

This book is about Transmedia Learning/Teaching and the way digital technologies can transform and make training and education more effective. Even when it is adult learners developing and using digital competences in their learning process. These themes were at the heart of the European Project *Learning to Learn by Teaching 2* (L2LByTe2, 2015-2017), whose original research – building on previous projects and the experience gained – has led to this publication. The nine European partners of this project tried to enhance the learning experience through new approaches and to make the best out of all educational programmes for adults today. To do this, not only did the L2LByTe2 research teams write chapters and produce Knowledge Clips on family literacy; intergenerational learning; authentic learning; digital literacy; transformative learning; digital storytelling and gamification; creativity assessment. They also questioned themselves on the motives, anxieties and enthusiasms connected to being in the position of learners at an adult age. All this merged into a “transmedia storytelling world” available at: <http://l2lbyte2.weebly.com>, where everybody can find their own personalised trajectory to lifelong learning, critical thinking and creativity.



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ADULT LEARNING

SETTECITTÀ

ADULT LEARNING: *Experiences and Prospects in Europe*

*Ifigenia Georgiadou
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SETTECITTÀ

Dopo Babele

14

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III.1. CREATING A KC ON ADULT LEARNER PERSPECTIVE: AN EXAMPLE FROM PRACTICE

Alba Graziano, Patrizia Sibi

Contradiction, resistance and transition in teachers as learners

The experience of in-service teacher training carried out in the academic year 2015-16 in the context of LabForm – a teacher training laboratory at Università della Tuscia in Viterbo – provided us with invaluable material for observation on adults' learning processes, particularly in the case of teachers as learners. The training course – dedicated to English language teachers – was offered to approximately 30 teachers of lower and upper secondary schools with a workshop format, including professional storytelling and sharing of personal experiences; individual reflection on teaching practice; sharing weaknesses and strengths of the classroom experience; co-designing learning units and discussing assessment and evaluation, etc.

Unfortunately, this working method did not receive complete success. Most teachers liked to be asked and to talk about their experience both as learners and teachers, they appreciated to have a space where to share ideas and particularly their common complaints about the profession. However when asked if they ever did the same with their own students, i.e. when invited to reflect critically on their own teaching practice, they put up resistance: as soon as the expert facilitator encouraged them to discuss more up-dated and efficient language teaching approaches (based on a more scientific description of the English language today) the teachers began to demand a “traditional training intervention” centred on thematic contents and administered in the form of seminar instead of workshop activities. When the teachers were called for to adopt and experiment an English teaching approach promoting communicative competences and blending with humanistic stances, rather than syntactic-grammatical “procedural knowledge”, they set up a general and widespread attitude of opposition. In short, the teachers expressed an interest in deepening the theoretical point of view about what they perceived as “new” in relation to their own customary view of the disciplinary contents, but, at the same time, they opposed to sharing a process of critical review of their own personal teaching practice.

This situation prompted us to reflect on the training needs of in-service teachers once more. In this perspective we decided to conduct an interview with each teacher to collect data on their previous learning experiences. Each interview was structured with only two open questions:

1. In your experience as learners of training courses have you ever experienced difficult/unpleasant conditions?
2. In your experience as learners of training courses have you experienced particularly pleasant or pleasantly unexpected feelings?

The teachers' responses were grouped into the following recurring types.

For the first question:

- Yes, when I was asked to try situations or say things that concerned my emotional sphere more closely, like: try to get in this condition and tell me how you feel, etc.
- Yes, I had the fear of being judged, of being assessed with respect to my knowledge...
- Yes, I felt performance anxiety, I did not feel up to...
- Yes, I often had the feeling that what I was told was very far from everyday practice.
- Yes, I felt the discomfort of being just one of the learners, without identity or history.

For the second question:

- Yes, when together with the other participants we focused on what we really needed to improve our teaching abilities.
- Yes, when I was asked to tell the audience about my professional history.
- Yes, when I clearly understood how I could put some of the contents of the course into practice.
- Yes, when I realized that what I was learning was not very far from what I was trying to do in my professional practice.

The responses were then analysed in the light of the indications arising from major international theoretical contributions on adult education/learning such as the six core principles of Knowles' Andragogy, the science of helping adult learners, Mezirow's Transformative Learning Theory, Turner's Liminality Concept, besides the obvious contributions of Constructivism. All these allowed us to interpret the meaning of the teachers' replies in a way that will be very useful for the future experiences of the LabForm workshops.

Briefly we can say that although our teachers welcome the opportunity to tell and share their stories, their professional identification with their own teaching experience is such that if they are urged to adopt new ideas and different approaches they will oppose any critical reflection ready to challenge them. If they are called to change viewpoint and mode of action they feel under judgment, they develop performance anxiety and feel their identity threatened. Instead, they feel good when they experience that their self-concept is respected and is placed in a position of autonomy (ability to decide for themselves what to do and how), when they take on a central role in the training programme and are involved, together with their peers, in the analysis of training needs as well as in the design/implementation of learning and evaluation. Also, they are particularly satisfied with the training experience when they recognize how what they are learning can immediately improve their skills and can be applied effectively to daily activities.

On the other hand, in teachers' behaviours and answers, we encountered few evident references to other aspects from the theoretical frameworks we had taken into account: *the transformative learning* and *the liminal space*. The two concepts are closely related to the innovative/creative moment within the learning process: an unstable moment/space in which the learner may oscillate between old and emergent understanding and where, if the learner reflects deeply on the core of what s/he is studying, rather than on procedures

and techniques, s/he can change perspective, meaning and point of view. Our teachers generally showed to be focussed on how to teach new contents, instead of reflecting on their own idea of what teaching means and maybe start changing that idea.

So, the group of teachers who participated in the LabForm activities, like possibly most of the in-service teachers living this moment of deep transformation in the Italian school, seem to be in a developmental-professional transition stage from the traditional role of “instructor expert” to that of “facilitator of learning processes”. In order to complete this transformational process and to fulfil its promises, teachers are urged to take a reflective and critical approach towards the implications and consequences of being either an instructor or a facilitator. How can this be done in a tangible and practical way so as to result in a stronger impact on the mind? The idea to alternately take one or the other perspective and to “physically” experience both operating conditions, in order to assess the effects on their own professional identity, appeared a good suggestion with a significant training function at this time of their professional development. From these considerations the idea sprang of producing a Knowledge Clip that would compare, even by going to extremes and using irony, opposite educational environments with adult learners as protagonists. The different situations are built so as to represent the critical points and the strong points of learning environments for adults such as illustrated by Andragogy and by our teachers’ answers.

The Knowledge Clip, entitled *Big match: innovative vs. classic teacher*, shows two parallel stories about two strongly different teacher training courses. The scope of the courses is the same: a refresher for teachers on teaching methodologies and so are the protagonists: a “hero” learner, his colleagues and a trainer. But the scene moves alternately from class A to class B where the trainers deal with the same topics, yet with completely different ways and methods. Three crucial phases are represented for both class A and B: welcome, didactic activities and conclusion of the lesson. The protagonist A expresses all the feelings and reactions typical of a standard training environment, which does not consider the special nature of adult learners. The protagonist B expresses feelings and behaviours that should occur when the training environment is suitable for an adult learner. Of course, the ending also shows different final reflections and conclusions in the mind of our adult learner!

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FOOD FOR THOUGHT ABOUT THE ADULT LEARNER'S PERSPECTIVE

After watching the KC, please reflect on your own attitudes as an adult (and as a teacher):

1. *What motivates you to attend training or updating courses?*
 - a. *institutional obligation*
 - b. *want of self-confidence in facing some school situations*
 - c. *a passion for lifelong learning*
 - d. *the need of new teaching materials*
 - e. *other:*

2. *While attending this kind of courses, what causes you the greatest distress?*
 - a. *fear to be exposed to judgment*
 - b. *disrespect for your identity and career*
 - c. *the gap between theory and practice*
 - d. *finding out that you must change*
 - e. *other:*

3. *What, on the contrary, makes this kind of experience more agreeable?*
 - a. *the feeling of being appreciated for what one already does*
 - b. *the possibility to share and cooperate with other colleagues*
 - c. *a sense of equality with the trainer*
 - d. *the discovery of new methods and techniques*
 - e. *other:*

4. *During this kind of courses what is your learning style? Do you personally prefer*
 - a. *to be told precisely what you are expected to learn*
 - b. *to be involved emotionally*
 - c. *to be left in suspense and make your own choices*
 - d. *to look for cooperation with other colleagues*
 - e. *other:*

AS A GUIDE TO YOUR OWN STORY WRITING, YOU MAY WANT TO:

- a. **interview** your colleagues on the same topic and share ideas with them;
- b. try to **remember** a real episode in your learner's life (both a failure and a success);
- c. **sketch a drawing** of the climactic scene in your story;
- d. **write an imaginary dialogue** between yourself as a trainee and your trainer, expressing your expectations;
- e. **device** and suggest some techniques (even digital) of peer-working.

Behind the scenes of a KC production

Title	BIG MATCH: INNOVATIVE VS. CLASSIC TEACHER http://l2lbyte-2.weebly.com/responsibilities.html
Partner responsible	P1 – Università degli Studi della Tuscia, Viterbo
Content	The Knowledge Clip starts in the frame of a news broadcast with two speakers announcing a historical “big match” between two trainers. The confrontation actually develops at a distance but is recorded by a trainee teacher (named Susan) working as a “special correspondent under cover”. She moves alternately between two Rooms (A and B), representing two totally different learning environments, where the <i>classic</i> and the <i>innovative</i> teachers are both holding updating courses on “new” teaching methodologies. Only that one simply “speaks” about them illustrating them in an abstract and authoritarian way; the other really puts them into practice by fashioning his own training class to them. We mainly follow Susan’s train of thoughts in reaction to the two methods. Her balloons are based on the response actual teachers provided to our enquiry about their experience of in-service teacher training courses and tend to give a dramatic representation of the expectations, fears and positive feelings adults report about these circumstances.
Duration	4:48 minutes
Language	English
Tools	Comics through computer graphics (GoAnimate)
Creators	Teacher trainers and technical staff
Intended for	Teacher trainers and trainees
Pedagogical function	<ul style="list-style-type: none"> · To recognize the core principles of Knowles’s Andragogy by experiencing them more than by reading about them; · To show through a visual/fictional representation how fundamental the emotional impact is for learning, and particularly to trigger off liminality and transformation; · To reflect about adult learners’ learning styles; · To enhance the need for cooperation with peers and the use of ICTs.
Notes	All in all, the general morale is that the theoretical knowledge of innovative methodologies is not enough to make the innovative teacher!

Here above is the synthetic description of Tuscia KC on adult learner perspective as it looks once completed and finished. But how did it come about?

A useful grid to design a Knowledge Clip (KC) is the following, which can be used both as a guide to production and as an evaluation tool. These guidelines have been elaborated during the L2LByTe2 project and used both ways to revise the first attempts at creating KCs about Adult Education approaches made by the partners and to endow them with a shared conception even in their quite different modes of production. So, this grid is to be intended as a dynamic one, to be adapted and adjusted after actually experiencing our task.

Designing a Knowledge Clip about adult education**Step one: TAG**

TOPIC: (the focus theme of the clip)

TITLE: (the title should be catchy and goal-related)

TARGET: (clip recipients, those for which the clip is designed)

GOAL: (training-didactic-cultural objectives)

MATTER: (summary of the clip content)

GENRE: (movie/feature, comic, video lecture, educational advice, documentary film)

PRODUCTION MEDIA: (computer graphics, video, photos ...)

CAST: (real or virtual characters)

LENGTH: (the KC should not be too long: 6/7 minutes is best)

Step two: DESIGN

SCHEDULING: (indicate the production phases)

SCRIPTWRITING: (describe the story/layout/scenery of the video clip in detail)

DOWN-BREAKING: (divide into scenes and create a list of every scene)

	Meaning	Visual	Audiotext	Screentext
Scene n. 1				

STORYBOARDING: (Produce a graphic organizer in the form of illustrations or images displayed in sequence for pre-visualizing the video-clip)

CASTING: (identify the selection criteria of the cast and choose or 'create' the characters)

BUDGETING: (indicate items and production costs)

Step three: PRODUCTION

And this is an example of how to fill in this grid with the components of the actually produced L2LByTe2 Knowledge Clip, the one on the adult learner perspective, with teachers as adult learners, devised by the Tuscia partner team.

How we designed the adult learner perspective Knowledge Clip**Step one: TAG**

TOPIC: teacher training

TITLE: *Big match: innovative vs. classic teacher*

TARGET: teachers

GOAL: contrasting two different learning environments and methods

MATTER: two different ways of leading a teacher training course: different ways of introducing oneself, different emotional reactions, different motivation and feedback

GENRE: comics

PRODUCTION MEDIA: computer graphics (GoAnimate)

CAST: virtual characters

LENGTH: ca. 5'

step two: DESIGN

SCHEDULING: 1. Conception of the story based on the interviews to teachers during the past year Labform; 2. Scriptwriting: choice of three crucial moments in a teaching/learning relation symbolic of the teachers' experiences and reflections emerging from the interviews; 3. Choice of the genre; 4. Choice of the computer programme to produce it; 5. Editing; 6. Publishing and sharing.

SCRIPTWRITING: *see next*

DOWN-BREAKING: n. 25 Scenes; the setting Scenes last ca. 10", the actual Scenes last ca. 30".

STORYBOARDING: following Part 2, chapter III.2 in the *Guerrilla Literacy Learners Manual* (http://www.pleasemakemistakes.eu/assets/gull-manual_final.pdf) we have chosen the visuals (setting, characters' look and clothes, facial expressions, action and movements) and the audio (music and voice over).

CASTING: virtual characters: trainers and in-service teachers.

BUDGETING: the costs for the GoAnimate licence and ... a lot of time!

Meaning	Visual	Audiotext	Screentext
Introduction	The news	<p>SCENE 0/1: She-journalist: Good morning! He-journalist: Good morning! We are about to see the first big match ever between Innovative Teacher and Classic Teacher. She: Yes! In just 3 rounds! And the ring is full of other teachers... He: Mmm! An amazing test! She: Let's see how it ends.</p>	Big Match: Innovative Teacher vs. Classic Teacher
First Act: the welcome	Room A / Room B	<p>SCENE 2: gong! SCENE 3: Room A He: The match starts in Room A. Let's follow Teacher Susan, (whispering) our special correspondent under cover... SCENE 4: some background noise Susan: Like going back to school: the goodies sit in the front row and I, despite what I am today, have to sit in the rear... SCENE 5: Room B She: And now to Room B. Look! the setting is completely different... SCENE 6: some background noise Susan: Well, I can't get distracted here nor go away earlier... Mmm: I wonder who all these colleagues are and where they teach: they all look about my age. I am curious to meet them. The Innovative Teacher (low fluting voice): Can I show you some pictures to introduce myself?</p>	<p>Room A: Traditional layout with front desks in rows. Teacher Susan is slightly late and so sits at the back.</p> <p>Room B: There is a round table with chairs: other colleagues are already sitting.</p>

		<p>SCENE 7: Room A He: Back to Room A! Well, he's quick! He's already introducing his lesson!</p> <p>SCENE 8: some background noise The Classic Teacher: (somehow annoyed) I'll present you with the latest teaching methods...</p> <p>Susan: I hope it won't be all theoretical crap... I would like somebody to tell me what I should do tomorrow with my bunch of horrors...</p> <p>SCENE 9: some background noise Susan: What does he know? He has the luck of teaching at university...</p> <p>SCENE 10: Room B She: Let's see what's happening in Room B. Oh, nice! He wants to know his learners!</p> <p>SCENES 11/12: Susan: I don't like to talk about myself... Well, but the others are telling similar stories to mine... Yes, some things are the same all over and you can't change them.</p> <p>Susan: Well, actually for once someone is interested in my life and opinions and they might even come useful to the younger colleagues...</p>	<p>Room A: After greeting the trainer immediately introduces the topics of the day.</p> <p>Room B: After introducing himself the trainer asks everyone else to introduce themselves and tell about their professional story and teaching experience.</p>
<p>Second Act: The lesson</p>	<p>Room A / Room B</p>	<p>SCENE 13: gong! SCENE 14: Room A He: Hear! Hear! He can speak about new stuff, too!</p> <p>SCENES 15/16: some background noise Susan: There you are! I knew: it's all words, words, words... It's impossible to do this in our classes with our students: they don't want to do anything...</p> <p>Susan: ...haven't got time for this and after all, with my methods, I've had very good results: it all depends on the students... Some are ready to work others aren't. As simple as that...</p> <p>SCENE 17: Room B She: Gosh! This one goes strong: what a strange situation! It seems the roles are going to be swapped...</p> <p>SCENE 18: some background noise Susan: I'm afraid to be tested and checked but I don't mind sharing my teaching experiences.</p>	<p>Room A: Through a ppt the trainer presents the basic principles of a learner-centred approach based on students' participation and cooperative learning.</p> <p>Room B: The trainer asks the teachers who is ready to simulate a class or to do a storytelling about their best/worst teaching experience, highlighting what activities they do with their students and reflect on weak/strong points.</p>

Third Act: End of the story	Room A / Room B	<p>SCENE 19: gong!</p> <p>SCENE 20: Room A</p> <p>He: The classic Teacher is drawing his conclusions. I wonder how the teachers feel after his very dense class and home assignments, too...</p> <p>SCENE 21: heels clacking moving away</p> <p>Susan: Thank God, it's over for today. I must have missed something because I did not manage to follow all the time. Who knows, maybe where I was sitting... But if it is too much to study, I really don't think I can make it till the end. Shame: another wasted chance.</p> <p>SCENE 22: Room B</p> <p>She: In Room B it seems the learners don't want to go away. They want to carry on discussing. They even suggest more work to do.</p> <p>SCENES 23/24: moving chairs + paper noise</p> <p>Susan: Thank God, no homework! These suggestions instead maybe useful starting from tomorrow. Actually, you know what? I'll ask something...</p> <p>Susan: <i>Sorry, prof. I suggest we should try some of the activities in these charts, so next time we can discuss the results.</i></p>	<p>Room A: After summing up the topics covered during the lesson, the trainer assigns further readings to be discussed next time.</p> <p>Room B: After revising what has happened in class, what has been discussed and shared, the trainer gives hand-outs with possible activities responding to teaching for competences.</p>
Conclusion	Back to the news	<p>SCENE 25:</p> <p>He: Well, who do you think won the day? The Innovative Teacher or the Classic Teacher?</p> <p>She: Let's wait for our special correspondent to tell us all the details. But I think you can guess from her smile...</p>	Big Match: Innovative Teacher vs. Classic Teacher

FURTHER READING ON HOW TO MAKE A KNOWLEDGE CLIP

- <https://www.slideshare.net/stijnvanlaer1/kennisclips-def-en>

Introductory slides on Knowledge Clips

- <http://www.arnhemnijmegacityregion.nl/innovation/Knowledge%20clip%20and%20digital%20teaching>

Knowledge Clips at the Hogeschool van Arnhem en Nijmegen (Netherlands)

- <https://educate-it-uu.sites.uu.nl/en/electuresandknowledgeclips/>

Brief online guide to e-learning tools, including Knowledge Clips

- <https://insight.nhtv.nl/two-easy-ways-to-record-your-knowledge-clip/>

Tips on Knowledge Clips recording

- <https://weblog.wur.eu/teaching-and-learning/new-knowledge-clip-not-talking-head/>

Linear videos versus videos with interactive elements (interactive projects, quizzes, «360° view» videos)

- <https://weblog.wur.eu/teaching-and-learning/9-ways-start-knowledge-clip/>

How to start a Knowledge Clip, teasers, attention-capturing objects, promises, questions, pictures, quotations

- <https://educate-it-uu.sites.uu.nl/en/how-do-i-make-a-good-knowledge-clip-take-the-e-module/>

E-module about Knowledge Clips available online for University of Utrecht staff

AND NOW, YOU GO FOR YOUR OWN KNOWLEDGE CLIP!

Choose a topic, try to sketch your story, choose some visuals and some audio effects.

Always remember that "less is more", so try to be concise and do not lose time in useless examples or details. The key is always keeping the KC interactive and involving for the learners, always reminding that learning is better when it is not a passive process.