in-higher-education/>

**From the event website, click the red button: “SUBMIT CHAPTER FOR REVIEW”. You are now taken to the online submission server. Register, log in and upload your chapter for review. If you experience any troubles in submitting, please do not hesitate to contact us via e-mail: info@lihe.info**

**Do not reveal your identity**

**Bear in mind that the review process is triple-blinded. DO NOT reveal your identity in your chapter. Author names, affiliations, etc., which can help identify authors, are NOT allowed. If you reference your publications in your chapter, please use ANONYMOUS (YEAR) as your temporary reference. DO NOT reveal author names in the bibliography either. There you also have to use ANONYMOUS (YEAR).**

**Document formatting**

**Your chapter must be written in MS Word format and formatted according to the below specifications. This is important because your chapter must fit into a book manuscript, where all chapters are formatted similarly. It also helps you in your review process when reviewers can see you have worked thoroughly on your chapter.**

**Paper format:**

A4 (do not use US Letter)

**Page Setup**

Margins:

Top: 3 cm

Bottom: 3 cm

Left: 2 cm

Right: 2 cm

**Font:**

**Times New Roman, 13.5 pitch (all body text)**

**Line spacing:**

**Single**

**(IMPORTANT: Your chapter MUST have the following six main sections and subsections)**

**Introduction (level 1)**

* + *How my chapter contributes to this book (level 2)*
  + *Overview of main sections in my chapter (level 2)*

**Section 1: Background to my work with AI (level 1)**

* + *Why I started to work with AI (level 2)*
  + *Learning theory and methodology related to AI (level 2)*

**Section 2: My practice towards using AI to enhance student motivation, engagement and learning (level 1)**

* + *An introduction to my practice (level 2)*
  + *How my practice affects students’ way of studying (level 2)*
  + *How I prepare and organise my pedagogy to enhance student motivation, engagement and learning using AI (level 2)*

**Section 3: The outcome (level 1)**

* + *Student perspective (level 2)*
  + *Teacher perspective – my reflections (level 2)*

**Section 4: Moving forward (level 1)**

**Conclusion (level 1)**

**A main section is referred to as “level 1”.**

**Subsections are referred to as “level 2”.**

**You can also add “level 3” and “level 4” subsections.**

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 essential points you touch upon within the frame of the main sections.

Main sections and subsections help you focus your attention while writing. And it helps your reader digest your text.

Your chapter is to become one of many chapters in a book with the same theme. We aim to standardise the look and feel of the book, so it’s not just going to be a random collection of chapters. It will be a thoroughly designed and well-structured book, where chapters relate to each other and 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 3 headings”, or “Level 4 headings”.

**Level 1 headings of main sections are 16 pitch, bold, Times New Roman**

*Level 2 headings of subsections are 16 pitch, italics, Times New Roman*

**Level 3 headings (subsections within Level 2 sections) are 13,5 pitch, bold, Times New Roman**

*Level 4 headings (subsections within Level 3 sections) are 13,5 pitch, italics, Times New Roman*

**Introduction**

**(how to write your introduction)**

**Introduction (level 1)**

* + *How my chapter contributes to this book (level 2)*
  + *Overview of main sections (level 2)*

**+++**

**Introduction**

*How my chapter contributes to this book*

Start your chapter with an introduction (approximately 500 words) where you frame the theme, scope and challenges dealt with in your chapter. Communicate what readers gain from reading your chapter. Write as clearly and straightforward 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:**

*With my chapter, I contribute to this book, “AI in Higher Education – enhancing student motivation, engagement and learning”, by…*

Completing this sentence helps you position your chapter in relation to the book's theme from the first sentence you write. It enables you to focus the reader's attention, and it helps you show your reviewers that your chapter deals with the book's theme. Never miss the chance to show relevance! If you cannot say clearly and in bold why your chapter makes an essential contribution to the book “Active Learning in Higher Education”, why should reviewers accept it as a contribution to a book with that theme?

|  |
| --- |
| **Examples from previous books**:  **Introduction**  *How our chapter contributes to this book*  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 AI 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 from internationalisation, which looks 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 outcomes.”  “In this chapter, we expand the definition of innovation to encompass a new way of thinking about organising teachers' work 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’ as 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 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 BODY TEXT OF YOUR INTRODUCTION. WRITE VERY BRIEFLY ABOUT HOW YOU ENHANCE STUDENTS’ LEARNING OUTCOMES, SO THE READER UNDERSTANDS EXACTLY WHAT IT IS YOU’RE DOING AND WHY. THIS IS NOT TO BE MORE THAN 10-20 LINES OF BODY TEXT 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 in their 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**:  “Reading this chapter, you will gain the following three 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 the 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 in teaching an entrepreneurial mindset; 2. ideas to how curriculum can be designed for teaching an entrepreneurial mindset; 3. insight into how participants may work during a course to develop an entrepreneurial mindset.”   “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 critical cultural and political elements crucial for successfully implementing and benefitting from applying the CER framework (distributed leadership, teaching team collaboration, students’ participation and institutional support).” |

You must include these takeaways because they are the selling points of your chapter. And it 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):**

You must direct your reader to the main content of your chapter. Such “meta-text” helps the reader focus attention. And it helps you in the review process.

Do this by adding a “level 2 heading”, which reads: “Overview of main sections”. Level 2 headings are in 16 pitch, italics, Times New Roman.

**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 with a more historical view of the internationalisation of higher education. In section two, I describe transnational higher education's logic, highlighting its rationales and incentives. Finally, I outline the significance of transnational higher education, enumerating its benefits and underlining its importance to various 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 into 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 main 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. Section 1 describes 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 framework's features. Section 2 provides a process account of the CER framework while developing 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. 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 to engaging teaching teams in evidence-based practice. Section 3 details the outcomes for 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. |

**The background**

**(how to write your background section)**

**Section 1: Background to my work with AI (level 1)**

* + *Why I started to work with AI (level 2)*
  + *Learning theory and methodology related to AI (level 2)*

**+++**

**Section 1: Background to my work with AI (level 1)**

Start Section 1 by briefly describing the background for your work with AI. Note that since AI is in its embryonic stage in Higher Education, we accept chapters showcasing an example of how AI

1) has been used,

2) is being used, or

3) can be used

to enhance student motivation, engagement and learning at the university level.

It means that you may write a chapter about how you intend to use AI, say in the next semester. Your chapter will then address how you prepare and design the curriculum for inclusion of AI. Take this into consideration for the rest of the chapter template.

*Why I started to work with AI (level 2)*

Describe what gave you the idea. What was 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 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 to qualify for 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 play 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 most critical question in education. Traditionally educators employ the teacher-centred model, where typically a teacher takes a significant 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 that is arguably more effective in teaching and learning, has become increasingly 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 classrooms to share their experiences from time to time. At the same time, institutional advancement in eLearning is one of the primary directions for development at CUHK. The construction of micro-modules to support flipped classrooms is widely promoted, and funding starting from 2015 has been secured. Our project described in this chapter was supported by the “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 project's goal is to enhance the group discussions for students in the interactive tutorials of the course.  UGFN aims to engage 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 a basic understanding of the selected text to more challenging extended follow-up questions (The details of the curriculum are given in Section 2b). Even though students usually find the questions interesting and inspiring, our experience suggests room for improvement. To answer some 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 the 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 might have different personalities despite having similar DNA sequences. While Watson’s belief may not be true, the answer above is undoubtedly 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 sessions less productive than it could have been. However, 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 an 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 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 materials because the existing ones were unfit for our task. Current textbooks, for instance, are commonly either too advanced for general education or too superficial to offer information that helps analyse specific issues relevant to UGFN. Second, Udo *et al.* (2004) showed that non-science primary 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 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 a promising way to engage students in better learning. |

*Learning theory and methodology related to AI (level 2)*

You must anchor your work in learning theory and methodology related to AI.

**Section 2. The case of active learning**

**(how to write your practice section)**

**Section 2: My practice towards using AI to enhance student motivation, engagement and learning (level 1)**

* + *An introduction to my practice (level 2)*
  + *How my practice affects students’ way of studying (level 2)*
  + *How I prepare and organise my pedagogy to enhance student motivation, engagement and learning using AI (level 2)*

**+++**

This section is devoted to your description of your practice. What is it really about? How will you characterise it? What do you do? What do students do? The reader must get a complete overview and a detailed account of your practice. Think of this as the section of your chapter where you inspire the reader to learn from you. To reach this, you need to explain your practice so detailed that the reader understands what needs to be done to succeed.

***An introduction to my practice (level 2)***

In this subsection, you give a general introduction to your 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 technology to deliver material (via live meetings) to students weekly – at a prescribed time and day throughout the calendar year. These weekly online meetings are supported by a well-organised, logically formatted virtual learning environment (Moodle). In addition, the student's work-based experiences and procedures are recorded in an e-portfolio (Mahara) and form a portable CV for students upon completion of their qualification.  Traditional lessons were replaced with virtual meetings, and taught practical sessions were delegated to the workplace. The validation of practical work completed by the students was stored within the e-portfolio, and work-based mentors supplemented supervised practical sessions.  During the enrolment process, applicants are supplied with the technical specifications for the devices they will use to access lectures. A tripartite learning contract 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 the historical subject matter more accessible and caters to students from diverse cultural backgrounds and significant geographical distances. The creation and incorporation of digital resources have 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 and students at other universities looking for a broader range of online electives.  The authors developed two fully online and one blended subject (listed below) using ‘The Digital Engagement Model’ to fit in with the university's drive for online and blended curricula. The authors developed this model to guide their curriculum innovations. It cultivates students’ digital literacies, maximising engagement and improving 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 in two other history-based subjects at the 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, the curriculum created within the model runs more smoothly the first time than that adapted from the traditional face-to-face mode.  The Digital Engagement Model significantly contributes to innovative teaching and learning practices. 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 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, the choice is provided, both in terms of area of focus and asynchronous learning.  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 reverses low completion rates and low student success rates in online education. Its three components work together so students can feel confident learning historical subject matter online and therefore remain engaged and achieve better results. |

***How my practice affects students’ way of studying (level 2)***

Describe in detail how your practice affects students’ ways of studying. What do they do? How is this different from other ways of studying? Make it possible for readers to understand the overall structure of your course/module/programme and how students work within it. It helps others get a clearer picture of how your students' practice takes form.

* + *How I prepare and organise my pedagogy to enhance student motivation, engagement and learning using AI (level 2)*

Here you explain in more detail how you organise your work with AI, and which materials teachers need if they wish to copy your practice in their context. It can be IT, props, physical settings, tests, assignments, etc. This section is a “list of requirements”, which is explained and reflected concerning 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 with enough time for the project. One week was intensively and exclusively used for this project in this setting. This means that there were no other educational activities running during this week. The facilitators of this project also need one week to prepare and plan the project. Facilitators must 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 the trade fair* * *Get prepared to help with marketing material* |   A venue should also be available where the students can meet their prospective customers. This kind of venue could be, e.g. trade fair, exhibition, marketplace or mall. The booking of the venue should be taken care of well in advance. It is vital that there are plenty of people passing by the stands.  The groups need marketing material to promote the stands. The quality and quantity of the material depend significantly on the product or service the student groups will be offering to sell. Because the schedule is so tight, it would be a great help if there were already pre-negotiated prices for printing services available in the very beginning.  Stands as well as other needed trade fair facilities should be organized. The university can do this, but in some cases, it is possible to give this task to the students. Starting capital is also required 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 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 thoroughly understanding 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. The additional sound was also captured with an audio recorder at each location. 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 and then edited as usual with crossfades in Adobe Premiere (https://adobe-premiere.en.softonic.com). 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 a 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. Without 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 practice is about and how they should work to implement it in their context. They will also know what materials are required.

**Section 3. The outcome**

**(how to write your outcome section)**

**Section 3: The outcome (level 1)**

* + *Student perspective (level 2)*
  + *Teacher perspective – my reflections (level 2)*

**+++**

**Section 3: The outcome (level 1)**

This section should document the outcome of your teaching and learning practice using AI. Here you describe the outcome of your practice in terms of student motivation, engagement and learning.

***Student Perspective (level 2)***

Explain the outcomes for students when they meet your practice. Use student evaluations, student narratives, and other forms of documentation to explain the outcomes. Reflect on student outcomes concerning 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. If you’re planning to use AI and do not have student data from your own teaching with AI, find research and other studies that can support your new practice.

|  |
| --- |
| **Examples from previous books**:  The student partners felt empowered to make an essential contribution to the curriculum. As a result, there was an opportunity to positively impact 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 mainly tutor-led, the student voice may get lost. The innovation described here is not only a response to students' voices, 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 academic and employability skills. In particular, aims include enhancing student transition from undergraduate to 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 aspects of the learning and teaching practice positively impacted their confidence in dealing with the subject area. They appreciated the value of linking theory to practice and connected it 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 motivated deepening their research around their interests, and they engaged more deeply in independent learning activities. They have also had a chance to appreciate some learning design processes, which go beyond content delivery 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 into 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 have a place in future modules.  Time management, communication, networking, research and teamwork competencies were an integral part of this exercise, and peer learning and reflection following the practice presentations and in-class discussions also added to the learning experience. Discussions around transferring competencies to other parts of the programme and beyond left the students confident and better equipped for future challenges. A deeper approach to learning through analysing the impact on the organisation was key to progressing students to articulate their discipline better.  The approach has been valuable to the students, and the practice has contributed to an enhanced student experience in several ways, such as:   * developing a range of skills needed in the workplace; * application to a live business situation; * a 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. |

***Teacher perspective – my reflections (level 2)***

Explain the outcome for you as a teacher. What did you learn? What do you get from this particular teaching and learning practice? What went well? What went not so well? What did you learn yourself? What would you do differently next time? Write this subsection from a colleague to a colleague. If you are planning to use AI, use this section to write about your and your colleagues' reflections while designing the new curriculum.

**Section 4. Moving forward**

**(how to write your moving forward section)**

**Section 4: Moving forward (level 1)**

Here you describe how you see yourself, your students, and your university moving forward with using AI.

|  |
| --- |
| **Examples from previous books**:  The execution of the project has been an exciting chance for the students and the project facilitators. Once the students 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.  Furthermore, this project helped the students to integrate more quickly into their business studies. Months after the project, students from both study groups still maintain contact with each other as well as spend time together, both in 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 uses this learning method to create a new kind of learning environment. The authentic learning environment is more thrilling for students. This can be used as an advantage in the promotion of degree programs. Benefits contribute to the university level in this manner. The method will be extended by using it in future orientation programs for student groups. The number of degree programs applying the method is increased. Thus, this type of student integration through the 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 the practice. Looking forward, an alternative approach, whilst still using poetry, might be to use published work. Thiscan be helpful when educators want to focus on a specific 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 author's experience of cancer and, Final Chapters (Kirkpatrick, 2012); a collection of poems and short stories about the end of life experiences. Students might be invited to choose their 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 learning opportunities 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 exciting chance for the students and 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 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 and spend time together, on and off campus. Lecturers work intensively for protracted periods throughout the academic year with these freshmen, 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 are bolstered. This can be used as an advantage in promoting 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 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. Suppose educators are thoughtful about how they include students in the assessment process. In that case, 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”. It supports the involvement of students in the assignment. Though the Oral presentation successfully overcame some of the drawbacks of oral communication experienced by non–native users of English, some areas 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 (level 1)**

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 in the symposium call/call for chapters.

**GUIDELINE FOR IN-TEXT 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 authors, 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*.* Write it in this way:

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

All quotes must be italicised within non-italicised quotation marks: “*the activity or process of gaining knowledge or skill*”

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

A learning space was defined by Barnett (2007:9) as “*…a physical space 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 there is 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 the 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 there is more than one passive reference to several publications by the same authors:

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

Your chapter must follow APA-Style 7th Edition for references in your bibliography.

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

<https://apastyle.apa.org/style-grammar-guidelines/references/examples>

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

Below are some of the most common examples that you are likely to use:

**If you reference a book:**

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

**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, 2023, from <http://www.oecd.org/>

Higher Education (2017). *New perspectives on HE.* Retrieved June 08, 2023, from https://www.theguardian.com/education/higher-education/edunews

**Language**

Use British-English.

**Font size & type**

When formatting, we refer to main sections as having “Level 1 headings” and subsections as having “Level 2 headings”, “Level 3 headings”, or “Level 4 headings”.

**Level 1 headings of main sections are 16 pitch, bold, Times New Roman**

*Level 2 headings of subsections are 16 pitch, italics, Times New Roman*

**Level 3 headings (subsections within Level 2 sections) are 13,5 pitch, bold, Times New Roman**

*Level 4 headings (subsections within Level 3 sections) are 13,5 pitch, italics, Times New Roman*

**Body text:**

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

Indent, not double line breaks, show the new paragraph in the body text.

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

**COPYRIGHT**

Authors are responsible for obtaining permission from copyright holders to reproduce any illustrations, tables, figures or lengthy quotations previously published elsewhere. Permission letters must be supplied to us.

Before publication, you are requested to assign copyright to LiHE, subject to retaining your right to reuse the material in other publications written or edited by yourself.

**PROOFREADING**

Your full chapter must be proofread, edited and corrected before you submit it to us.

**RIGOROUSLY REVIEW PROCESS**

LiHE use a rigorous review process for symposia/books.

1. your chapter is triple blind-reviewed;
2. all accepted chapters are further reviewed by peer-review groups formed before the LiHE-symposium;
3. the editors of the book review all accepted chapters;
4. following the LiHE symposium, all revised chapters will be reviewed by the editors;
5. the editor of the publishing company will review the final manuscript.

We are unaware of any other academic book that will undergo a similarly detailed review process. We find that it is vital for LiHE as an academic organisation that our publications are of an exceptionally high standard.

# Title (heading, Times New Roman, 26 pitch)

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

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non fficial, sunt in culpa quifficial deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.

(*Indend first line in a new paragraph with* ***1 cm****. Do not use double line breaks. Use this throughout entire manuscript).* Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

Excepteur sint occaecat cupidatat nonfficial sunt in culpa quificial deserunt mollit anim id est laborum. “*Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non fficial, sunt in culpa qui fficial deserunt mollit anim id est laborum*”. (Authors Last Name, 1999:342) (quotes in italics between unitalicized quotation marks “ ”. Always supply authors’ last name, year:page number for quotes).

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non fficial, sunt in culpa qui fficial deserunt mollit anim id est laborum.

Subsections (Times New Roman, 16 pitch, italics, NOT bold)

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupid id est laborum. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat nonn culpa eserunt mollit anim id est laborum.

Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum. Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

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

Lorem (DO NOT INDENT FIRST LINE FOLLOWING A FIGURE) ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

|  |  |  |
| --- | --- | --- |
| Text in figures | 13,5 pitch | Single spaced, left centred |
| Text in figures | 13,5 pitch | Single spaced, left centred |
| Text in figures | 13,5 pitch | Single spaced, left centred |
| Text in figures | 13,5 pitch | Single spaced, left centred |

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

Lorem (DO NOT INDENT FIRST LINE FOLLOWING A TABLE) ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

Lorem ipsum dolor sit amet, consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat cupidatat non proident, sunt in culpa qui officia deserunt mollit anim id est laborum.

* lorem ipsum dolor sit amet;
* consectetur adipisicing elit, sed do eiusmod tempor;
* incididunt ut labore et dolore magna aliqua;
* ut ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

USE SMALL LETTERS IN BULLET LISTS. END EACH LINE WITH A SEMICOLON, BUT THE FINAL LINE ENDS WITH A PERIOD.

Duis (DO NOT INDENT FIRST LINE FOLLOWING A BULLET LIST) aute irure dolor in reprehenderit in voluptate velit esse cillum dolore eu fugiat nulla pariatur.

# Bibliography (APA Style)

Higher education | Education. (2017). *New perspectives on HE.* Retrieved June 08, 2023, from https://www.theguardian.com/education/higher-education/edunews

OECD.org. (n.d.). Retrieved June 08, 2023, from http://www.oecd.org/

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

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