

ODL FACILITATOR GUIDE

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WHAT IS AN ODL MODE?

INTRODUCTION



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WHAT IS AN ODL MODE?

INTRODUCTION

An ODL (Open and Distance Learning) mode is a training system that **does not rely solely on classroom training.**

The new technologies are only ever means for the actors who will have to make the system live. Thereby, in order to benefit from these technological innovations, it is necessary to anticipate the **organization of these new training systems.**

When we took stock of the LMS, we noticed that we need to design a lot of teaching resources in order to create this ODL mode. Each resource corresponds to an **e-learning module.** They can use **different types of media** depending on the choices made during the design (text, images, videos, animations, etc.).

On average, the educational program takes place over several weeks with a few **hours of weekly work** required of the learner **outside of the classroom.**

WHAT IS AN ODL MODE?

THE WORKLOAD FOR THE LEARNER

Also called learner work time - is divided as follows:

- 1/3 of consultation of audiovisual or textual content,
- 1/3 of evaluation with MCQs or open questions (forums, chat, etc.)
- 1/3 of individual or collective tutored project carried out as a common thread throughout the ODL course.



The interest of ODL lies in the offer of individualized "coaching" and the implementation of training projects with interactions.

A large, stylized number '1' composed of three dark blue trapezoidal shapes. The top bar is a light blue horizontal line. The main vertical stem is a dark blue trapezoid, and the bottom bar is another dark blue trapezoid.

PRODUCING AN ODL COURSE

THE STEPS



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THE PEDAGOGICAL ENGINEERING PHASE

STEP 1

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THE PEDAGOGICAL ENGINEERING PHASE

THE WRITING WORK BEGINS HERE

Instructional designers agree that writing the voice-over, that is, the script or screenplay, requires a lot of work for the speakers or business experts. It seems that **the time** spent **writing the script and preparing** it is **more important** than that of the **recording itself** and its **post-production**.

Once you have **identified the structure** of your course, outline the content by indicating the **key points**. By doing this, you will be able to add notes and comments on what absolutely needs to be developed for each of them.

THE PEDAGOGICAL ENGINEERING PHASE

YOUR SPEECH

Choose the **tone of your speech** and stick to it. It should always be the most appropriate for the subject and be the same from start to finish.

Use a conversational style. This is to avoid feeling like you're dealing with a robot or a machine.

Use everyday language more readily than strong language, but still avoid being too familiar. And remember **not to change your point of view**: First, second or third person?

It should not change so while writing think about the tone AND the point of view, without neglecting the consistency of the two.

THE PEDAGOGICAL ENGINEERING PHASE

THE PEDAGOGICAL GRAIN

During your first intervention, start with: "Hello, I am First name LAST NAME, function." Then enter the title of the grain.

A **pedagogical grain** is the smallest unit of training corresponding to an autonomous and coherent pedagogical objective.

It must be able to be approached independently of other educational objectives and which can, for example, be a powerpoint slide show (originally intended for face-to-face) transformed into an e-learning resource.

If you follow up on a previous intervention, enter the grain title directly.

Note that **the script** will allow you to have a frame that will prevent you from starting from scratch each time.

THE PEDAGOGICAL ENGINEERING PHASE

ENRICH YOUR CONTENT

- **Get to the point**

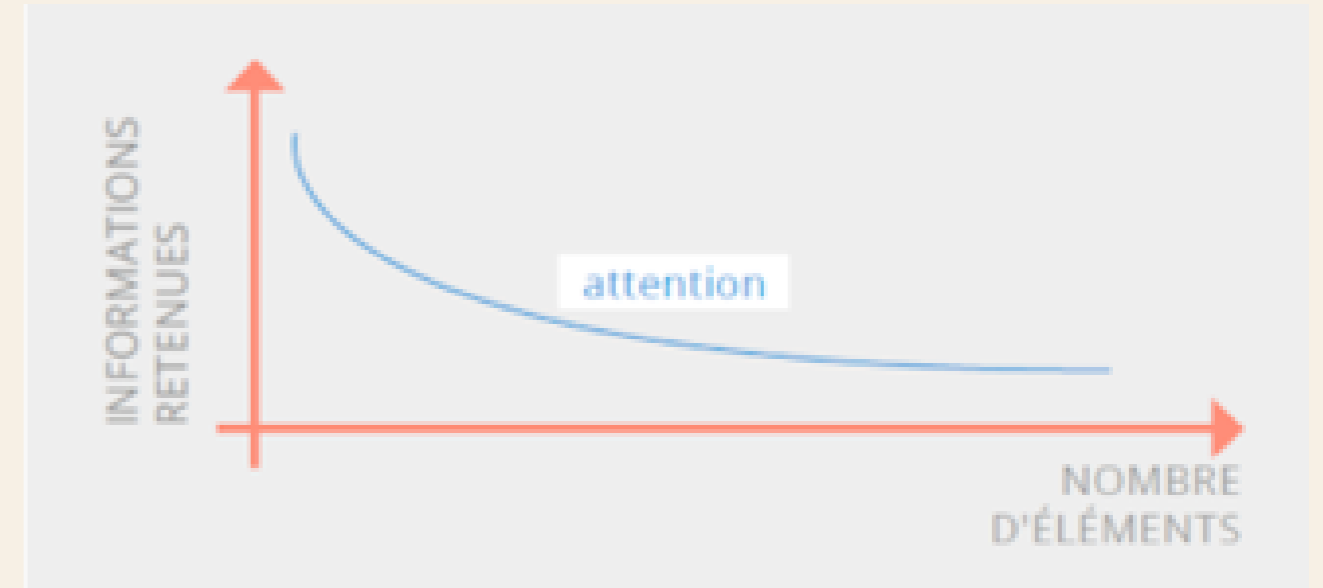
As the speakers will want to explain everything, but to streamline the writing of the script, **keep the sentences short and to the point**. The risk would be that your audience “picks up”. Apply this simple rule: one big idea per sentence, one big concept per slide.

- **Clearly announce your transitions**

They help enormously in facilitating understanding when moving from one idea, chapter or topic to another. Example: "Now that you have a good understanding of X, let's go further to see how X applies to Y."

- **Think about the 130: 1 ratio.**

While writing, just remember that 130 words is roughly a minute of audio recording.



THE PEDAGOGICAL ENGINEERING PHASE

PREPARE YOUR SCRIPT FOR RECORDING

The script will help you **structure your content at a granular level** and **interpret concepts your way**, with **your own words**. The script can be in txt, doc, odt, ... the main thing is that it should be easy to process and change at any time to optimize it during recording but also during the production phase and subtitling.

Make a test recording by running your script over a “**Prompter**” using the tool <https://cueprompter.com>. This is an effective way to check the flow and content of your script, eliminating any awkward transitions or turns of phrase.

THE PEDAGOGICAL ENGINEERING PHASE

PREPARE YOUR POWERPOINT MATERIAL

This support will be displayed during your filmed intervention thanks to the editing work. Overall, we have to go towards simple visuals. **Avoid posting visuals that you do not comment on**, but conversely, you can say things that are not presented on your course material.

In order to respect the graphic charter and a certain homogeneity between all the educational resources within the school, we offer you a **support model (template)** to use to present your content.

Depending on the application, **the appearance or visual capture of the speaker is not always mandatory** and can be replaced, for example, by screenshots of a manipulation with recording of a voiceover for comments and instructions.

The support model as well as the graphic charter will be defined and made available on INTRANET after the exchange workshops with all the participants.

Prefer images to text and don't hesitate to take pictures or simply film your work environment.

THE PEDAGOGICAL ENGINEERING PHASE

PREPARATION AND SUPPORT GIVEN TO THE SCREENWRITING

If you use images that do not belong to you:

- Obtain from the authors the right to distribute their images in an educational context and for free distribution.
- Write down the name they want to put in the end credits
- Send the production (technical team) a written record of their agreement (an email with header is sufficient).

WHICH IMAGES TO USE?

To be able to integrate visuals in the training and on your materials, you must use **royalty-free images**. These images are, most often, under license "Creative Commons" also noted "CC". Royalty-free images are rare! Also, it can be difficult to accurately illustrate your point with these selections of images.

RIGHTS FREE IMAGE BANKS AND CLIPS

These sites offer royalty-free images.

- [Pixabay](#)
- [Pexels](#)
- [Wikimedia Commons](#)
- **Icons** : [Iconfinder](#), [Flaticon](#)

THE PEDAGOGICAL ENGINEERING PHASE

PREPARATION AND SUPPORT GIVEN TO THE SCREENWRITING

PROVIDE US WITH LINKS

When using an image, provide us with the **exact URL** where you found it. You can, for example, write the URL below the image on your powerpoint. To integrate it into the training, we need to find the image and its author in order to credit it on the video.

USE YOUR OWN VISUALS

It is possible to use your own visuals to illustrate your lessons. To do so, you must either:

- Whether you own the rights
- That you ask the owner of the work for permission to reuse it for training. All you need is an email proving this agreement.

Respect the graphic charter for the sake of homogenization with all other training content.

The pedagogical scripting will be a work in collaboration with the internal team because we will provide support to make the content and the form of your course content consistent. But you can prepare your PowerPoint animation beforehand.



THE PRODUCTION

STEP 2



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THE PRODUCTION

EASY RECORDING STUDIO

The **Easy Recording Studio** is in our premises of Atlantic Campus since 13/09 and a demonstration was ensured by the provider on 16/09.

Other sessions will be organized starting from October, so you'll have the elements in both hands to produce your content! I invite you to watch these [Tutorials](#), to have an idea about the possibilities. To be assisted by an instructional designer please contact pedagogy@audencia.com

To have access to **Easy Recording Studio** you validate your reservation in advance on Outlook (temporarily at room 248) and retrieve the key at the reception desk.

The **14th of October** will be held an **exchange and feedback about the ERS** from some teachers, stay tuned and don't forget to mark this date!



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Retour au menu principal

QU'EST-CE QU'UN DISPOSITIF DE FOAD ?

Un dispositif de FOAD (Formation ouverte et à distance) est un dispositif de formation qui ne repose pas uniquement sur du présentiel.

Les nouvelles technologies ne sont jamais qu'un moyen au service des acteurs qui vont devoir faire vivre le dispositif. C'est pourquoi, pour bénéficier de ces innovations technologiques, il est nécessaire d'anticiper l'organisation de ces nouveaux dispositifs de formation.

En faisant l'état des lieux sur le LMS, nous avons constaté qu'il nous faut concevoir beaucoup de ressources pédagogiques afin de pouvoir créer ce dispositif de FOAD. Chaque ressource correspond à un module de e-formation. Elles peuvent utiliser différents types de médias en fonction des choix qui seront effectués au cours de la conception (texte, images, vidéos, animations, etc.).

En moyenne, le programme pédagogique se déroule sur plusieurs semaines avec quelques heures de travail hebdomadaire demandées à l'apprenant en dehors des cours en présentiel.

La charge de travail pour l'apprenant – appelée aussi temps de travail apprenant – se répartit ainsi : 1/3 de consultation de contenus audiovisuels ou textuels, 1/3 d'évaluation avec des QCM ou des questions ouvertes (forums, chat,...) et, enfin, 1/3 de projet tutoriel individuel ou collectif mené en fil rouge tout au long de la FOAD.

1/3 Consultation de contenus

Facilitator zone

THE PRODUCTION

INSTRUCTIONS - SOME TIPS IN FRONT OF THE CAMERA

- **Outfit, hairstyle, makeup**

A filmed performance is like a **first impression**. What impression of yourself do you want to give? Your outfit, including your hairstyle and any accessories you wear should have a purpose.

Choose **an outfit in your size** (if it's too big or too small it will show and give a bad impression), clean, and if possible **in which you are comfortable** so as not to add to the pressure.

Dress in a sober way, without green and without stripes because the shooting can take place in our editing room in front of a green background which will be replaced during the editing by your PowerPoint support. Also avoid overloading accessories (jewelry).

Make-up should not be overloaded. It is mainly used not to glow like a mirror with the lights, which can be a distraction.

THE PRODUCTION

INSTRUCTIONS - SOME TIPS IN FRONT OF THE CAMERA

- **Rhythm and volume**

Take care of your breaks. When reading, our brains need breaks to absorb the information presented to them. **A learner needs these same breaks to integrate what he has just heard.**

Technically, it is possible to cut the recording to resume it later or even to film several times in a row a part on which you stumble.

Breathe normally and you will speak normally. Don't blast your speech in long, monotonous sentences. On the contrary, **take advantage of the commas to breathe** and breathe your sentence.

Emphasize important words in your sentences. Nothing is more soporific than a uniform speech. At the volume level, if you speak too low, a thin voice does not inspire confidence. Be clear enough that every word is understandable.

THE PRODUCTION

INSTRUCTIONS - SOME TIPS IN FRONT OF THE CAMERA – BODY LANGUAGE

- **Face camera**

The camera should be seen as **a caring friend** who listens to you with a smile. You talk to him quietly as you talk to a person and smile back at him. It will make you much more comfortable.

- **The face**

A robot face, expressionless, scares people away and makes one think of concealment. It is the whole face that expresses your speech and reveals what you really mean when you speak.

When you say something, mean it (hence the importance of speaking calmly and punctuating sentences) ... and your face will express it.

- **Hands, arms**

The hands and arms also speak. Arms crossed are a sign of closure, of defense, of tension. Hands clasped as a sign of attention.

Use your hands to punctuate your sentences but avoid playing windmills, it distracts the attention.

THE PRODUCTION

INSTRUCTIONS - SOME TIPS IN FRONT OF THE CAMERA – BODY LANGUAGE

- **Attitude**

Stand up straight but not at attention ... that's why chairs have backs. Not slouching forward or backward, **but attentive to your interlocutor**. Not leaning to the left or to the right, it gives a feeling of imbalance.

In fact, **stand tall enough to breathe well without constraint** (abdominal breathing is taught to actors, singers and wind musicians, who breathe very little from the chest).

- **Movement**

It all depends on the framing. **Do not make movements that will go out of the frame**. Don't walk like a caged bear or an executive on the phone.

In fact, theater travel management is already well advanced ... to start, stick to a fixed position, it is already complex enough to master.



THE INTEGRATION

STEP 3

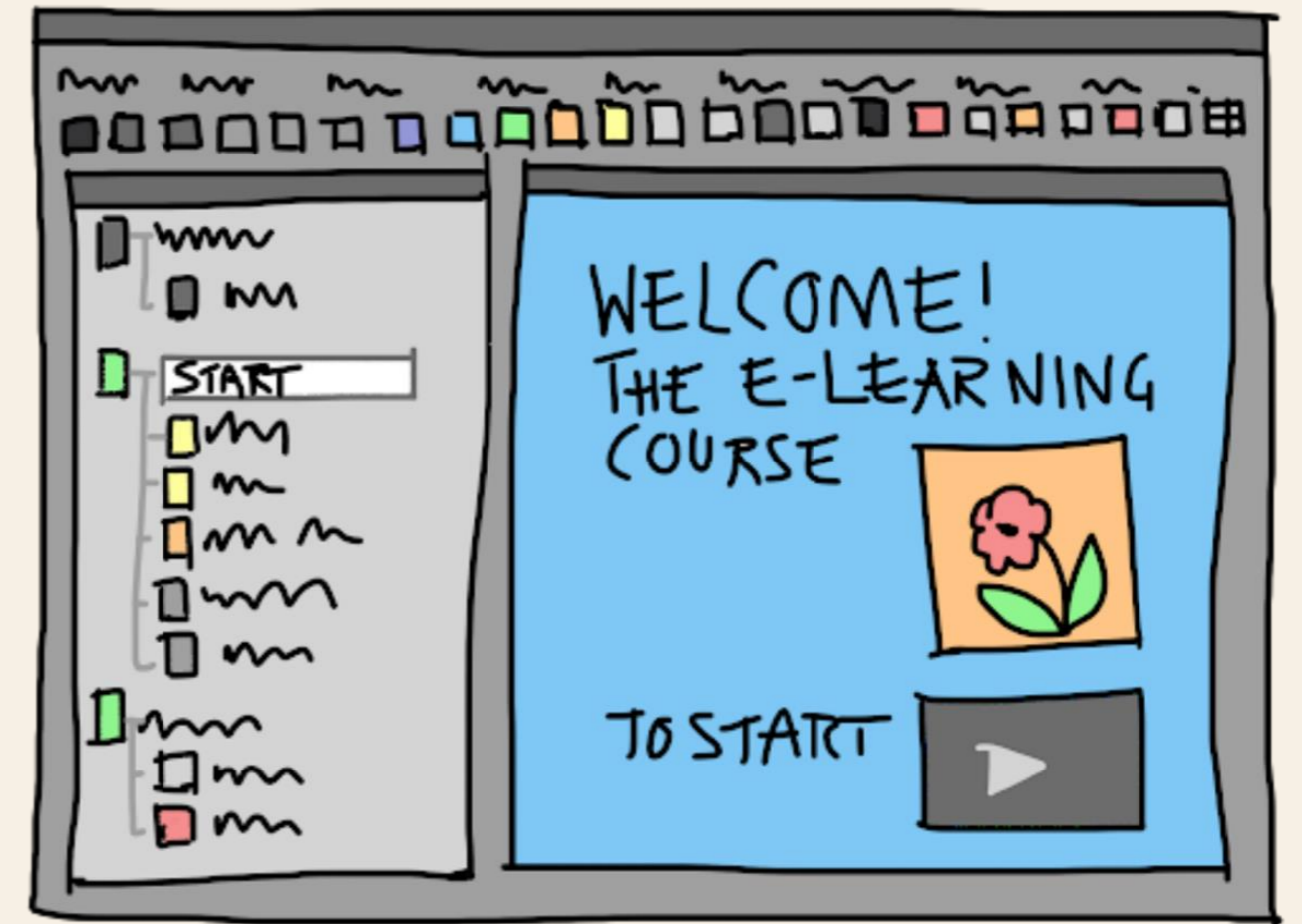
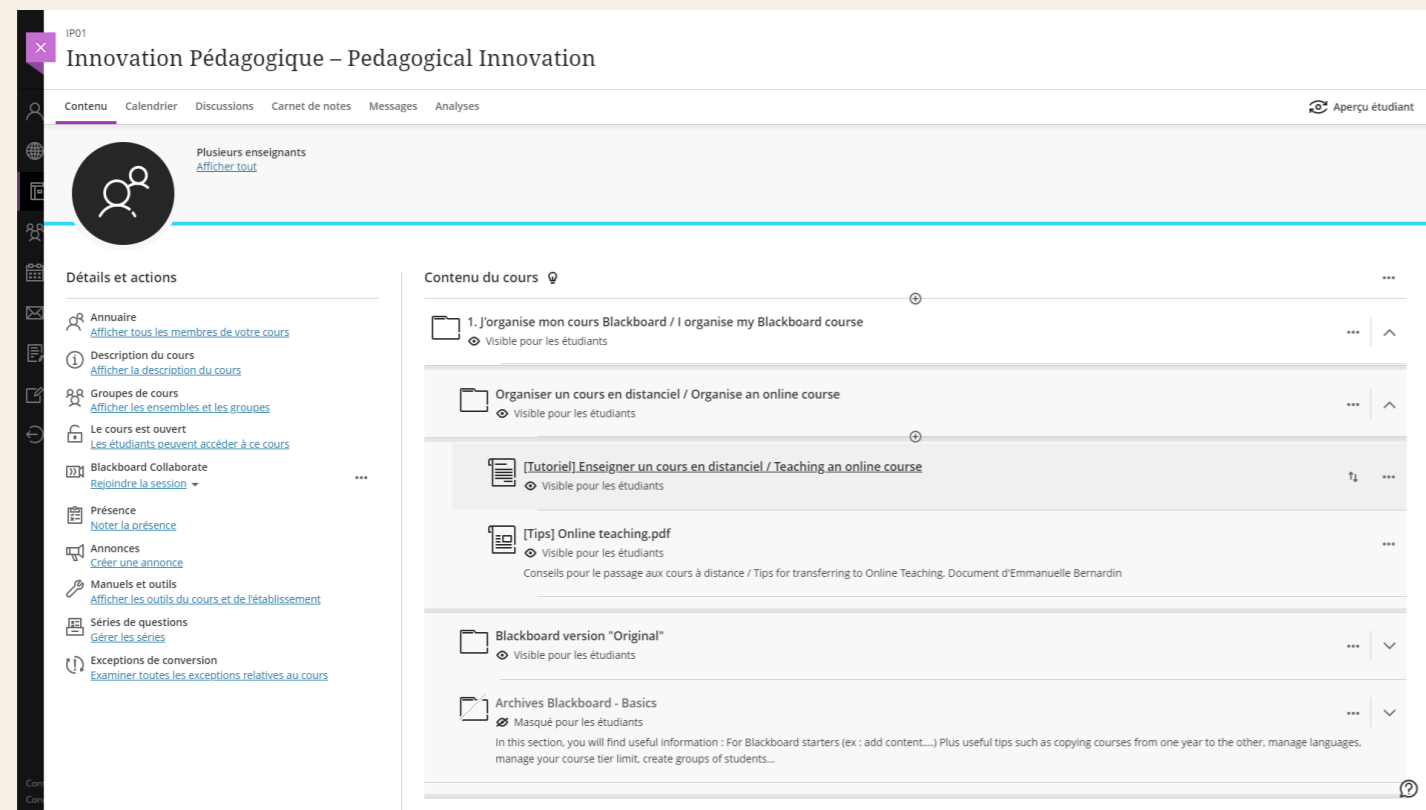
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THE INTEGRATION

STEP 3

The technical integration phase, the last step before the launch of the ODL, consists of **formatting the content on the learning platform and management of educational resources** such as Moodle/Blackboard/.... This step is assisted by the technical team who oversees the implementation of the contents.

At this stage, it is always interesting to test to verify that everything works perfectly before the official launch of the ODL because it is not rare that a document has been forgotten or that a technical bug remains...





THE COURSE FACILITATION

STEP 4

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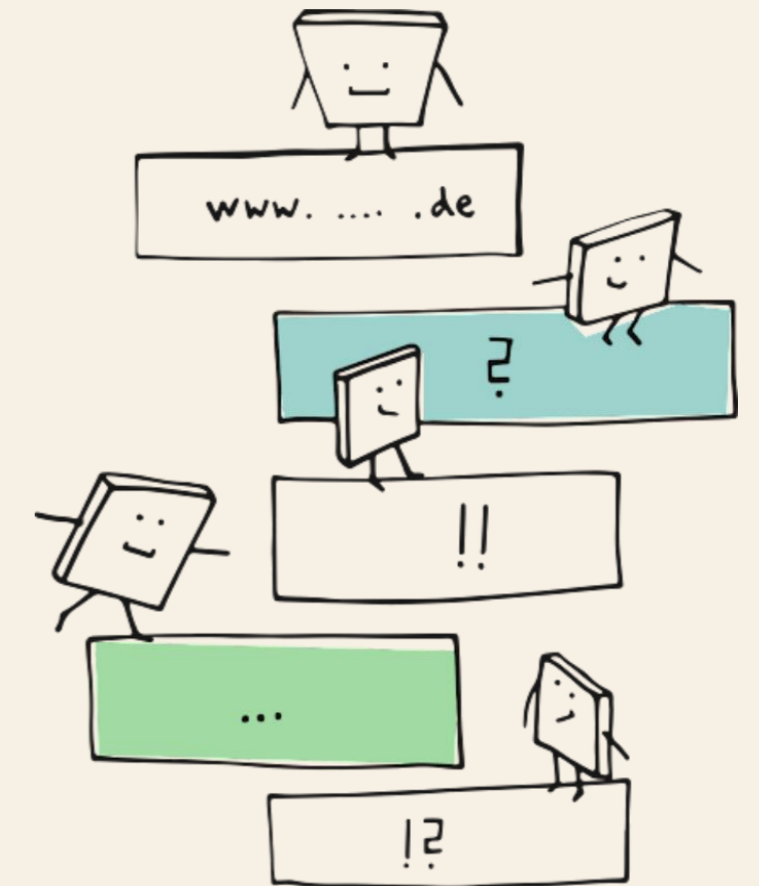
THE COURSE FACILITATION

STEP 4

This step allows to **create the commitment of the learners**. At the beginning of the ODL course, you will have to manage the interactions on the platform and accompany the learning communities: this is the key to engagement.

A learner may not have understood a notion of the course and give the other learners erroneous concepts that can make **some learners lose their way...**

Your intervention is then essential to restore the situation.





THE FEEDBACK

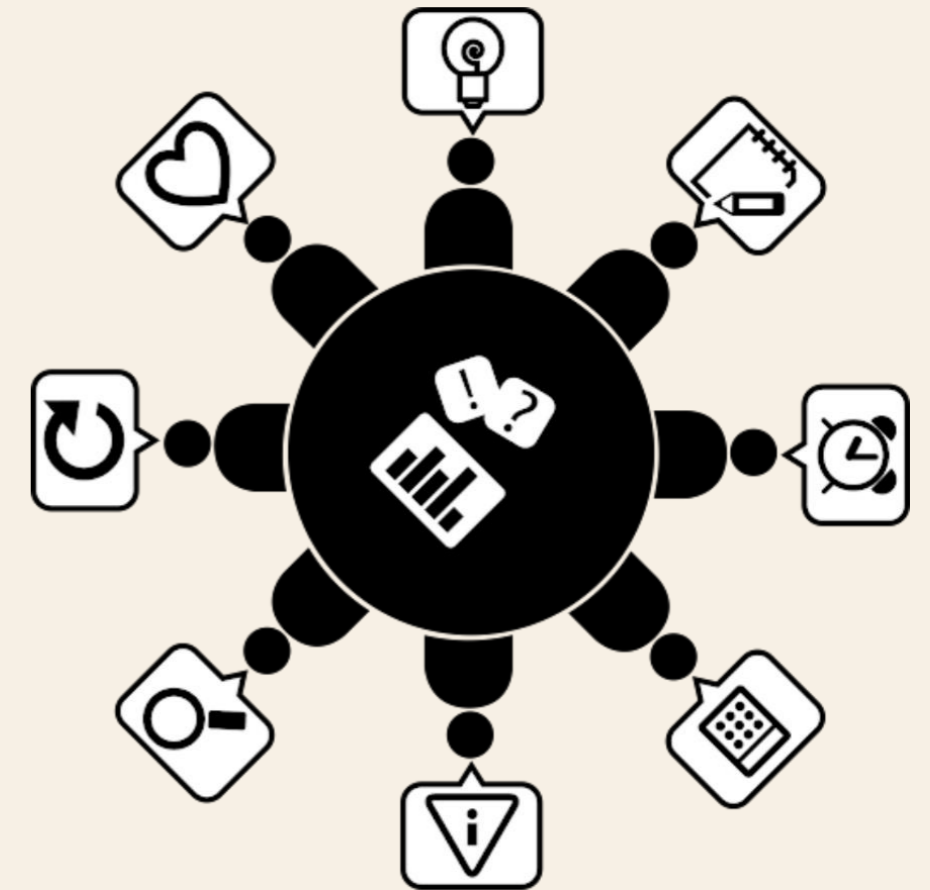
STEP 5

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THE FEEDBACK

STEP 5

Once the ODL course is over, the evaluation phase **must not be forgotten**. This phase is studied by the technical and pedagogical team to observe if the project was a success or not, and to observe what did not work in a concern of **continuous improvement**.



Une école

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Thank you for your attention.

