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

**Triple-blind review**

**Do not reveal your identity in the chapter proposal you submit for triple-blind review!**

**Submission deadline**

**The submission deadline for your chapter proposal is November 28, 2024.**

**How to submit**

**You submit your Word file containing your 4–5-page chapter proposal via the online submission server. Press the red button on the symposium call website: https://lihe.info/lihe-2025-london-compassionate-pedagogy-in-he/**

**Document formatting**

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

**Paragraph Indentation: 1.0 cm**

DO NOT INDENT FIRST LINE FOLLOWING A BULLET LIST and TABLE/FIGURE.

**(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 compassionate pedagogy (level 1)**

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

**Section 2: My practice towards using compassionate pedagogy (level 1)**

* + *An introduction to my practice (level 2)*
  + *How my practice affects students(level 2)*
  + *How I prepare and organise my compassionate pedagogy (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 add “level 3” and “level 4” subsections.**

We refer to “main sections” and “subsections”. The 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. Moreover, it helps your reader digest your text.

Your chapter will 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 will not just 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”.

1st level: 16 pitch bold

2nd level: 16 pitch italics

3rd level: 13,5 pitch bold

4th level: 13,5 pitch italics

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

*Level 2 subsections headings 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)*
  + *Chapter overview and key takeaways (level 2)*

**+++**

**Introduction**

*How my chapter contributes to this book*

Start your chapter with an introduction (approximately 500 words) where you frame your chapter's theme, scope and challenges. Communicate what readers gain from reading your chapter. Write as clearly and straightforwardly 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, “Compassionate Pedagogy in Higher Education, by…*

Completing this sentence helps you position your chapter about the book's theme from the first sentence you write. It enables you to focus the reader's attention, and it allows you to 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 contributes to the book “*Compassionate Pedagogy in Higher Education*”, why should reviewers accept it as a contribution to a book with that theme?

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| **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 Compassionate Pedagogy as…*”

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| **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 WORK WITH COMPASSIONATE PEDAGOGY SO THE READER UNDERSTANDS EXACTLY WHAT YOU ARE DOING AND WHY. THIS IS NOT TO BE MORE THAN 10-20 LINES OF BODY TEXT THAT SIGNPOSTS THE MEAT OF YOUR CHAPTER.**

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| **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.”* |

**Your ‘Introduction’ should finish with the sub-section:** *Chapter overview and key takeaways***, with THREE TAKEAWAYS FOR THE READER:**

“*Reading this chapter, you will gain the following three insights: 1. ….; 2. ….; 3. ….*”

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| **Examples of the** *Chapter overview and key takeaways* **section from previous books**:  *Chapter overview and key takeaways*  Section 1 provides a brief overview of experiential learning and explains how our pedagogical approach adopted in *ARTSEXP 1001* is underpinned by experiential learning theory (Kolb, 1984). Then, in Section 2, we describe our theory-informed Experiential Learning Curriculum Model. We detail how our Model is implemented through a 12-week semester, and how each element contributes to specific student learning outcomes. This is followed by Section 3, in which we explore student responses to this Experiential Learning Curriculum Model. Finally, in Section 4, we consider how this Model might be extended to other disciplinary areas and higher education institutions before concluding our chapter.  Reading our chapter, you will gain the following three insights:   1. How students can begin developing employability skill sets and understandings related to individual employability and career pathways from the beginning of their degree; 2. How our Experiential Learning Curriculum Model can be used to build students’ employability skill sets and facilitate their understanding of employability; 3. How a first-year, cohort-based and scaffolded Experiential Learning Curriculum Model can help individualise and support students’ aspirations towards their career goals.   *Chapter overview and key takeaways*  This chapter has four main sections. In Section 1, we provide a background to our work with student learning outcomes by presenting our CAE narrative, describing our journey to and within the community of the Institute for Learning in Higher Education (LiHE). In Section 2, by conducting a CAE methodological and reflective inventory of our eight cases of enhancing second language students’ learning outcomes in HE, we outline how we balanced the development of second language-specific knowledge/skills with transferable skills as learning outcomes. In Section 3, we interrogate the effectiveness of our theory-underpinned learning models and pedagogical approaches that we utilised through our LiHE journey. In Section 4, we discuss possible ways to meet emerging challenges in the learning outcomes space in HE, before we conclude our chapter.  Reading this chapter, you will gain the following three insights:   1. How we have designed curricula that enable students to develop transferable skills in addition to second language-specific knowledge/skills for the benefit of their studies and future work; 2. How we have informed our teaching practice with learning theories and pedagogical approaches to enable us to locate the positive enablers of desired student learning outcomes; 3. That the eleven enablers of our desired learning outcomes encouraged students to shift their focus away from marks/grades towards their learning processes. |

You must include these takeaways because they are the selling points of your chapter. It helps you in the review process that you draw the attention of your reviewers to the main focus points of your chapter.

**The background**

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

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

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

**+++**

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

Start Section 1 by briefly describing the background for your work with compassion. We accept chapters showcasing an example of how compassionate pedagogy

1) has been used,

2) is being used, or

3) can be used

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

*Why I started to work with compassionate pedagogy (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?

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| **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 compassionate pedagogy (level 2)*

You **must** anchor your work in learning theory and methodology related to compassionate pedagogy.

**Section 2. The case of compassionate pedagogy**

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

**Section 2: My practice towards using compassionate pedagogy (level 1)**

* + *An introduction to my practice (level 2)*
  + *How my practice affects students (level 2)*
  + *How I prepare and organise my compassionate pedagogy (level 2)*

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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.

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| **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 (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 compassionate pedagogy (level 2)***

Here, you explain in more detail how you organise your work with compassionate pedagogy and which materials teachers need if they wish to copy your practice in their context. These materials can be IT, props, physical settings, tests, assignments, etc. This section is a “list of requirements,” explained and reflected in the practice.

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| **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 and its subsections, your reader will have a clear understanding of your practice and how 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)*

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

This section should document the outcome of your teaching and learning practice using compassionate pedagogy. Here, you describe the outcome of your practice in terms of student well-being, motivation, engagement, learning, etc.

You must **clearly outline** what research methodology you adopted to obtain your results and findings, including the type of data collection (qualitative and/or quantitative or mixed), when, how, and who collected the data, sample size, how you analysed the data, and so on.

***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 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 plan to use compassionate pedagogy and do not have student data from your teaching, find research and other studies that can support your new practice.

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| **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 could have gone better? 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 compassionate pedagogy, 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 using compassionate pedagogy.

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| **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. Refer to the key themes and questions in the symposium call/call for chapters. Your conclusion must have more than two [2] paragraphs.

**GUIDELINE FOR IN-TEXT REFERENCES – Follow the APA 7th format (**[**https://apastyle.apa.org/**](https://apastyle.apa.org/)**)**

***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) concludes that…

In his research, Jones(1999, p.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 the year and page number in reference:

A learning space was defined by Barnett (2007, p.9) as “*…a physical space where…*”

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

Marton and Säljö (1976) and 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 critical issues in higher education (Prosser et al., 2007).

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

“*This statement is a quote*”, Rothery (1999, p.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 make 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, p.34) noted that: *“…this is a brilliant quote”.*

**BIBLIOGRAPHY GUIDELINE**

A complete 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>

**Language**

Use British-English.

**Font size and 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.

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

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

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