Creating Machinima Empowers Live Online Language Teaching and Learning

5.2 Evaluation of Teacher Training Course and Pilot Test

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Description: This document relates to the application of the evaluation framework in relation to the Teacher Training Course and Pilot Test. Feedback will be conveyed to the partners and inform the field testing phase.

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References
Evaluation Research Machinima Pilot Open Online Course (MOOT 1)
Course Duration: 9 March to 16 April 2015

1. Introduction and background to the research
Machinima produced within the research project aim to promote learning in virtual worlds (VWs), make access easy through simple and visual instructions and trigger interest in learning and teaching in these immersive environments by demonstrating what can be achieved by learning and teaching with machinima. The teacher training course (MOOT) was implemented to enable language teachers as well as CLIL (Content and Language Integrated Learning) teachers who already had a pedagogical background and teaching experience, but were not familiar with VWs and/or 3D filming, to create and use machinima effectively in a variety of situations and understand the benefits and challenges of learning in and with 3D worlds. The training provided a two-stage approach: the creation of machinima and guidelines for possible uses of machinima in the classroom.

Some researchers have identified the educational potential for language learners to learn with machinima and become involved in the process of producing machinima in VWs (here Second Life®) as this can boost learners’ confidence in communicating in the target language (Nowak, 2015; Schneider, 2014). The research is focused on investigating how machinima could be used as a tool for reflection, assessment and feedback (Thomas & Schneider, 2015). Furthermore, the research intends to showcase how the process of creating machinima collaboratively in a virtual learning space could motivate learners to interact and learn autonomously, while improving their language skills.

The research results will be utilised to identify the guidelines for the pilot testing of the teacher training and adapted where necessary, applying lessons learnt, to change materials, methods, tools and timing for the second iteration of the teacher training course.

1.1 Methods used for the evaluation
For the teacher training research a mixed methods approach was chosen (Creswell, 2015). Data were collected during the teacher training, utilising both quantitative and qualitative methods like questionnaires, interviews, focus groups and observation (Boellstorff, 2008; Cohen et al., 2007; Mawer, 2014) during the creation and use of machinima. Additionally, an analysis of students’ interactions on the asynchronous learning platform (Moodle) was also part of the evaluation. One of the most important questions was whether the trained teachers saw value in creating and using machinima in their teaching, and if they did, how they would apply these newly acquired skills in their everyday teaching.

For the results of the research project it was also essential to observe how teachers immersed themselves in virtual worlds, engaged in creating machinima, and how keen they had become about filming in VWs. The researcher carrying out the participating observation was also part of the course facilitating team.

1.2 Ethical principles and considerations
Consent forms were disseminated to participants taking part in data collection to guarantee anonymity. Participants were asked to give their permission to be cited when sharing
information and experiences. The permissions were provided in the form of signed agreements in a digital format (scans of signed forms sent via email), which guaranteed anonymity and allowed participants to withdraw from the project at any time. The consent forms were sent via email to the researcher in case of queries that may have arisen at a later stage (Girvan and Savage, 2011). Apart from the coordinators’ and facilitators’ names all names identified with the participants have been changed in order to protect their identity.

2. Training course MOOT 1
This part of the evaluation focuses on the teacher training piloting test, MOOT 1, which aimed to provide teachers with the know-how to use Second Life® (SL) confidently and with the knowledge needed to develop simple machinima, adapted to the needs of their learners, using a task-based or project based approach in their language or CLIL teaching.

2.1 Course aims
The goal of the training was to produce a machinima by the end of the five weeks and share it. The learning objectives for the five weeks were:

Week 1: Getting familiar with Second Life and to consider why people are using machinima in their teaching and learning.

Week 2: Learning to dress the avatar, changing avatars, mix and match avatar clothing, working with gestures and animations, using a holodeck¹, controlling light.

Week 3: Moving around Second Life, camera control, using the mini-map.

Week 4: Finding places to film, requesting permissions, creating a landmark, getting started with storyboards.

Week 5: Filming, editing, sharing and evaluating machinima.

2.2 Course structure
The piloting course MOOT 1 was scheduled for five weeks, using a blended approach utilising the Moodle platform for discussions and providing resources and materials for download. Various fora were set up for general discussions, reflections and exchange of ideas, sharing completed tasks and progress by commenting on each other’s posts and giving and receiving feedback, helping learners to reflect on and evaluate their progress. Second Life was used for practical work like practising in-world skills and for filming in order to create machinima, whereas Adobe Connect was used for synchronous live online sessions in which participants could present materials or results, exchange tips and ideas, take part in focused discussions and ask for clarifications. The facilitator used it mainly for instructions, feedback and the presentation of results.

The first two weeks of the training course were designed to give learners the opportunity to get acquainted with the virtual learning environment of SL. In the following three weeks participants were to examine in more depth, how to make machinima, critique existing language teaching machinima and finally create their own. Successful participants were to

¹ A holodeck in SL allows users to rez a large variety of rooms or scenarios in limited space.
receive a ‘Certificate of Completion’ at the end of the training course (CAMELOT, 2013-2015).

The ‘Curriculum Framework’ for the machinima teacher training course was to be modified after the pilot testing based on learners’ and observers’ feedback and their experiences made during the training.

2.3 Teachers’ experience and expectations
Even though there was only a small number of participants on the pilot course, their experience, needs and interaction could be seen as exemplary for other training courses to follow.

The people registered on the course were from Turkey, Spain, Italy, Portugal and the Czech Republic. They were language teachers, teacher trainees and a Science teacher, with a great mix of skills and experiences, which meant that some people had to learn some SL skills first whereas others could already start recording and practice getting footage for their machinima. Some participants were very fast in picking up SL skills whereas others needed their time or even struggled throughout the course.

Of the twelve participants and five mentors who had originally enrolled in MOOT 1, seven completed the course. They had the following experiences and backgrounds:

- **Fernando Gomez - A science teacher** working in a Portuguese middle school with twenty years teaching experience. He had no experience with SL or in making machinima, but had produced and used videos in his chemistry and physics lessons. His motivation to participate in the course was to make his lessons more interesting and to find new ways of explaining complex processes that his students could understand easily.

- **Carmen Capilla - An experienced Spanish teacher** who runs a small business in Spain and had been involved in virtual worlds for the past five years. She hoped to learn from other people’s experience on the course and also hoped that her language problems could be overcome with the help of peers who could speak Spanish as she did not speak or understand English.

- **Lucia Rossi - An English teacher**, originally from France, teaching young children at a school in Italy. She had already some experience with SL and has used OpenSim over the past three years. She was also familiar with film making, though not with making machinima and was presently running a 3D project with her young students hoping to include machinima within her project in the near future and at the same time increase her knowledge and skills.

- **Fatma Yilmaz - A Turkish teacher trainee** from Istanbul University, who was originally part of the mentor team, but then decided to switch roles and participate as a learner as she felt she still needed more training to improve her machinima making skills.

- **Barbora Novák- A Czech teacher from the Institute of Applied Language Studies** at the University of West Bohemia, teaching English for specific purposes to Mechanical and Technical Engineers, hoped to create machinima related to the field of engineering. She did not have much experience with SL and no experience with filming or film editing, but was keen on extending her knowledge to work with videos.
She intends to produce machinima for and with her students and with some practice introduce colleagues to the skills of making machinima.

- **Francesca Giordani - An Italian Spanish teacher**, presently working on her PhD in literature and ICT wanting to enhance her digital skills. She was interested in SL, but totally inexperienced.

- **Paola Bianchi - An Italian teacher of English and Italian** as Foreign Language, specialized in teaching students with special needs in a secondary school in Palermo, Italy. She has been teaching in public school for twenty years at all levels and is quite experienced in designing courses and teaching in SL. Her motivation to participate in this course was to learn more about machinima.

Expectations expressed by participants at the start of the course were to:-:

- find new ways to approach students.
- experience new ways of learning with the students.
- have fun.
- meet people interested in making machinima.
- gain skills to make competent machinima for the purpose of investigative teaching and learning.
- learn new skills.
- find out how to make machinima and use them in the classroom.
- create machinima that are related to the field of engineering.
- bring everyday life to the students and explain things, looking for and creating experiential videos for CLIL.
- use SL in teaching and introduce students to different aspects of English speaking countries in an interesting and engaging way.

The only concerns expressed by participants were time constraints and technical problems.

3. The use of discussion fora
The following fora were set up on Moodle and accessible throughout the course:

- Announcements
- General forum
- Mentors
- Problems

All synchronous sessions in SL or Adobe Connect were recorded and uploaded to the Announcements forum as well as other important announcements. The General Forum was set up for a more personal exchange and small talk, the Mentors’ forum for questions and exchange between mentors and participants and in the Problems forum participants could address issues they encountered and ask for support.

Furthermore, there were two to four discussion fora provided each week, where participants were asked to share their machinima and give feedback to each other or discuss pedagogy and experiences.
3.1 Announcements
The Announcements forum was set up for any important information from the CAMELOT Project team. The announcements were posted by the facilitators; participants did not have access to post messages. Though it can be argued that participants might also have important points to announce, this area was left to the facilitators to avoid message overload (Prendergast, 2000; Schneider, 2003).

Thirty announcements were posted in this forum including all live session recordings, which were edited and uploaded to the forum right after the actual session, so that people who had missed a session could re-visit the live session. In addition to the recordings each week, other announcements were posted to inform participants about time and place of meetings, and whether these were going to be held in Adobe Connect or in SL. The forum also served as a reminder for task completion such as reading the pedagogy literature for example. Other information included how to use the Space Navigator, as somebody had shown an interest during a live session. The points raised in the Announcements usually referred to issues that had come up during the live sessions like how to use camera controls or instructions for MAC users as they differ from PC commands.

Arrangements for groups working together on the same topic were also posted in this forum, so that everybody could check who s/he was supposed to be working with. Other posts included changes to the schedule or replacement of an absent facilitator.

3.2 Mentors
The idea to invite mentors from a group of trainee teachers came up after an interview held by the CAMELOT project researcher with some trainees who had created some fantastic machinima in a drama course at the University of Istanbul. In order to inform course participants about the concept of mentors and introduce them to the course, the Mentors’ forum was set up. The facilitator welcomed the four mentors from Istanbul University and explained that they could help and support the groups or individuals with their machinima and lesson plans or as an extra actor or in any other way.

The idea was good, however it turned out that the trainees who were supposed to help others still needed some basic SL skills themselves. Three mentors dropped out after two weeks whilst one mentor changed roles to become a learner and created her own machinima. The mentors who had previously been involved in making machinima in their drama course explained that they had been given different roles in their machinima production teams and therefore did not have the expertise in all the skills required on the machinima pilot training course. Another issue for the mentors was that they were in the middle of their examinations and could not devote enough time to the course. No interaction took place in this forum during the course.

3.3 Problems
There was only one entry in this forum about a link to the CAMELOT project website which was not working.

3.4 General forum
The General Forum had originally been set up for people to share thoughts about anything that was on their mind from weather, holidays, weekend or other topics of interest or small talk. It was pointed out that people should use this forum for any topics not related to tasks.
Not all participants contributed to the General Forum and those who did, posted course related issues such as the first machinima or queries about technical problems. The question is, whether it is wise to insist on people’s posting to the “right” forum with the risk of offending or preventing them from posting at all or rather take the risk and leave things as they are with a good chance to have others respond and initiate a discussion. On this occasion people were not re-directed to the appropriate fora.

The discussion in the General Forum reflects participants’ interaction throughout the course, providing an insight into people’s experience in film-making prior to the course. It could be observed that those participants who were already quite experienced with VWs or real life film making interacted more with each other than those who were inexperienced with VWs. However, it was great to see people’s mutual support during the course, such as sharing footage in Dropbox² so that others could use it for their film production or by commenting on each other’s first machinima. The feedback provided was always constructive and supportive, including useful tips especially for Mac users as all the instructions on the course were mainly designed for PC users.

It is notable that those people active in the interaction in the General Forum were also the ones who appeared to be most active in the other discussion fora.

Figure 1: Analysis of interactions between participants and facilitators in the general discussion forum during the course.

3.5 Engagement and task management
Fig. 1 demonstrates that the facilitator interacted with everybody in the forum which is important in such an environment. There was always instant feedback given throughout the course in all fora. This was a fairly small group with four really active participants, therefore such feedback and interaction between facilitators and participants can enrich the quality of contributions (Miller & Conrad, 2009). More active participants’ discussions could easily lead to message overload and prevent ‘late’ contributors from getting involved at all (Schneider, 2003; 2015). In such cases individual messages to acknowledge and encourage participants in their contribution would be best posted privately, with the downside that they cannot be evaluated later (Schneider, 2004).

² Dropbox is a service to keep files or share them.
Learners’ feedback revealed that most participants did not take the opportunity to view the recordings of sessions they missed. Only one enthusiastic participant who attended almost every live session watched each of the recordings.

Quite a few people did not check the instructions on the Moodle or watch the videos and practice the weekly tasks prior to the actual live session. As a result some of the instructions during the live sessions were not understood and needed a lot of additional explanation and extra time. Participants were supposed to watch demo video clips on Moodle to prepare them for how things worked in the virtual environment and apply their knowledge during the live sessions like moving, sitting, using the arrow keys, camera controls and more. It slowed down the process of achievement, when people were not able to follow basic SL skills. However, more advanced participants seemed to face other problems like sound issues, lag due to outdated or insufficient technical equipment or bandwidth issues that delayed the film production. Therefore it was invaluable to have three facilitators available to help individuals with specific technical problems.

As mentioned above, most interaction and participation on Moodle took place in the General Forum and the Sharing and Feedback forum. However, during the course several groups were formed to work together and arrange suitable times to meet, act or film for each other. Working in small groups on film production, fostered group interactions and amplified mutual support, which resulted in increased motivation and course completion (Kozinets, 2009; Miller & Conrad, 2009; Wheeler, 2005).

The tone of contributions and feedback was very positive as the following comments from a participant’s first machinima attempts demonstrate:

“I love the trailer! It is brilliant! You manage to get such a sense of tension in your machinima!”

“Wow, this is great! I loved it. Thanks for giving the insight about making machinima in Minecraft, I had no clue that it was so expensive. I can imagine that your students were thrilled as this is THEIR WORLD.”

It was remarkable to observe how sensitive some people’s reactions were to well-meant feedback and how careful and explicit people need to be when communicating in an asynchronous learning environment:

**Participant:** Thank you for your nice comments.
**Facilitator:** Would you like me to record my speaking part and send it to you? Would it be useful to try to fit it in?

**Participant:** Is the sound in my video problematic? Sorry, but I could not understand why you have offered me this ...
**Facilitator:** The sound is fine. I was just thinking of practising a new technique, adding audio later! It is not necessary at all. I was just thinking about the problems that you have had with voice. Your video is great.

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3 Lag is the colloquial name for slow reaction time when using SL. SL is both graphics-intensive, and uses a lot of bandwidth.
Participant: We have already used the technique that you have mentioned – voice over-in our drama project last term. We added the voice later. If you want to have a look here is the link ...

It was interesting to see the same person’s reaction to peer feedback:

Peer: The video is great, congratulations! We should really figure out how to hide the HUD\(^4\) in Apple computers. It is a shame that we still see the speech thingy above our heads.

Participant: Thank you for your feedback. Is there a way of hiding that speech thingy above our heads? I do not know so if you have any suggestion, I would love to hear😊

As the peer introduced the problem as a general one they had not been able to cover on the course yet, the participant was willing to follow his advice and suggestions. It is also noticeable that the word “speech thingy” used in the communication was understood and picked up in the response. Taking on wrong words is a typical phenomenon often observed in language courses, where mistakes are picked up and used throughout the course.

4. Blending asynchronous with synchronous learning

Throughout the course there were two to four discussion fora each week available on Moodle for reflection, exchange of ideas and tasks with room for support and feedback. Additionally there were two live sessions per week, one in Adobe Connect and one in SL, and even more towards the end of the course. The Adobe Connect sessions were used for presentations, instructions on how to use the Moodle platform or to share discussions on the pedagogy for using machinima in the language classroom. The SL sessions gave people hands on practice in SL and filming. The facilitator also offered extra training sessions to those who needed more practice or had missed a session. In the live sessions there were usually three to four learners present. Additionally there was always a facilitator, participating observer and a technical support assistant around.

4.1 Kick-off MOOT 1

The kick-off meeting of the pilot course MOOT 1 took place in Adobe Connect. Only two of the six participants attending the first session continued the course to the end. All of those present in the live online meeting had very little or no experience in SL.

The facilitator explained the course structure, where to find tasks and post responses. Even though it was indicated in this meeting that all sessions were recorded and hence could all be re-visited it turned out later that only a few people made use of this opportunity.

In the course overview\(^5\) it was recommended to respond to other people’s findings on the assumption that everyone had knowledge to share. It was also pointed out that the discussion fora were open to be used throughout the course, which some participants understood as flexibility to respond to tasks at their leisure without following a specific schedule.

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\(^4\) HUD stands for Heads Up Display, which is used to control something in- world (SL) which is attached to your viewer screen.

\(^5\) See Appendix 2 Course Overview
It was also explained that there would be weekly meetings in SL for all activities demonstrated in Moodle, to give the opportunity to practice the skills in-world\(^6\). As the course structure, expectations and meeting schedules were discussed during the kick-off meeting, it was difficult for those absent to raise their voice as regards to the most suitable time and day for live meetings.

Figure 2: The CAMELOT MOOT in Adobe Connect

During the kick-off meeting a number of machinima were shared to discuss the use of machinima in language teaching, which was preparing for the first week task in the Moodle forum Why use Machinima.

4.1.1 Production time
Participants addressed a number of queries during the kick-off meeting, such as how long a machinima production would take or what quality of machinima was required for the completion of the course.

\(^6\) Things happening in SL are also referred to as ‘in-world’.
The CAMELOT Project team shared their experience with regard to machinima production time stating that practice helped the speed of the production process and that the more experienced a filmmaker was, the quicker s/he would be able to produce machinima videos.

4.1.2 Quality of machinima
Considering the question of quality of machinima it was discussed that if learners are involved in the video production they often do not mind the quality. According to Schneider (2015), Meyers (2014) and Rainbow (2015) machinima do not have to be perfect as long as they make the point and include a fun element if appropriate. However, it was stated that quality matters when using other people’s video productions (Gasber, 2015; Peachey, 2015). Meyer (2014) experienced with her teenage students that “they are motivated by anything that is moving”. If she wants to demonstrate something quickly via machinima her students will watch whatever the visual quality is as long as the sound is of good quality. Taddei (2015) reported about the machinima she had produced, that even though the quality of her machinima about ‘winter words’ was not very good, her students loved it as it included lots of fun elements, like the actors falling off a sledge, bumping into each other or slipping on ice. Her students appreciated that their teacher had created the machinima for them and demonstrated that she was not perfect. A similar experience was made by Nowak (2015), who has only recently learnt how to create machinima and has since produced more than forty machinima for her language classes. Her experience was that the students were more interested in the content than concerned about the quality of the machinima.

4.2 The use of machinima in the classroom
The discussion about The Use of Machinima in the Classroom, which was initiated at the kick-off meeting, was extended in the asynchronous discussion forum. Learners were asked to watch and comment on a machinima created by English language learners (Corrigan, 2014). In the discussion forum all course participants highlighted the advantages of using machinima in language teaching stating that: “All students are more engaged in watching a

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7 The machinima ‘winter words’ was produced for MachinEVO 2015.
Bianchi (2015) experienced that those students working in-world, producing machinima demonstrated more empathy and confidence, became less shy, and dared to do things they would not have done in the physical classroom (De Jong Derrington, 2013). A similar experience was made by a number of other online teachers like for example Rossi (2015), who reported that shy students or special need learners completely change in a virtual environment. It is remarkable to observe how learners perceived as shy in the physical classroom open up in a virtual environment (De Jong Derrington, 2013) and even take the lead, which they would not have done in a physical classroom, referred to by Suler (2011) as online disinhibition effect.

Bianchi (2015), Rossi (2015) and Myers (2014) see this kind of experiential learning experienced through filmed role-plays (machinima) as an excellent opportunity to engage learners in the process of machinima making and watch, reflect and evaluate their performance themselves (Schneider, 2014). Rossi (2015) compares virtual worlds with a stage with opportunities her students would never have in a physical classroom. In her opinion machinima could also be used by teachers within a flipped classroom model where kids watch their own created videos (Peachey, 2015). Teaching with machinima: can be an opportunity to develop passive skills such as listening with the help of pictures/videos/virtual flashcards. In a world full of video stimuli and digital devices, our students may feel at ease. It is a way to involve them to act/create/speak/write as well, beyond the traditional classroom. I have a clear idea of the way I will use Machinima as soon as my training is over. We are already running a project in the OpenSim virtual world managed by the research bureau of the Italian Department of Education. They have already worked on the texts and we will start with role plays. The kids are used to working in teams, through e-learning platforms and in a 3D environment. Despite their young age, they are fast-learners and quite creative. I would like them to organise and use the instrument to prepare a learning environment about dreamtime legends, through storytelling. A good way to make them work as a team, to solve problems together and to do something they would never have done in the classroom or on a real stage. (Rossi, 2015)

Similar to Lucia Rossi’s experience Yilmaz (2015) highlighted the importance of involving learners in the process of machinima production to help the team building process and encourage learners to engage in creating their own end product. Myers (2014) even goes a step further when declaring that the process is more important than the product. In Yilmaz’ view the virtual environment will also help learners to get out of the “dull classroom settings and arrange their own learning working at their pace”. She sees a lot of opportunities for her own teaching in future such as practicing job interviews through role-plays or use machinima to introduce her English students to British culture.

Gomez (2015) who was fascinated by the machinima from “Learn It Town ESL/EFL Students - How to improve pronunciation through performance” (Corrigan, 2014) wondered how this kind of scenario could also be applied to other subjects than languages. He strongly believes that “the engagement in the task at hand is the key to make machinima effective as a teaching/learning tool".
4.3 Interaction and filming in Second Life®

The sessions in SL were interactive, giving people the opportunity to practice their skills like changing clothes and outfits, making themselves invisible or setting scenes for filming, playing different roles. There was a friendly atmosphere throughout the course with a lot of laughter, fun and mutual support. Those people who were already familiar with SL shot videos or made photos of their new outfits or locations they had visited and shared them with the group.

There were three people on the course using a Mac who had problems with hiding the user interface when filming. The facilitator and one of the participants posted instructions on Moodle to help Mac users to find the shortcuts, which are different for PC users. It is difficult for the facilitator to have all possible settings available, including the commands of all keyboards in various languages. The issue can be demonstrated by an instance that happened during the course when the facilitator pointed a learner to set the ‘Advanced’ settings on the SL viewer and click on ‘Me’ on the top menu bar.

As a result the participant kept clicking on the facilitator’s avatar who had no clue why she was being moved around by the learner. It took her some time to understand that the learner had her viewer settings in Italian, which showed the word ‘io’ instead of ‘me’ on the menu bar. This resulted in a discussion whether everybody should download the SL viewer in English or in their mother tongue. It was generally agreed that unless people teach or learn English it is easier to have the viewer in the native language, as it is sometimes difficult to understand all commands and technical terms in English if it is not people’s mother tongue. This corresponds with Nowak’s (2015) description of the challenges she had when moderating at MachinEVO (2015), trying to help people with sound issues who used their viewers or keyboards in a different language. She reported that even when people were told exactly what to do they had problems to figure out the meaning in their language.

It is therefore advisable to have a list of shortcuts in different languages available and additionally stream instructions via Adobe Connect in SL to demonstrate certain functions live online especially when people have not read the instructions prior to the session or have problems understanding.

Figure 4: Final session with Carol Rainbow on Adobe Connect
4.4 End of course/machinima productions

Some participants had produced only one machinima by the end of the course, whereas others produced a variety of machinima which they continuously improved during the course according to feedback received, such as setting the right frame or turning the volume of speakers or music up or down, adding different angles, hiding the mouse pointer, or adding credits.

All feedback given from peers and facilitators was constructive and much appreciated. During the last session of the course the final versions of all machinima created were watched together and evaluated. Videos produced during the machinima teacher training MOOT 1 were:

Figure 5: Restaurant scene by Fatma Yilmas (2015)

The scenario was set up in a restaurant with a couple ordering a meal. The waitress and lady guest were acted by facilitators to give learners the chance to concentrate on filming, camera control and shooting different angles to make a final version with different perspectives of the scenes. Peers commented on the great background music and somebody loved the little dog in the end of the scene. The male actor, one of the course participants, was praised for his performance. The machinima was judged as useful and funny.

Figure 6: Unexpected roommates part 1 & 2 (Rossi, 2015)
Rossi (2015) who was working with her class on the Australian Dreamtime stories in OpenSim was already quite experienced in film editing as the video demonstrates. She was also making clothes and objects with her pupils and had created her avatar’s clothes for the hotel scene *Unexpected roommates Part 1 & 2*. The different animations for facial expressions she used in the close ups of the character made the film very lively. As she used a free version of Fraps\(^8\) the watermark can be seen through the film. Originally there had been some voice issues with the receptionist, but these could be solved by using Audacity and a voiceover technique.\(^9\) The comments she received on her machinima were: *wonderful, great script, very original, funny, great pronunciation*. The machinima was produced in collaboration with Bianchi (2015) who also worked on the same scenario with a different script. Both helped each other and also used other people’s recordings; this relationship exemplified that collaboration is fundamental when making machinima.

Figure 7: Life on Mars machinima Fernando Gomez aka Nuno Lança (2015)

Though Gomez (2015) was new to SL and machinima making when he started the course, he learnt very fast and was eager to experiment throughout the course and beyond. He was very enthusiastic about VWs and was keen on learning more advanced techniques like green screen, and he mashed green screen footage from Minecraft with SL. He had brought profound knowledge of film editing into the course, which helped when creating machinima. Peers praised the great mix of animations, using real life pictures including NASA footage, and thought it was a fantastic video, dynamic, educational and full of variety, realistic and easy to understand for his students. It was considered a good idea to present difficult content this way. Gomez (2015) was very helpful to everyone else on the course, acting for them, sharing footage with them and produced quite a few machinima during the course, always keen on feedback to improve his own machinima. After finishing the course Gomez (2015) overdubbed the voices on the machinima with children’s voices for use in school.

\(^{8}\) FRAPS is a screencasting program for PC.

\(^{9}\) Audacity is a free audio editor and recorder.
Bianchi’s (2015) machinima demonstrated her SL skills using facial expressions to create a special atmosphere to establish the right mood. In a different way to Gomez, Bianchi used captions to show what the avatar was thinking, which was considered useful by the group, as there were two languages involved, Italian and English. Peers commented on machinima as lovely, great, good use of music, props and language. Like Rossi (2015), Bianchi (2015) also had quite a lot of sound problems. The voices used in the end were text to speech voices. For her, creating the film was fun, although she found it very challenging to film and act at the same time.
Giordani (2015) had produced an interesting script for filming, based on an appeal to young people to raise awareness of the dangers of listening to music too loudly through headsets and damaging their hearing. The scene took place in her uncle’s office, a doctor whom she interviewed about the issue of damaging one’s hearing. Before she reached her uncle’s office she talked to the receptionist who directed her to the office. It is interesting to see how captions were used in the machinima to emphasise the dangers of noise.

Figure: 10 Carmen Capilla (2015) in the role of the receptionist in Giordani’s machinima (Snapshot, C.Schneider)

Capilla (2015), who was quite experienced with SL technology, helped Giordani (2015) to edit her machinima using footage provided by peers. Peers commented that the machinima conveyed a great message in the announcement for young children on the hazards of loud music. It was agreed that there should be more movement or focus on the speakers from different angles to make the machinima more lively.

Figure 11: In a Restaurant Machinima. Barbora Novák (2015)
Novák (2015) produced her machinima from the same given script like Yilmaz (2015), a restaurant scene, an idea she had already planned at the beginning of the course. There were some sound issues in the video, which can be overcome by the voice over technique. Novák (2015) was fairly new to SL and has demonstrated that she can create machinima, using different camera angles and perspectives. For her, the machinima was a great result and a good start into creating more.

5. Feedback and focus group discussion
During the final course session everybody was asked for feedback as regards to their experience, time schedule and time spent on the course, use of recordings and future use of machinima. For Giordani (2015) it was the first time in SL. Though she thoroughly enjoyed the experience, her biggest challenge was using a Mac. She found it difficult to apply the instructions for using Camtasia on a Mac, especially since most instructions on Moodle were given for PC users. She had expected to create machinima collaboratively so that people could be involved in different activities. Yilmaz (2015) had also described a similar experience based on her experience with the Drama group at Istanbul University. The facilitator explained that people on this course were expected to learn and demonstrate the skills they had gained, which included script writing, filming and editing the footage to create a machinima, undergoing and understanding the complete process. Bianchi (2015) who also used a Mac did not encounter any problems; her issue was rather that she did not have enough extras for filming and had to manage both acting and filming. For Gomez (2015) everything on the course was perfect. Giordani (2015) intended to revisit all the sessions on Moodle as she had found many suggestions and tips there. In general participants praised the facilitators’ dedication to the course with all the extra hours spent.

5.1 Timing
Everyone agreed that there was a lot of material and too many resources to be covered within five weeks. The fourth week was considered a bit too dense; especially participants new to SL found it difficult to follow towards the end of the course. It was remarked that the first two weeks were going too slowly, especially for those who were already experienced in SL. Therefore it was easy at the beginning, but it was getting more difficult and demanding towards the end, particularly when people had their professional and personal agendas like teaching, and family commitments that demanded their time. For some there was too little time to actually create the films. Even though four groups had been identified to work together on a machinima production, there were only two groups collaborating each, whereas the others worked individually, which resulted in the problem Bianchi (2015) described that there were no actors to use for filming and they had to manage everything by themselves. As the aim of the course was to create machinima, there was too little time given during the five weeks to cope with the tasks, considering people are other commitments. It was discussed whether such courses should be extended in future. Some suggested to have at least six weeks to run the course, others even opted for seven to eight weeks. According to Rainbow’s (2015) experience, a time span longer than six weeks would lead to dropout. It was agreed that more time was needed to practice prior to the final filming.

5.2 Use of session recordings
Participants were asked whether the session recordings were useful, considering that the productions needed quite a bit of editing and were time consuming. Only one participant reported that he had watched every session, whereas some others only watched the ones they had missed or did not watch any of them.
5.3 Balance between synchronous and asynchronous learning
Participants were asked what they thought about the balance of sessions. Generally everyone considered the sessions as well balanced and appreciated the extra time given by the facilitator when needed. They liked the course structure, but the allocated time for the live sessions established prior to the beginning of the course did not suit all participants. As a result the facilitator arranged extra time for people who had missed a session or had problems joining. It was suggested for future training courses to bear the different time zones in mind when working with international groups and try to work out the best time for all participants. However, being given an extra week, the six weeks were considered enough time to complete the course.

Time spent on the course varied between one participant spending every night in-world, socializing, experimenting, filming, trying out different things, and others who spent much less time trying to cope with time management. Lança (2015) for example reported that he had spent a lot of time making storyboards, which he found very useful as they helped him to get a clear picture of what he wanted to achieve.

5.4 Pedagogy covered during the course
The researcher observed that the tasks set for pedagogy did not seem to trigger interest as there were no responses posted in the fora. When being asked for the reasons of the lack of response in this area, it was stated by some participants that they were more concerned with technical rather than pedagogical ones. For example, this included issues such as how they could manage to get footage, look for locations or how they could find and use props or where to get find title animations and music for their machinima. The main goal for the participants on the course was to learn to create machinima and not about learning theories for which more time should have been allocated if they had been expected to work on this.

With regard to pedagogy, using machinima in the physical classroom, people came up with numerous ideas like inserting question into the video and leaving space for students to respond or using EdPuzzle\(^\text{10}\) for example, applying similar or same activities as used with real life videos in the classroom (LinguaTV, 2014; Peachy, 2015; Donaghy, 2015). As Rossi (2015) pointed out, everybody was busy developing their own ideas on the course that they neglected to share ideas in the forum on what else could be done with the videos. As there were a number of items designed as extra activities on the course it was suggested to add some advanced training in addition.

5.5 Future use of machinima
The group was asked whether they intended to use their machinima with their learners. Three of the six people present were already using their machinima in their physical classroom. However, Gomez (2015) mentioned some technical problems he encountered when trying to create voice over with his students as it was difficult to get his students do the recordings in good quality.

Participants were asked if they could foresee any problems in making machinima with their students. Rossi (2015) considered the background noise as a problem as well as

\(^{10}\) EdPuzzle enable self-paced learning with interactive lessons, where teachers can add their voice and questions along the video.
connectivity from a student's home or in the classroom. She reported about a situation when she had set up the classroom for running a session in virtual worlds when the power went off for the whole morning. Technical problems can always occur that is why a plan B is always needed. Bianchi (2015) added that when she wants to use machinima with her students, she often has problems with the parents, because they do not understand that their children are studying and not just playing. A similar issue was experienced by Myers (2014) who suggested that “It is important that people not involved in machinima and virtual learning understand that playing is learning”. When filming in the physical classroom it is often problematic to get parents’ permission to have their kids filmed (Rossi, 2015; Myers, 2014). In a virtual environment such problems do not occur, because it is only the avatar that is being filmed, not the real person.

The CAMELOT Project team pointed out that they were impressed by the recordings produced during the course and that course participants should keep practicing, the quicker and easier they will manage to create machinima.

6. Lessons learnt
6.1 Language used for the training
One of the participants had severe language problems as she did not speak English, and hence did not understand instructions. Even though peers who spoke her mother tongue tried to assist her with the instructions, it was not always possible to make her understand. It was suggested to have the course run in a number of languages, which is a good idea, of course, however, when working with international groups it is essential to use one language everyone has in common and use it as lingua franca. In this case it was English.

6.2 Extra material
The training or filming time in SL was often extended to two hours or more due to technical issues, lack of skills or learners not being prepared for the session. For example it took quite a while for a restaurant scenario to be set up, because the participants were not prepared and a dialogue had not been scripted, yet. As this can always happen again, it would be a good idea for future courses to have a number of dialogues in stock for the participants to choose from. It would also be useful if people checked their voice and connectivity prior to logging on so that the session could start on time and delays could be avoided.

6.3 Checking props and script
An interesting learning point in the restaurant scenario was that it read in the script that Fernando Gomez, who was playing the role of the male guest, was supposed to say that he could not read the bill, because he had forgotten his glasses. However, while reading this part of the script he realised that his avatar was actually wearing glasses in the scene and this had only been noticed after people had already recorded the scenario from different angles. Another issue in this scenario was that the tables were already set and the plates could not be removed or set. The action of passing on the bill was not possible either and had to be improvised. Nonetheless participants were satisfied to have created their first machinima.

Another challenge when filming a hotel scene was that the carpet in front of the reception desk changed pattern and colour when clicking on it. For some reason participants kept clicking on the carpet so that each time people tried to film a specific angle there was a new pattern. This caused problems when mashing the different pieces of footage into one film. In
order to avoid problems of this kind it is necessary for participants to be given sufficient time required for filming.

6.4 Setting clear course requirements
There were no suggestions in the course curriculum about how many of the weekly tasks needed to be completed to receive a Certificate of Completion at the end of the course. As a result, not all participants responded to all the tasks, but produced a machinima.

A lot of time was spent getting familiar with basic SL skills and too little time was left for scripting, filming and editing, even though an extra week was added to the course to give participants the time and opportunity to complete their machinima. It was suggested to extend the course to six weeks in the next iteration and already start in week three with scripting and filming. An orientation course prior to the actual course to familiarize people with SL skills would be ideal so that people could focus on making machinima rather than on basic SL training during the course.

7. End of course evaluation
Participants had been asked at the beginning of the pilot course to assess their SL skills before entering the course. This was meant to give the facilitator an overview of what skills to expect and adjust the course programme accordingly. Due to a delayed start of the course, participants completed their self-assessments during the first weeks and therefore the results could not be integrated into the course planning. The research idea was to map the course entry assessments with the end of course assessments, which was difficult, because the initial self-assessments were done anonymously, whereas most of the final self-assessments were not. However, it was possible through live session observations and focus group discussions to identify participants’ SL skills at the beginning and at the end of the course. It was remarkable to observe that participants neither over- nor underestimated their skills in their self-evaluation.

7.1 Self-assessment and feedback
Participants were asked to re-visit their original self-assessments after the course had finished and respond to the following 10 questions below. Of the seven course participants, only five responded.

<table>
<thead>
<tr>
<th>Question</th>
<th>Response</th>
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<tbody>
<tr>
<td>1. How to do you feel about your own skills of using Second Life?</td>
<td>Fernando Gomez: I feel quite confident about my general skills in SL. I just have some trouble about inventory management and building objects. Carmen Capilla: I had experienced previously. Lucia Rossi: I have been using virtual world for three years, SL has some functions and rules that are a little different from OpenSim but it was ok. No specific problem. Fatma Yilmaz: Still incomplete, so I need to learn much more. Francesca Giordano: I am enthusiastic and I want to improve.</td>
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<tr>
<td>2. Do you feel confident to create a simple Machinima?</td>
<td>Fernando Gomez: Yes, I have done quite a few machinima and I’m in the process of doing more.</td>
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<td>Question</td>
<td>Response</td>
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<td>3. Did you make a Machinima for use in class? If so, please give the link.</td>
<td><strong>Fernando Gomez:</strong> The Machinima done by me, so far, will be used in an eTwinning project on <a href="http://twinspace.etwinning.net/2958">http://twinspace.etwinning.net/2958</a>&lt;br&gt;<strong>Carmen Capilla:</strong> yes, see <a href="https://www.youtube.com/watch?v=GLe8XqLdo4o&amp;feature=youtu.be">https://www.youtube.com/watch?v=GLe8XqLdo4o&amp;feature=youtu.be</a>&lt;br&gt;<strong>Lucia Rossi:</strong> I will.&lt;br&gt;<strong>Fatma Yilmaz:</strong> I have made one with my group for the sake of drama class. <a href="http://teacheranima.com/easy-comeseasy-goes-Machinima-to-teach-speaking-about-past-events/">http://teacheranima.com/easy-comeseasy-goes-Machinima-to-teach-speaking-about-past-events/</a> and one more during this course: <a href="https://www.youtube.com/watch?v=_qRF1_tC0vA">https://www.youtube.com/watch?v=_qRF1_tC0vA</a>&lt;br&gt;<strong>Francesca Giordano:</strong> I’d like to support a friend of mine, difficulty in explaining his job to teenagers.</td>
</tr>
<tr>
<td>4. Would you include your students in making future Machinima?</td>
<td><strong>Fernando Gomez:</strong> Certainly. In fact, I’m doing just that at the moment.&lt;br&gt;<strong>Carmen Capilla:</strong> Yes.&lt;br&gt;<strong>Lucia Rossi:</strong> Sure, that was my first intent.&lt;br&gt;<strong>Fatma Yilmaz:</strong> I would like to involve my students in this extraordinary experience.</td>
</tr>
<tr>
<td>5. Did the course meet your expectations? If yes, in what way?</td>
<td><strong>Fernando Gomez:</strong> Yes, I know feel I have every tool and knowledge to carry on doing Machinima on my own, and with help from other teachers and students.&lt;br&gt;<strong>Carmen Capilla:</strong> Yes.&lt;br&gt;<strong>Lucia Rossi:</strong> Yes, it did. I must confess I thought that the group Machinima work would have ended up in a single movie but that is fine that we all develop our skills and ideas individually.&lt;br&gt;<strong>Fatma Yilmaz:</strong> Yes, thanks to this course I have seen much more examples of Machinima and new technics such as Minecraft Machinima&lt;br&gt;<strong>Francesca Giordano:</strong> Yes, it did. Being a total beginner now I understand what it is and include create a simple Machinima.</td>
</tr>
<tr>
<td>6. What could be improved in the training course?</td>
<td><strong>Fernando Gomez:</strong> In the course itself, nothing. I just had issues with Moodle, particularly with the management of tasks to do. Online sites like Coursera do it brilliantly.&lt;br&gt;<strong>Carmen Capilla:</strong> Translate the videos into other languages.</td>
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<tr>
<td>Question</td>
<td>Responses</td>
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<td>Lucia Rossi: Maybe curb the SL adaptation training time. If working groups are set, that is better if all the members agree to work together. Francesco Giordani: Smaller groups work better.</td>
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<td>7. Did you face any challenges (i.e. time/language/technological)? If yes, what were they?</td>
<td>Fernando Gomez: Just language challenges, when it came to collaborative tasks. Carmen Capilla: Language. Lucia Rossi: Time both for the creation of videos and the appointments to meet or film. Fatma Yilmaz: Sometimes I have had problems in time but it is not so much important. The most challenging one for me was technical problems especially the voice problems. Francesco Giordano: Learning technology in real time.</td>
</tr>
<tr>
<td>8. How might you use Machinima in the future?</td>
<td>Fernando Gomez: To involve students in improving communicative skills. Carmen Capilla: Yes. Lucia Rossi: In OpenSim with my students both to film Dreamtime legends, tutorials and exercises. Fatma Yilmaz: I am planning to apply a function based syllabus so with Machinima, I can create countless contest and give functions of language to my students. Francesco Giordano: Many ideas – mainly deliver difficult issues.</td>
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<tr>
<td>9. Any additional comments you would like to make?</td>
<td>Fernando Gomez: I’d like to thank Carol, Christel and Heike for all the support and brilliant work done in making this course. Carmen Capilla: Very satisfied with the tutors, they were always available. Lucia Rossi: Thanks for everything, I am still working on it and this time I will surely use OpenSim. That is a pity that this forum will be closed after one month. Having contact with former and future learners builds up a community and helps to grow. Fatma Yilmaz: It was a good experience for me, thank you everyone so much. Francesco Giordano: The importance of patience tutoring. My tutors are angels, as it is difficult if they hadn’t been so patients I had gave up SL.</td>
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<td>10. Would you recommend this course to others?</td>
<td>Fernando Gomez: Yes, and I have done that as well. I think the course teaches skills central to teaching in the 21st Century. Carmen Capilla: Yes it is very rewarding. Lucia Rossi: Yes, I have already done it. Fatma Yilmaz: Absolutely yes. Also I am so happy that I did not give up the course. As our instructor says, we should always update ourselves together with world standards not only our context.</td>
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</table>
Some participants commented further on the areas they still needed support in:

Fatma Yilmaz was still not sure about the terms: Landmark, lag, rez\(^\text{1}\), holodeck in the context of SL.

Fatma Yilmaz checked that she can do the following ‘a little’: make someone my friend; view a video stream on a projection screen; navigate to an existing landmark which is in my inventory; rez an object from my inventory and take it back; rez and clear a holodeck; hide my user interface. She was not sure yet about how to add callouts and how to add credits and title.

Francesca Giordani was not sure about the terms: SLurl\(^\text{12}\) in the context of SL, rez and lag.

Barbora Novák checked that she can do the following a little: View a slideshow on a projection screen; View a video stream on a projection screen; Add an object that I have bought or obtained free of charge to my inventory; Rez an object from my inventory and take it back; Read a notecard and add it to my inventory; Use the mini-map to assist me to navigate; Use the world map to assist me to navigate; Take a snapshot from Second Life and save it onto my computer’s hard drive; Use my camera controls; Set appropriate light for taking footage; Hide my User Interface (UI); Take video footage with a screencasting software (Fraps, Camtasia, Screencast, QuickTime).

As a result of the lack of confidence in the areas addressed above, these participants strived to take part in the second iteration of the training course to gain more confidence. The fact that some people still had queries about some of the terms used during the course led to the consideration to establish a wiki with a glossary in the next iteration, where people could add terms they were not sure about which then would be explained by peers or facilitators.

### 7.2 Research results and conclusion

The machinima produced during the pilot training MOOT 1 demonstrate how everyone involved understood to create machinima from scratch and develop ideas to use them in their professional background. One participant used his machinima right away in his physics classes and involved his students in creating more, integrating Minecraft and mashing it with the Green Screen technique. Everyone was eager to find opportunities to apply the newly acquired skills in their everyday teaching.

It was remarkable that all the course expectations initially expressed had been met, such as establishing a special interest group of making machinima and having fun. The fun element of creating or watching machinima was seen as crucial by the majority of participants. Even though one learner had expected to create machinima related to the field of engineering and created a restaurant scenario instead, she felt quite confident having gained enough skills during the course to easily create new machinima according to her specific needs within the school curriculum.

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\(^{1}\) REZ means to drag a box or objects from the inventory to the ground.

\(^{12}\) A SLurl provides direct teleport links to locations in Second Life®.
As the final assessment demonstrates, all participants were highly satisfied with the course, even those who were already skilled in SL and filming when entering the course, as they claimed that there was something new for everybody to learn. In spite of time issues that some encountered stating that too little time was allocated for demanding tasks like film editing, everyone agreed that they would recommend the course.

At the beginning of the research it was anticipated that the process of creating machinima collaboratively in a virtual learning space could motivate learners to interact while improving their language and digital skills. In addition to the digital skills acquired during the course, language fluency was promoted by rehearsing for the role-plays the machinima were based on, where texts had to be re-read a few times until the filming team was satisfied with their shots (Tsou, 2011). This was a remarkable side effect for non-native speakers on the course as they could assess and reflect on their own performance and improve their intonation and pronunciation by voice over recordings.

Those involved in the creation of machinima demonstrated what can be achieved by making machinima for specific purposes, either for a public announcement, practicing typical dialogues at a restaurant, or practicing complaints and showing how machinima can be prepared with or without captions depending on how teachers want to use them in their classroom. It was observed that those participants new to SL totally immersed in this virtual environment, eager to try out new things, engaging enthusiastically in exploring new places and scenarios to film, supporting each other by sharing footage and giving tips and feedback.

The research results were utilised to specify the guidelines provided for the pilot course of the teacher training by adapting materials, formulating clear requirements, methods and timing for the second iteration of the training. Research will continue after the course to find out how participants developed their application of machinima in their classroom.

8 Evaluation Research MOOT 2 Part II
The evaluation relates to the Machinima Open Online Course (MOOT 2) that took place between 25 May and 7 July 2015. For the second iteration of the Teacher Training Course the lessons learnt from the Pilot Course had been taken on board by extending the course duration, adding a pre-course orientation week, giving clear instructions on course requirements and sending out course information, pre-course surveys and self-assessments well on time.

8.1 Methods used for the evaluation research
The research methods for the second iteration of the Machinima Open Online Course (MOOT 2) were the same as for the Pilot Course Evaluation MOOT 1, including qualitative methods like interviews of individuals, focus group discussions, observations of interactions on the Moodle platform, participating observations of live sessions in Adobe Connect or in SL as well as quantitative methods, such as the evaluation of self-assessments and surveys.

8.2 Aims and purposes of the research
The research was based on observational participation in both MOOT Teacher Training courses to find out whether and in what way machinima could enhance language teaching and whether people’s original expectations of the course had been met. Furthermore, the research aimed to find out if participants immersed in the virtual environment and actually
learnt the skills to create machinima which could be applied to their everyday teaching. Another aspect was to find out if the quality of machinima mattered and how machinima compared with real life videos.

8.3 Course participation
There were twenty two people registered on the course, nine participants actually took part of which three dropped out towards the end of the course for health and family reasons, but hope to finish the course at a later stage. One participant who had already taken part in the Pilot Course also struggled during the second iteration because of time constraints and did not complete the second course either. Two other participants also addressed time issues as one did not return from work before 9pm or 10pm in which case the facilitator offered to give extra sessions even late at night or at weekends.

The thirteen people that had shown interest in the course, but did not take part had been contacted and asked about their reasons for not participating; only five responded that they had other time commitments or health issues that prevented them from joining the course. People who registered for the training were given the options to follow either a facilitated course MOOT 2 or a self-directed version of the course, MOOT 3. Even though eighteen people had enrolled for the self-directed version of the course, none of them took part. Of all eighteen participants that had been contacted about their non-participation only one responded that he was prevented from joining because of work commitments.

Due to the course requirements that people who wanted to receive a Certificate of Completion needed to have completed 80% of the tasks, there was more interaction and dynamic in MOOT 2 than in the Pilot course. Even though some participants did most of their work towards the end of the course they managed well, producing a great variety of machinima as well as some good reflective insight into the use of teaching with machinima. In general participants were enthusiastic about the training until the end of the course.

8.3.1 Teachers' backgrounds and SL experience
Like in the Pilot Course an international group of participants from Bulgaria, Italy, Spain, Poland, Sweden and UK took part in the training. All but two were language teachers with a great mix of skills and experiences in SL or filming. The nine teachers participating in the course were all females. The age group was between 51+ (55%), 46 to 50 (22.22%) and 36 to 40 (22.22%). The institutions participants worked at were Higher Education (44.44%), Schools (22.22%) and Vocational Schools (22.22%), 66.67% used Moodle or other VLE in their classroom, 44.44% used Interactive whiteboards and video, 33.33% used Tablets or mobile devices and Computer labs, whereas only 11.11% used SL or any other 3D environment. The time span in which people have been using the technology mentioned above ranged between five to ten years and more.

The subjects taught included English by five teachers; other subjects were Chemistry and Physics, English and Media, Critical thinking, Education for Security Didactics, Instructing in Marine Ecology Lab work and Spanish.

Reasons given for joining this course were:

- I'm interested in learning more about virtual world techniques.
- I want to help my students to learn my subject in a motivating and engaging way.
I am studying new ICT tools in my PhD.
More ways of using technology in my teaching and classroom.
I would like to incorporate an SL character to my online courses. So far I have used Voki\textsuperscript{13} and other devices, but I think SL will improve the quality of the materials I prepare for students or, at least, it’ll make them more interesting.
Using 3D environments to support student engagement and participation.

The reasons given in the pre-course questionnaire\textsuperscript{14} corresponded with the information given in the focus group discussion on Adobe Connect. In the survey 66.67\% (6) responded that they were already familiar with virtual worlds. 55.56\% (5) claimed that they have never made a machinima or used them in their teaching, whereas 44.44\% (4) stated that they have created machinima and 44.44\% (4) have used them in their teaching.

When asked for the purposes for creating machinima, 66,67\% (6) intended to use machinima to introduce content, 44,44\% to introduce a subject and for cooperative language learning, 33,33\% wanted to use machinima for language production and as learning tasks, whereas 22,22\% intended to use machinima as an autonomous activity or for language practice. In the Moodle course introductions teachers provided more detailed backgrounds:

\textbf{Sarah Tipton - An English teacher} who was not familiar with SL, but sees a lot of potential for her teaching in it. As the course took place during the examination period of her school she had problems connecting to the live sessions on the course. She also thought that watching the recordings later was not the same as being part of the session. She therefore happily accepted the extra hours offered by the facilitator to help her practice outside the course sessions.

\textbf{Pilar Pareja - A Spanish teacher from Valencia}, having taught Rhetoric and Linguistics in SL was already quite familiar with SL and had already created machinima, but wanted to improve her skills.

\textbf{Gabriella Wieczorek - An English Teacher in Poland}, teaching in a secondary school, who had very little practice in SL and was interested in finding out how she can use machinima in her everyday teaching. When she started the course she had massive computer problems, which unfortunately could not be solved during the course.

\textbf{Astrid Karlsson - A research group instructor and supervisor} in Sweden, instructing PhD and Master students in laboratory skills. Though she was familiar with SL she did not feel very confident, yet, and wanted to learn more, especially since she had never created any machinima.

\textbf{Anna de Luca - A teacher in a vocational school for catering and tourism in Italy}, who has been teaching for 21 years in primary schools. She was not very familiar with SL, but is always looking for some new challenges to make her teaching more attractive for her students.

\textsuperscript{13} Voki is a platform for students and teachers with speaking characters for education [www.voki.com]
\textsuperscript{14} See Appendix 3 Pre-Course Questionnaire
Mila Kaltscheva - Teaches English at a University in Bulgaria and wanted to gain new ideas and skills. She has been learning all her life and wanted to experience what it was like to take part in an online course.

Angela Wilson - A filmmaker and secondary school teacher is presently working as Media Film Enrichment Coordinator, working with 11-13 year old students in an after school setting to develop student-led media content for the school’s website. She has been involved in real life filmmaking and won an award for a short film in 1988. She sees a learning opportunity in observing the facilitator’s style of delivery as she sees a big difference between being a filmmaker and being an educator. She was already skilled in SL, but had not created machinima, yet.

Adin Kaymas - An English Teacher, originally from Turkey, living in London where she teaches English to migrants from small groups to 1:1 sessions or to larger groups of children. She was new to SL and enjoys the time she is spending in SL whenever she has the opportunity.

8.3.2 Course expectations
All course participants shared their course expectations in the kick-off meeting in Adobe Connect and in the pre-course questionnaire. These expectations included:

- Improve skills on making machinima (2x).
- Practice to record and edit short videos.
- Improve knowledge on SL (2x).
- Find a motivating way to engage students through machinima.
- Become confident in assisting others.
- Become familiar with machinima to make lessons more enjoyable for kids.
- Get students into SL for 1:1 lessons.
- Learn new skills.
- Meet students from different countries and interact with them.
- Introduce students to different aspects of English speaking countries via SL in an interesting and engaging way.
- Prepare videos for the students that will be more alive.
- Keep students motivated enough to be willing to cooperate and participate in different activities that will most certainly help them to boost their English level.
- Meet people who are interested in creating machinima for educational purposes.
- Have as much fun as possible!

The course expectations did not differ significantly from the ones stated in the Pilot Course. The expectations stated were mapped against the course outcomes at the end of the course.

Hopes and concerns about the training stated in the pre-course questionnaire were:

- The course might be too time consuming.
- Not to be able to complete the course, not enough time to carry on with it.
- To complete the course and learn how to incorporate SL in teaching.
- Working with partners of different nationalities can become quite challenging, especially when both parties don’t have English as their mother tongue. This has happened quite often in eTwinning projects and some EUN Academy online courses. People often misunderstand what others are saying and that can become quite troublesome in peer evaluated tasks.

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8.3.3 Self-assessment

The Self-Assessment questionnaire had been sent out five days prior to the beginning of the course and was designed for participants to reflect on their present knowledge and skills. The responses helped the facilitator to adjust the training sessions according to people’s needs. Nine out of nine participants responded to the can do statements. The responses reflect a great mix of SL skills people entered the course with. All the skills referred to in the self-assessment were either prerequisites of the training course or if people were not familiar with them, yet, part of the training.

8.3.3.1 Terminology in Second Life

I understand the following terms:

<table>
<thead>
<tr>
<th>Term</th>
<th>not at all</th>
<th>not sure</th>
<th>fully</th>
<th>Gesamt</th>
<th>Gewichteter Mittelwert</th>
</tr>
</thead>
<tbody>
<tr>
<td>viewer in the context of SL</td>
<td>0,00%</td>
<td>66,67%</td>
<td>33,33%</td>
<td>9</td>
<td>2,33</td>
</tr>
<tr>
<td>avatar in the context of SL</td>
<td>0,00%</td>
<td>11,11%</td>
<td>88,89%</td>
<td>9</td>
<td>2,69</td>
</tr>
<tr>
<td>landmark in the context of SL</td>
<td>11,11%</td>
<td>33,33%</td>
<td>55,56%</td>
<td>9</td>
<td>2,44</td>
</tr>
<tr>
<td>SLURL in the context of SL</td>
<td>22,22%</td>
<td>55,56%</td>
<td>22,22%</td>
<td>9</td>
<td>2,00</td>
</tr>
<tr>
<td>rez in the context of SL</td>
<td>12,50%</td>
<td>50,00%</td>
<td>37,50%</td>
<td>8</td>
<td>2,25</td>
</tr>
<tr>
<td>inventory in the context of SL</td>
<td>0,00%</td>
<td>44,44%</td>
<td>55,56%</td>
<td>9</td>
<td>2,56</td>
</tr>
<tr>
<td>sandbox in the context of SL</td>
<td>22,22%</td>
<td>22,22%</td>
<td>55,56%</td>
<td>9</td>
<td>2,33</td>
</tr>
<tr>
<td>lag in the context of SL</td>
<td>22,22%</td>
<td>33,33%</td>
<td>44,44%</td>
<td>9</td>
<td>2,22</td>
</tr>
<tr>
<td>holodeck in the context of SL</td>
<td>22,22%</td>
<td>33,33%</td>
<td>44,44%</td>
<td>9</td>
<td>2,22</td>
</tr>
<tr>
<td>screencasting in the context of SL</td>
<td>11,11%</td>
<td>44,44%</td>
<td>44,44%</td>
<td>9</td>
<td>2,33</td>
</tr>
</tbody>
</table>

Figure 12-1: Self-assessment terminology

Note: Total (Gesamt). Mean (Gewichteter Mittelwert)

As the self-assessment shows, the majority of the responders were already familiar with the terminology used in SL or were not sure, whereas only a few did not understand some of the terms at all.

Only a few people, 11% (1), did not understand the terms ‘landmark’, ‘rez’ or ‘screencasting’, 22 % (2) did not know the terms ‘SLURL’, ‘sandbox’, ‘lag’, ‘holodeck’. Only 11% (1) marked not to be sure about the term ‘avatar’, whereas 89% (8) fully understood the term. 22% (2) were not sure about the term ‘sandbox’, whereas 57% (5) fully understood the term. 67% (6) of the responders were not sure, whether they understood the term ‘viewer’, whereas 33%
(3) fully understood the term. 33% (3) marked that they were not sure about the terms ‘holodeck’, ‘lag’ and ‘landmark’, whereas 57% (5) responded to fully understand these terms. 44% (4) were not sure about the terms ‘screencasting’, which 44% (4) fully understood, ‘inventory’, which 57% (5) fully understood and ‘rez’, which 38% fully understood. 67% (6) responded that they were not sure about the term ‘viewer’, whereas 33% (3) fully understood the term.

Figure 12-2: Self-assessment ‘can do’ statements

8.3.3.2 Things I can do in Second Life®

This part of the assessment was responded to by eight participants. The can do statements included all the skills required by the end of the training course (MOOT 2). As the survey
shows, there were quite a number of skills people were already familiar with. It was noticeable that the majority of participants were already familiar with basic SL skills, but not with those skills related to filming such as taking video footage or using screencasting software.

50% (4) marked that they could use ‘text chat’ very well, 37.5% (3) fairly well and 12.5% (1) could not do this at all and could not, ‘walk’, ‘run’ and ‘fly’, use ‘voice chat’, ‘befriend someone’, ‘teleport’ to a location, ‘change avatar’s appearance and clothing’, use the ‘search’ facility to find people, places and objects, ‘take a snapshot from SL and save it onto the computer’s hard drive’.

25% (2) could not ‘send an instant message’, ‘accept a friendship invitation’, ‘accept an invitation from someone to teleport to their location’, ‘switch audio streaming on and off’, ‘add a new landmark to the inventory’, ‘navigate to an existing landmark which is in the inventory’, ‘add an object in the inventory’, ‘rez an object from the inventory’, ‘use camera controls’. These skills were marked by all other participants, 50% (4) that they could do them very well and 63% (5) fairly well.

37.5% (3) could not ‘view a slideshow on a projection screen’, 25% (2) could do this a little, 12.5% (1) fairly well and 25% (2) very well. 37.5% (3) could not ‘read a notecard and add it to the inventory’, 12.5% (1) could do that a little, whereas 50% (4) could do this very well.

37.5% (3) could not ‘use the mini-map’, 25% (2) a little, 12.5% (1) could read the mini-map fairly well and 25% (2) very well.

37.5% (3) could not ‘use the world map’, 37.5% (3) could do this a little, 25% (2) could do this either fairly or very well. 50% (4) could not ‘rez and clear a holodeck’, 12.5% (1) could do this a little and 12.5% (1) fairly well, whereas 25% (2) could do this very well. It was noticeable that 62.5% (5) were not or little (12.5% (1) familiar with ‘taking video footage and screencast software’ and ‘hiding the User Interface (UI)’ whereas 25% (2) could do this very well. Furthermore 62% (5) were not familiar with ‘setting the window size for machinima (720x1280)’ and ‘setting appropriate light for taking footage’, which 12, 5% (1) could do fairly well and 25% (2) could do very well.

8.3.3.3 What do I know about machinima?
In this section of the survey people’s skills related to making machinima prior to the training course were called up to, which eight out of nine participants responded.

The assessment results show that 37.5% (3) already knew very well how to import media to Camtasia\textsuperscript{15} or other video editing programmes and how to add media to the timeline, whereas 12.5% (1) claimed not to be sure yet and 50% (4) not to know anything about it at all. 37% (3) knew very well how to add media to the timeline, which 12.5% (1) were not sure about and 50% (4) did not know at all. 37.5% (3) did not know how to split media, how to control audio and how to add transitions, whereas 37% (3) knew about it and 25% (2) were not sure, yet. 42% (3) did not know how to add callouts, whereas 14.2% (1) were not sure, but 42% (3) knew very well how to do this.

The use of Audacity to create audio files or how to add music, audio and sound effects and

\textsuperscript{15} Camtasia is a video editing programme.
how to add titles and credits was not known to 62% (5), however, the use of Audacity was well known by 25%, 5% (2), how to add music and sound effects by 37% (3) and how to add a title and credits by 25% (2). 50% (4) knew how to publish a video, how to upload a video to one’s own choice of video hosts and how to share the video, which 25% (2) were not sure about and 25% (2) did not know at all. The results suggest that the majority of responders needed to learn or improve their skills related to film editing.

![Figure: 12-3 What do I know about machinima](image)

### 8.4 Course Structure MOOT 2

The second iteration (MOOT 2) also aimed to enable teachers to develop simple machinima adapted to their learners’ needs. From the lessons learnt during the Pilot Testing MOOT 1 there were a number of changes in the new course regarding the duration and length of modules, layout of tasks and discussion fora. According to the findings more interviews and focus group discussions were established in MOOT 2 taking into account questions that had come up during the pilot testing. Part of these changes were prominent postings of issues on
the front page in Moodle, like a timetable of all live meetings which people had received individually in their introductory letter, but kept asking for. There was an additional week added to the schedule as well as some extra individual sessions in-world.

<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday 26th May 8pm CET</th>
<th><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wednesday 27th May 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td></td>
<td>Tuesday 2nd June 8pm CET</td>
<td><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></td>
</tr>
<tr>
<td>2</td>
<td>Wednesday 3rd June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td></td>
<td>Tuesday 9th June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td>3</td>
<td>Wednesday 10th June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td></td>
<td>Tuesday 16th June 8pm CET</td>
<td><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></td>
</tr>
<tr>
<td>4</td>
<td>Wednesday 17th June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td></td>
<td>Tuesday 23rd June 8pm CET</td>
<td><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></td>
</tr>
<tr>
<td>5</td>
<td>Wednesday 24th June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td></td>
<td>Tuesday 30th June 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td>6</td>
<td>Wednesday 1st July 8pm CET</td>
<td><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></td>
</tr>
<tr>
<td>End</td>
<td>Friday 3rd July 8pm CET</td>
<td>Second Life®</td>
</tr>
<tr>
<td>Week 7 Extension</td>
<td>Tuesday 7th July 8pm CET</td>
<td><a href="https://lancelot.adobeconnect.com/icc">https://lancelot.adobeconnect.com/icc</a></td>
</tr>
<tr>
<td></td>
<td>All work to be completed and outstanding certificates distributed</td>
<td></td>
</tr>
</tbody>
</table>

Figure 13: Schedule of time and place of live online meetings

MOOT 1 was considered to be too short to manage all course requirements on time, therefore an extra week was added to the second iteration. Additionally a one week orientation course with two live practice sessions was offered a week prior to the actual beginning of MOOT 2. In spite of this extra week provided to help those who were totally new to SL to practice SL skills, this opportunity was taken up by two participants only.

Resulting from the experience with the Pilot Course MOOT 1, more time was allocated to the actual creation of machinima. In addition to the tasks taken over from the Pilot Training, there were a few more tasks added to the weekly modules. The additional activities included a number of reflective tasks on pedagogy and teaching with machinima as well as a 500 words reflection at the end of the course. Different from the Pilot Course was also that participants...
already started with their first screencasting in week two and began writing their lesson plan and storyboard in week three.

Furthermore, it was clearly stated at the beginning of the course that participants needed to complete 80% of the tasks in MOOT 2 to receive a Certificate of Completion. Even though the course was scheduled for six weeks instead of five, an extra week had to be added so that participants had enough time to complete their machinima and finish all outstanding tasks.

8.5 Pre-Course Orientation in Second Life®
The first part of the session was to familiarize people with first movements, for which an obstacle course had been set up on EduNation Island in SL. The second part of the session was held on Virtual Ability Orientation Island, which provides an orientation path suggesting a number of activities, like catching butterflies, trying out dancing and practicing sitting on a chair; this was not as easy as it looked as some people landed under instead of on the chair. A highlight on the tour was meeting Bob, the ‘Chatty Monkey’, who replies to questions in various languages using text chat.

Figure 14: Experimenting with different light effects (Snapshot, C. Schneider)

Figure 15: Practising dancing, flying, running, sitting on VAI Island on EduNation in SL (Snapshot, C. Schneider)
This helped to practice both communication skills and using the ‘nearby text chat’. Everybody enjoyed the experience and the responses Bob gave.
On the second pre-course orientation session, another two participants attended who learnt how to receive, accept items, and use object. The item provided was a cup of hot steaming coffee. The participants then had the opportunity to change their clothes in Boutique Renoir on EduNation and in addition change their mesh avatar into a classic avatar, which allows lip-movement when speaking. After everyone had experimented with new hair and various dresses, they learnt the procedure on how to save their new outfits. The final challenge was to walk through the doors of the Irish pub and sit down at a table.

8.6 Weekly modules
Compared with MOOT 1 the module descriptions for each week were more elaborate. There was one additional objective in most weeks, such as considering some of the pedagogies related to teaching in a virtual world. However, the learning activities and discussion fora remained the same only that they were organised slightly differently as there was one folder with topic related headers for the discussions each week (see Figure 20) whereas in MOOT 1 there was a new folder for each discussion as demonstrated in Figure 19.

Week 1 Discussions
- Introduce yourself
- Why use Machinima?
- Getting used to Second Life
In contrast to the Pilot Course the different topics and responses to tasks were included in one Discussions folder with one corresponding discussion thread for each topic. The number of responses is stated under Replies.

<table>
<thead>
<tr>
<th>Discussion</th>
<th>Started by</th>
<th>Replies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why use machinima?</td>
<td>Carol Rainbow</td>
<td>32</td>
</tr>
<tr>
<td>Introduce yourselves</td>
<td>Carol Rainbow</td>
<td>53</td>
</tr>
<tr>
<td>Getting used to Second Life</td>
<td>Carol Rainbow</td>
<td>18</td>
</tr>
</tbody>
</table>

The Course Resources were placed prominently on the front page of the Moodle course and were added to during the lifetime of the course. The Resources contained the Course Overview document, a Wiki with a Glossary of terms used during the course, useful tips and a space for machinima ideas. Not everyone on the course seemed familiar with using the Wiki with the result that people posted all over the place, but not to the space set up for the specific task.

The consent form for the participating observation as well as PowerPoint presentations on Task Based Learning and Bloom’s Taxonomy (1956) were also part of the Resources.

The course fora in MOOT2 were kept in the same format as in the Pilot, which were, Announcements, Problems? and General Chat. The only difference to MOOT1 was that the instructions and functions of the fora were displayed prominently below to allow reading about the content before opening the forum.

Like in MOOT 1 the Announcements area was only accessible for facilitators to post in. There were twenty seven posts submitted, such as uploads of session recordings, information about events, reminders of tasks and deadlines, list of film groups with links to the Google documents, changes in the meeting schedule or additional sessions as well as various tips for filming and editing. Even though the schedule was announced there, too, people kept asking for times and venues, so the information was also posted prominently on the Moodle entry page.
The Problems? forum was used appropriately by two people who posted queries about a wrong link for the venue of the final session and specific live recordings that could not be found. The issues could be solved instantly by the facilitator.

In MOOT 2 the General Chat forum was mainly used by Gomez (2015), participant on the Pilot Course and then one of the Mentors on MOOT 2. He posted some tutorials on technical issues like enlarging the size of an ‘emote HUD’, the use of WASD keys to navigate in SL, a fix for shortcuts and he also added a green screen tutorial sharing his experiments with green screen productions. Except the facilitators no participant commented on his posts.

Another thread was shared by the participating observer about African avatars. For these one participant had been looking in particular for her machinima idea.

Compared with the Pilot Course the General Chat in MOOT 2 was used appropriately to share ideas and topics, which were not related to tasks discussed in the weekly fora.
8.6.2 Mentors
Different to MOOT 1 there was no extra forum opened for the Mentors on MOOT 2. The two Mentors on the course, Helena Galani, who had previously won the CAMELOT 2015 award with her machinima following MachinEVO 2015 and Fernando Gomez, who had been a participant on the Pilot Course, were both well known to the facilitating team and were introduced in the Announcements area.

8.7 Weekly discussion fora
There was only one Discussions folder established for each week with an explanation what it was supposed to be used for, which included the task topics of the week. The Discussions folder in week 1 for example read:

“This forum is where you will respond to all of the week1 tasks. Please look for my message with the topic heading and reply to that.” (Rainbow, 2015 MOOT 2)

The tasks to respond to in the Discussions folder were the same as in MOOT 1: Introduce yourselves (53 posts), Getting used to Second Life (18 posts), and Why use Machinima (32 posts).

8.7.1 Introductions
The introductions forum was very interactive as all but one participant introduced themselves and most introductions triggered further comments or questions. The tone in these discussions was very supportive as Gomez’ (2015) response to Karlsson (2015) demonstrates:

Hello everyone, I’m Astrid and I live close to Kalmar, south east of Sweden. I’m working at Linnaeus University in Kalmar, but not teaching. I have been working in a research group in Marine Ecology and instructing PhD- and master students in laboratory skills. Lately I have taken some university courses in Second Life®, and I think it is a fantastic way to implement distance learning. I’m still not so experienced and want to learn more. I have never made any machinima, and I am very excited to get the opportunity to try that out.

Welcome Astrid. It’s nice to see a fellow scientist in a language course! Me? Biochemistry degree from the Lisbon University! The CAMELOT was a real life changer for me, as I learned a great deal about the use of video as a teaching/learning tool. So, now I use SL to get in touch with both scientific and educational communities, as well as a way to make instructional machinima and get my students involved in the subjects I teach; Physics and Chemistry. Come visit us at EduNation.

Hi Fernando seems like I can get some inspiration from you finding communities in SL. I thought SL and machinima could be used in other subjects than language teaching. I got to know about CAMELOT through my English teacher at Linnaeus University in Kalmar, and got really interested in trying to make machinimas. Unfortunately I have had a lot of computer problems, but I hope I have solved most of them now.
Fernando picked up the issue with Astrid’s computer and started a new discussion thread entitled: *Computer problems? Try using an old fossil like my laptop!*

Hi Astrid
Let me just give you a taste of what teaching/learning can be in a near future, especially for us, life science teachers/researchers. Check this High Fidelity (SL2!) preview from last month. https://youtu.be/F6zft3usvd0?t=25m38s
Oh, and by the way, this old laptop of mine (6-7yrs) has as many problems as you can imagine (or more!), but it’s not going to stop me from trying to take the most of this course.
I’m here to have fun! Fernando.

It was fascinating to observe that participants who were not teaching languages discovered the potential of machinima for their own subjects. Participants were encouraged throughout the course that they would be able to create great machinima no matter what they were intending to use them for.

It was interesting that two participants added two new threads to Week 1 *Discussions*: “Fixing the levels of knowledge in a second language” with no response and “bilingualism” with three responses. The participant used the forum for her research on bilingualism, which would have been more appropriate to be discussed in the *General Chat* area as it was neither topic nor task related.

All introductions received appreciative comments from peers and facilitators, one participant even responded in Spanish to a peer as she discovered that they were both living in Spain.

### 8.7.2 Getting used to Second Life®

Not all participants responded to this forum (18 posts in total), however the most remarkable experiences with SL were that people met others and easily made friends. Pilar for example felt motivated through SL as it was “a nice way to learn a lot of things you would never think you could do.” Sarah believes that 3D technology adds flavour to the lessons, whereas others were inspired by the amount of work put into SL. Fernando reported that he often spends hours looking at builds, going to the International Space Museum where he finds interesting things related to the subject he is teaching. Gabriella enjoyed visiting a few islands in SL, meeting people to chat with. She felt inspired by creative ideas and futuristic design and enjoyed meeting others to work with or hang out together with people from distant locations. She considered the environment inspirational for learning and teaching. By gaining further skills in SL, Gabriella hopes to motivate her students to learn in SL. Mila had been in SL a few times in the past, but without making any progress beyond the first island she had landed on. She appreciated the help she was getting on MOOT 2 and feels much better in SL than ever before. She claims that everything felt so realistic to her.

Astrid reports that she feels very close to her avatar. She never thought of her avatar as a puppet but herself and hence feels rather insecure or even scared when travelling to different places in SL especially when being attacked by griefers,\(^\text{16}\) which make her log out of SL.

\(^\text{16}\) A griefer is a ‘resident’ (user) in a 3D environment, who harasses or maliciously disrupts the activities of other residents (users) and gets pleasure by annoying other users.
immediately. Though she knows it is only a virtual environment she is fond of her avatar and wants to protect it.

Angela who has been a distance learner in SL for about a year and a half sees her “most engaging activity owning a number of breedable VW cats, meeting other SL residents who enjoy their VW cats, going to auctions and developing her own collection of seal point Siamese cats”. In her view “Play, relaxation and socialising are important to the experience of learning”. Her interest in cats inspired her to “log on more often to SL, learn more about the environment, the behaviours and commerce of its residents and also to develop a personal network for my continued engagement with the SL community” (Wilson, 2015). Angela is looking forward to the machinima project, as she sees it as “the start of a new SL collaborative experience”. Adin experiences SL as inspiring, but also challenging, as it requires a lot of practice.

8.7.3 Why use Machinima

In this task participants were asked to listen to an interview with Corrigan (2015) and share their thoughts about using machinima in the classroom. Even though not all participants responded, there were 32 entries posted to this forum. Sarah had used podcasts in her school projects, some of which included radio programmes with inter-school interviews and thought that SL could add a new dimension to her projects. Her views were supported by Pilar stating that machinima help students discover, understand, use and practice new words they have visualised in the machinima.

When groups of learners are involved in the detailed planning of their activities, in order to achieve their learning outcomes, the collaboration usually involves a repetitive process of checking what the learning outcomes are, negotiating how best to achieve them and evaluating the results against the original plan. After all that work, it's difficult to forget a learning experience, and retention is part of the journey to making progress. (Wilson, 2015)

Galani (2015) suggested changing the title of the forum to: Why not use Machinima?

From personal experience while immerging into this process, I can only think of positive reasons to incorporate this technique into teaching. Language learners need meaningful tasks:
• to inspire them.
• to encourage productivity and language use.
• to apply their existing knowledge for a purpose.
• to activate existing skills and cultivate new ones.
• to bring out their full potential.
• to engage in meaningful preparation and presentation of what they have grasped.

Galani indicated that she saw “the process of machinima-making (involving the educator or the learner) as an ideal way to help learners understand how to take control of their own learning” (Galani, 2015).

Adin is convinced that the process of making machinima helps learners to improve their communication skills by planning, sharing roles and presenting with their peers. The recordings of this process could also be used for reflection and constructive feedback.
Additionally, Astrid assumes that reflections on their spoken text will help students to improve their language fluency and pronunciation. Astrid sees a great advantage when creating machinima, which is that students need to collaborate, solve problems and take responsibility of their own work. Astrid also thinks that machinima can be used in other subjects than language teaching as they offer great opportunities for activities, like safety instructions, and provide excellent scenarios for training various emergency situations. There are endless possibilities, which are only limited by people’s own imagination. Astrid reckons that there will be a reversal in skills, that students, who are used to computers and gaming, will inspire teachers in VWs by creating machinima.

For Anna, who teaches in a vocational school, machinima provide great resources, which she has been missing in her teaching so far. In her view there are a lot of resources for general English, but little for English for Specific Purposes (ESP). She hoped that her students could recreate specific settings in a machinima that could help them improve their English.

The time and cost effectiveness of creating machinima was also discussed. Mila questioned whether students’ language performance while creating machinima could actually be assessed through observation only. Others argued that the engagement and attention by involving students in making machinima would be well worth the time and costs (Myers, 2014). Practice will help to make the process easier and less time-consuming (Rainbow & Schneider, 2014). It was generally agreed that machinima were useful for project based pedagogy, as the process is collaborative and focuses on communication and problem solving skills, which in turn promotes ‘incidental learning’, like cooperation and intercultural understanding (Wilson, 2015).

The interview with Corrigan (2015) highlighted that the video did not aim at technical proficiency or perfection, but at creating and using machinima as a learning tool, regardless of imperfections. It still caught the attention of the students and encouraged them to learn grammar for example easier than without machinima (Nowak, 2015; Tadei, 2015). Gabriella considered SL as perfect environment to enhance language learning by practicing new skills and give students the opportunity to open up and express their ideas, take responsibility and improve their ICT literacy (Schneider, 2014).

8.7.4 Advantages of using machinima: Participants’ perspectives
The introduction to week 2 was more detailed and had an additional objective compared to the Pilot course which was: planning task-based learning and project-based learning around a machinima. Another additional task was to share machinima ideas on a WIKI. The group discussion was initiated by a video showing an interview with Meissl-Egghart (2014) in which she shares her ideas about making machinima. Meissl-Egghart considers machinima as a great opportunity for students to express their creativity. As Astrid explored further, creating machinima involves a process of different tasks and responsibilities, including writing storyboards, rehearsals, taking up different roles and practice language skills; the machinima production can then be used to analyse the language performance, pronunciation, intonation, intercultural encounters and can be watched over and over again whether in the classroom, individually, in small groups or at home (Schneider, 2014). Astrid sees the great advantage of machinima that they document the use of language and students’ performance and thus could also be used as evidence in the dossier of a student’s language portfolio and as Mila suggests can be utilised as documentation that a student can show to potential employers.
(ECML, 2011). Pilar highlighted the importance of motivation when using machinima. She considers that creating machinima triggers students’ interest and as Sarah suggests, provides students with creative methods, engaging them in a real communicative process of recreating or simulating real situations in a safe environment (Falconer, 2014). Inspired by Ellis (2014) on the use of machinima Sarah explains further that “by providing the students with a “real” (or at least realistic) situation, not only do they have to figure out the language they need to use but they also have to work out how to say it, how to behave in a particular context and, in short, how to solve the problem or task at hand.” Sarah, Anna and Adin see new opportunities for collaboration and social interaction through SL and for making machinima as it allows students to interact with each other while offering a safe space as students are not using their real identity providing new ways of learning. Astrid adds that machinima offer a perfect visualisation of the context in which language is used.

8.8 Discussions on practical applications
8.8.1 Photos of outfits and places
Participants shared photos of their outfits they had created for their avatars in SL. The activity to take photos in-world and process them to the online platform was a new and for some quite challenging skill such as:

- Creating and saving an outfit in SL
- Taking a photo of this new outfit in SL
- Saving the photo and uploading it to the Moodle platform to share with others.

It was interesting to observe how everyone engaged in this activity and how the less outspoken participants engaged enthusiastically producing a series of snapshots in their various outfits. Everyone received a lot of positive feedback about their outfits.

Figure 25: Group photo MOOT 2 with new avatar outfits (Snapshot, C. Schneider)

Another activity was preparing to find places in SL for filming, where people were given different SLURLS to explore. They were asked to take a picture of the place or places they liked best and share them with the group. This provided another opportunity to practice photo processing skills and experience an activity that could easily be used in a language class.
8.8.2 First machinima productions

Participants were asked to post first machinima ideas in the WIKI in week 2, which was fairly early on in the course and not everyone had concrete ideas at that time. This changed in week 3 when people started with their filming project to develop lesson plans and write storyboards. There was a lot of interaction especially when people produced their first machinima and shared it with others. This resulted in mutual feedback with a lot of tips and suggestions from peers, mentors and facilitators. For example one of the actors had a huge hairball in a video, which was due to the computer’s graphics card that did not manage to render the hair properly. The person filming had not realised that there was a technical issue; she had just assumed that the interviewee had chosen a bad hair style for his interview. In spite of that, the creator of this machinima was very proud of her first production and one peer remarked that the issue with the hair would make this machinima memorable. The feedback given was very constructive and supportive as the following sample demonstrates:

Great :-) A successful machinima! Transitions, music, camera panning - there is a little bit of everything there, very well done.
Did you use Camtasia? There is a narrow black line down each side of the screen, if you filmed at 1280X720 and made it in Camtasia those black bars should not be there. It is something to watch for next time. I am pleased you added a title :-) If you want to, you can pull out the size of the box to fill the screen, that is something you could play with on the next one. A great first attempt! (Rainbow, 2015)

Everyone was highly engaged in the discussions, which included technical and filming issues.
9. Observations during the live online sessions

9.1 Second Life®

Apart from individual tutorials or group meetings twelve live sessions took place in SL. The attendance level was fairly high, between eight to six participants plus facilitators and mentors per session. The training sessions were rather intense, actively involving everybody to practice various skills that had been introduced on Moodle, such as sending instant messages to peers or calling them in a private chat, moving around, looking for places or changing outfits, same as in the Pilot training. The activities encouraged collaboration and bonding and helped to create a pleasant atmosphere. Participants reported that there were a lot of new things to be learnt for newbies, but it was also beneficial for more experienced people as there were always new things to discover. It was noticeable how participants enjoyed the practical sessions as there was a lot of laughter to be heard when people changed clothes or avatars, losing their hair or putting three layers of clothes on top of what they were already wearing. They were thrilled about different scenarios stored in holodecks they could rez and finally go shopping in *Boutique Renoir* to fill their inventories with new clothes and outfits.

![Image](image_url)

Figure 27: Rezzing Boutique Renoir in the Sandbox on EduNation (Snapshot, C. Schneider)

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17 Appendix 1 Curriculum Framework for course description and course content (modified).
Appendix 2 Course Overview
Appendix 3 Pre-Course Questionnaire
One of the highlights was visiting ‘MOSP’, the Machinima Open Studio Project (Aeon, 2015), a place that was specially designed for making machinima, where participants explored different scenes like Stonehenge, a watermill, a graveyard, a snow scene, a lighthouse and other readymade scenes on different level skyboxes.18 As none of the participants had known ‘MOSP’ before, they were intrigued by the sites and wanted to go there more often. Participants were happy to use some scenes for future machinima and wanted to re-visit the location to practice light settings or look for suitable film scenarios.

During the SL sessions it was useful to have technical support from mentors and facilitators to help with problems by opening a private chat to guide individuals through sound issues, finding places or other challenges they were faced with.

A few participants reported that they were struggling with the film editing software. They had been guided through the sessions so far, but felt left alone in the last phase where they had to film and create their own machinima. In Angela’s view, people should not be nervous about their filming as long as they had their basics in place. She considered the course as a very supportive environment, because facilitators were very patient. Others argued that for inexperienced people it was hard to know what kind of equipment was needed for filming. The facilitator had hoped that participants would have progressed faster. Observing the participants, their greatest challenge was to form ideas for filming. People were waiting for inspiration, wondering what the film might look like and what it could be used for, which they found difficult to imagine. It was not the technique of making machinima that troubled some participants; it was rather their ambition to produce something valuable for them that could

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18 ‘Skyboxes’ are constructions in SL that are not at ground level and have no obvious means of support.
be useful for others, too. Angela had learnt an awful lot about techniques and though she
had lots of ideas, it was important for her to get a complete machinima in on time, with a
beginning and an ending. Some of her grand ideas had to be curtailed. She was inspired by
the videos and readings recommended on the training course.

Although group arrangements had been made for filming teams it was difficult for some to
find common ground for a scenario and therefore each decided to make their own video.
The biggest barrier for completing their machinima seemed the editing of the footage.
Participants considered editing as a special skill that needed specific training. The facilitator
offered a demonstration of editing in Camtasia, which was screen casted in Adobe Connect,
to show how footage is cut and joined and how captions, sound and music are added. The
session was recorded and considered as extremely helpful.

By the end of the course only one group had worked in a team to produce a machinima,
supported by one of the mentors, others worked individually with a clear vision of what they
wanted to film. Everyone was happy to help others with advice or as extras.

9.2 Adobe Connect
The first and the final live sessions were held in Adobe Connect. In this environment it was
easy to visualise live instructions additionally to the instructional machinima provided on the
Moodle platform. Adobe Connect was used to share content and structure of the Moodle
platform and explain where to post tasks, find resources and other relevant information.
Therefore the kick-off meeting was one of the six live sessions in MOOT 2 held in Adobe
Connect. It started with nine participants plus the course coordinator, the facilitator, an
observer and technical support. After a short introduction of everyone, people shared their
expectations. The facilitator explained the course structure in Moodle via screencast, and
checked the agreed time, which seemed to suit the majority. She finished off the session
watching a few machinima and reflected on how they could be used in classroom teaching.

The days chosen for live sessions were Tuesdays and Wednesdays, which was not an ideal
option for the training as there were no days in-between the sessions. However, these days
had been negotiated with all participants and were obviously what suited everyone. During
the course the live sessions in Adobe Connect were used by the facilitator to discuss
pedagogy and give everybody a clear idea of how machinima can be used in the classroom.

Figure 29: Activities around ‘The Owl and the Pussycat’ with Carol Rainbow (2013)
The facilitator demonstrated how Edward Lear's nonsense poem 'The Owl and the Pussycat' could be used in English teaching. This session was interactive as Rainbow (2015) involved the participants in the various tasks around the poem, such as looking for adjectives that described the owl or the cat or both best, adding prepositions to the text or writing a diary entry. Further activities included a role-play, where one had to find reasons why s/he did not want to take the boat trip and other activities were mentioned, like re-writing the poem, change the nouns, and create a new, fun video from the new poem, using any means of media to produce it. Participants could then design a set of evaluation criteria and evaluate each other's work.

Rainbow (2015) explained that with these activities one exercise from every level of Bloom's (1956) Taxonomy had been covered. The exercises were built around the lowest level of knowledge right up to the highest level of the taxonomy. Though the session was interactive, it was noticeable that none of the participants used their voice, even though everybody was prompted to do so. All interaction took place in form of text messaging. The Adobe Connect sessions were most suitable for demonstrations, explanations and discussions.

That way the notion of storyboards, ideas for making machinima and creating a lesson plan could be explained and questions could be instantly responded to. In all the Adobe Connect discussions people preferred to use the text chat instead of voice.

Figure 30: A list of ideas for making machinima and thoughts on storyboard and lesson plan presented by Carol Rainbow (2015)

The Adobe sessions were well attended; there were always eight to nine participants present. People seemed to be less distracted by the environment like in SL and hence groups could be established more easily. Participants were asked to reflect on what they wanted to use their machinima for and consider whether the machinima was going to be used more than once. Participants were guided to find out before starting to film what is possible in SL, where to find a suitable location and get permission to film if necessary, and think of props and characters needed.
9.2.1 Final machinima presentations
The final session was attended by four participants as well as the course organizer, the facilitator, the observer, the training evaluator and one of the mentors. During the session the final machinima produced were shared and evaluated. While watching the machinima participants were asked to consider various aspects of the video, such as the costumes, dialogues, props, sets, acting, music and sound effects, mood, period and variety and whether the machinima were realistic.

Gabriella and Adin had worked on their machinima together. Titles of their video productions were: ‘Chilling’, ‘Planning the long weekend’, ‘Going Places. They decided to share ‘Going Places Dialogue 1’.

Figure 31: Scene from Going Places (Screenshot C. Schneider 2015)

**Title:** Going Places  
**Authors:** Gabriella Wieczorek and Adin Kaymas  
**Length of recording:** 4:38 minutes

The film was intended to be used in a lesson just before the school holiday, as all students could contribute to this topic prior to their holidays and were set into the right mood with scenes set up in a holiday environment, including a swimming pool, visiting holiday destinations, and other holiday related activities. The producers also wanted to recycle some vocabulary and grammar such as ‘going to’, ‘present continuous’, ‘will’ and ‘should’. Therefore they created some typical dialogues using the specific vocabulary for interaction when visiting places or planning to go to places. The following points summarise the discussion:

- Some particularly liked the background noise like the sound of people shouting and waves breaking on the beach which brought the whole scene to life as everybody could imagine the scenario with lots of people at the beach.
- Another comment was that the camera angles in this machinima supported the images very well.
- The session observer would have liked to see some close-ups of the faces.
- It was also suggested to add pictures of the sights discussed, like a picture of ‘Big Ben’ and ‘St. Paul’s Cathedral’ and ‘the Houses of Parliament’ showing behind the
sand by making the sand about 30 to 40% transparent and then the picture behind it would show through.

- It was argued that without pictures students could be inspired to find out more about the place mentioned in addition to what they already knew and search for more information.
- There are different approaches to try. People could either spoon feed their students or provide the video and have the students think and research things like asking them ‘what did you hear about’, ‘what did you find out’, ‘what do you know about the places?’.

Both producers were very pleased with their machinima and what they had learnt. They both intend to make more machinima in the future.

Figure 32: In the laboratory (Screenshot, C. Schneider 2015).

**Title:** Lab Safety HKU Lab  
**Author:** Astrid Karlsson (2015)  
**Length of recording:** 3:24 minutes

Astrid reported that in some scenes it was impossible to use the footage she had taken, because she had problems with her handbag floating around her invisible avatar and got in the way while she was filming, so she had to use some footage others had taken of the scene. She experienced the recording process as quite challenging, as there were a lot of problems with the camera control, so she had to leave out some of that footage. Astrid was planning to use the machinima in her capacity as a lab engineer helping PhD and Master students in the lab, teaching them to use instruments and learning to follow health and safety instructions. Since there are students from all over the world she thought it would be good for students from China for example to practice their English, especially as they are not allowed to come over to Europe before mastering some English tests. For those students it will be good to have some simple explanations about safety, because that is very important at the beginning of her course.
Astrid thought that machinima could be used in a much wider range of fields than just language learning. She reported that she had found some beautiful underwater worlds and she would like to work on a research project about allergies and toxic allergies and see how she could manage to put this into virtual scenarios. She found the experience on the course really inspiring. When asked what the limitations were in SL Astrid responded that she thought that everything was possible in SL. It was just her own knowledge and skills that limited her. Comments she received were, that the costumes used for the lab were very professional. The gestures in the first part of the machinima, where the actor looked at her nails all the time, were not appropriate, but that was changed later during the film.

Figure 33: Machinima (Screenshot C. Schneider 2015)

**Title:** Prepositions  
**Author:** Angela Wilson  
**Length:** 02:42 minutes

This machinima was regarded as a very evocative, fascinating film. In the original script each of the children had one line to speak. Angela then decided not to have any lines at all, just have the faces as she was not happy with the way the mouths moved in the original dialogues as the quality of graphics in the machinima was much less refined from what her students were used to.

The aim of the film was to provide some stimulus for her students to think about some film structure and also to inspire them to make machinima themselves. For Angela the way forward is to make students look at short films, coming up with their own short machinima. They should reflect on the main structure of the films and think about the camera movement, lighting and editing. The intention was to provide a moving diagram of an existing film. This was the only film that concentrated on facial expressions, not on words. Angela entitled her machinima ‘prepositions’ even though she is not a language teacher, but thought that language teachers could use the machinima to practice prepositions, which others agreed and suggested phrases that could be practiced like ‘climbing on to the bed’, ‘coming in’ through the door, ‘standing in front of’ the mirror. It was also suggested that it could be used for character descriptions, behaviour, motives for example ‘why are they unhappy or sad’.
Unfortunately, the producer of this machinima was not present at the session and therefore could not share her intentions for creating the machinima; however there were a number of comments including:

- A nice range of places, the background music was good.
- What is the purpose of this machinima? It might just be used for poetry’s sake?
- The close-ups in the film and the speech gestures were criticised as they were not in harmony with the scenery and the lip movements were not synchronous with what was read as sometimes the lips were closed while the text was being read.
- There were two or three close-ups where the poem was about God and the avatar looked up into the sky which was perfect.
- Astrid liked how it was presented as it really showed the range of what was available in SL. Her own film was a very simple set. What was happening in this set was really important, but in her scenario the producer wanted a journey, which was different.
- It is beautiful footage as background for the poem.
- The sunset and scenery was gorgeous.

The last video to be watched had not been edited, yet. There were over five minutes of footage, of which the group watched 2 minutes.
In this raw footage it was good to see the different angles from which the final version of the film could be edited. Anna is teaching the kitchen brigade and wants to show her students the different roles there are in the kitchen. This was her first real time filming and there was some good footage in it. Sadly she could not participate in the final live session. It was commented that the props were good, the purpose of the film clear, but she would have to do quite a bit of work on it still. Before ending the session everybody was asked for some feedback on the highlights and challenges of the course.

9.2.2 Focus group discussion: Highlights and challenges of MOOT 2
Gabriella was fascinated by the whole environment of SL and all the places to visit and that one can find almost everything in SL. She thoroughly enjoyed the experience and felt happy that she got introduced to this environment and now knows how it works. She was also amazed at the various ways the avatars could be utilised for different occasions. Her biggest challenge was the camera work, which she felt she has not mastered yet. She thought that her computer was partly to blame for this and was convinced that better equipment would have helped her to make better videos. She also reported that she has successfully used her machinima in her lessons, which her students loved. She wants to establish a team of people who would work on dialogues, which she would use in her classes in future. The dialogues she created and could use were something she missed in most of the course books in her country. The course materials are not good enough in her view and therefore she sees great potential in machinima as complementary material to help students get more practice and improve their language skills.

For Adin the training course was a great experience and she was glad to be part of this community. She enjoyed her time in SL and at the same time it was quite challenging for her, especially in the first few weeks during the orientation phase when she was struggling to move her avatar and was almost giving up, but finally got there. She would like to use machinima with her students and introduce other teachers to it.
For the researcher who evaluated the sessions it was fascinating to observe that Adin had experienced SL as a cultural shock at some stage. It was an interesting aspect nobody had thought about before and something interesting for Adin to take away and reflect upon further. According to her it was like adapting your real life into SL. It was a novel experience for her to be able to share her feelings like in real life, especially as she was a shy person and became less shy in SL (De Jong Derrington, 2013). Adin had gone through a wonderful development during the course especially in SL, which was fantastic to observe. She enjoyed exploring different places, though she felt that some sessions were a bit rushed, but nonetheless most enjoyable. She particularly loved the photo sessions.

Although Astrid had already attended several courses in SL prior to the MOOT, she had not really learned to manage SL and her avatar. For her it was great to learn all these new things, like finding places and meeting people. The challenge for her was to find a programme for screencasting, handle it and learn how to film. The course observer reminded her that she had thought at the beginning of the course that she had never learn it and that she did so well in the end. Astrid said it was a really exciting and interesting experience and she intends to continue working in SL making machinima.

For the future she plans to use the Lab in SL she produced her machinima in. She intends to promote machinima at her university and trigger more interest by involving the person responsible for Biology courses at her university. She considered the course and creating an avatar as highlights for her personal development. She felt really close to her avatar. It was interesting to observe the emotional impact SL had on Astrid, like the noise of the wolves in the background when she was in the lab at night that frightened her. For her SL was part of her life now.

Angela’s highlight on the course was the first day at the set where she had to make her first machinima, because she thought it was really scary suddenly to be there directing the actors. She was amazed how well prepared the course team had been and how patiently they were waiting to be told what to do. It was very refreshing and very encouraging and helped her reach her goal, which she thought was fantastic. Angela considered the time given for reading as too short. She tried to master as much as she could on the machinima making so that she neglected the reading part. For her doing two things at once was a big challenge. She was glad that they still had access to the reading material, because from what she managed to skim over she thought it was very good reading material. It was even more valuable to her as she thought that this kind of material could help her introducing machinima based practice into her own work. She also considered it as helpful having access to the lesson plan in advance, as it helped her to prepare for the session. By following other people’s learning process it reinforced her learning. She enjoyed the collaborative nature of the learning process.

Angela definitely wanted to get her students into virtual worlds. Before the course she had been trying to find the right platform. She spoke about OpenSim but the conversations had died down, but now since she has done the MOOT course she will bring it up again, mainly because the head of Spanish and French in her school are both interested in making films. That is why she is looking for a platform for students to let them use their creativity and to allow them to work at their own pace.
Angela said she was so glad to have a community like the people on the course, because SL is so huge that you end up wondering around to places most of the time. Now there is a community to activate and use it. She would certainly be happy to help anybody in-world. Helena wished she could have spent more time on the course, but her health problems had changed her plans. She was amazed about what was happening. It was not so much her wanting to go through the process towards making machinima for her students, but rather her students go through the process themselves. Her students have got this kind of crave to go through the process of task based learning. She had always been focusing on task based learning and had fun producing videos, but mostly in real life in the past, but this experience with avatars excited her students even more. The CAMELOT team was pleased about all the machinima produced and noted that people had become more confident during the course in making machinima. As positive outcome of the training the participants wanted to keep in touch with the community and asked for opportunities to keep connected. It was suggested that they could join communities and networks connected with machinima on Facebook and other channels concerned with virtual learning like the Euroversity (2011-2014) association or attending annual virtual conferences like SLanguages (2015) or Virtual Worlds of Best Practice VWBP (2015) among others.

10 Feedback
Course feedback was collected from the final course survey, the focus group discussion in Adobe Connect (see 9.2.2), the discussion forum in Moodle and self-assessment. In general the feedback on MOOT 2 was very positive.

10.1 Moodle Discussion Forum
At the end of the course Astrid reported that she felt really thrilled about all the knowledge she gained during the course and added:

I feel like I have a new mission in life; spread the word to my colleagues about the possibilities there are in using SL and machinima in teaching in higher education. But first I need to do some fabulous filming and editing to illustrate it. (Karlsson, 2015)

Gabriella believes that using machinima could help improve the teaching quality. She sees a great potential in the advantages of having students create their own machinima and reflect their progress. She thinks that machinima produced by learners allow them to identify their strength and weaknesses in learning and improve their language skills. Like Astrid some others were also intrigued by the possibilities virtual worlds had to offer outside their ordinary language classroom. They were so enthusiastic and full of ideas when the course finished. There was also a great community feeling after having worked intensively together for seven weeks. One highlight was that some participants had become so enthusiastic about SL and making machinima that they registered on EduNation to become residents.

10.2 Advantages of using machinima in future
A few participants who had no opportunity to use the machinima created in their classroom, yet, provided ideas how machinima could be used in future. Some already had concrete ideas, like Gosia who wants to implement a task-based approach with machinima in her CLIL lessons in the new term, teaching security related issues. She hopes to motivate her students and trigger their interest with machinima. Gabriella wants to use machinima to present new language, to practice vocabulary and grammar and to use SL as tool for collaboration. She thinks that virtual environments can easily be adapted to cater for most
classroom activities and sees in machinima a great tool for language learners to practice pronunciation and improve their language fluency by listening to their voice recordings and re-record until they are satisfied. Furthermore she thinks that:

Second Life® creates a wonderful opportunity for shy students to open up and express their ideas more freely. I believe the students may also learn to act more responsibly, knowing the nature of legal issues related to it. On the whole, it’s a great tool for improving students’ media and ICT literacy. (Wieczorek, 2015)

The notion that shy people open up more in virtual environments as identified by Gabriella, is supported by Myers (2014), Nowak (2015), Schneider (2014) and De Jong Derrington (2013). It was noticeable that two participants who appeared as fairly shy at the start of the course and even wanted to withdraw after a few sessions, changed completely, became outspoken, laughed a lot and had fun and continued to the end of the course.

10.3 Final course feedback survey
Participants were given the same questions they had responded to prior to the course. Six participants responded. They were asked to reflect their initial interest in the course:

- To gain some unusual skills.
- I think SL is a fantastic resource for teaching and getting the chance to learn making and using machinima sounded like a great opportunity to learn more.
- I love making animations and I always wanted my students to use them in class.
- I wanted to know how to make machinima.
- To be familiar with the virtual world.
- Because I want to motivate my students.

Even though the responses slightly differ from the ones given at the beginning of the course, the results do not show any significant difference. However, the final course survey also included additional questions about the course contents and its delivery. Participants were asked to mark 24 statements on an agreement scale whether they, ‘strongly agreed’, ‘agreed’, ‘disagreed’ or ‘strongly disagreed’.

<table>
<thead>
<tr>
<th>Statements</th>
<th>Strongly Agree</th>
<th>Agree</th>
<th>Disagree</th>
<th>Strongly Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>The training goals of the training were stated clearly in the invitation.</td>
<td>100% (6)</td>
<td></td>
<td></td>
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<tr>
<td>I was given all the logins and support needed for the training well on time.</td>
<td>100% (6)</td>
<td></td>
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<tr>
<td>Support was provided to help prior to the start of the training.</td>
<td>83.33% (5)</td>
<td>16.67% (1)</td>
<td></td>
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<tr>
<td>The goals of the training were clearly defined and well displayed.</td>
<td>83.33% (5)</td>
<td>16.67% (1)</td>
<td></td>
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<tr>
<td>Each learning unit stated the objectives clearly.</td>
<td>83.33% (5)</td>
<td>16.67% (1)</td>
<td></td>
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<tr>
<td>There were sufficient opportunities for interactive communication.</td>
<td>100% (6)</td>
<td></td>
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<tr>
<td>The format of the course allowed me to get to know other participants on the course.</td>
<td>50% (3)</td>
<td>50% (3)</td>
<td></td>
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</tr>
<tr>
<td>The materials for the training given on the course were very helpful.</td>
<td>83.33% (5)</td>
<td>16.67% (1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The training was too technical and difficult to understand. | 16.67% (1) | 16.67% (1) | 16.67% (1) | 50% (3) |
The training experience will be useful for my language teaching. | 100% (6) |
The materials provided were the appropriate level for me. | 83.33% (5) | 16.67% (1) |
The schedule for the training provided was sufficient to cover all the proposed activities. | 83.33% (5) | 16.67% (1) |
The sessions were well balanced as regards to input and activities. | 83.33% (5) | 16.67% (1) |
The schedule was very tight and it was difficult to manage all the tasks and materials. | 16.67% (1) | 83.33% (5) |
The materials provided for the course were good quality. | 83.33% (5) | 16.67% (1) |
The training was appropriate for my level of learning. | 66.67% (4) | 33.33% (2) |
The units taught lasted for about the right amount of time. | 50% (3), | 33.33% (2) | 16.67% (1) |
I learned a lot about producing machinima and feel confident in producing my own machinima. | 50% (3) | 50% (3) |
I am still struggling with producing machinima. | 83.33% (5) | 16.67% (1) |
The course facilitator was knowledgeable about training in 3D worlds and making machinima. | 100% (6) |
The course facilitator encouraged active participation. | 100% (6) |
The facilitator responded to all questions in a comprehensive way | 100% (6) |
The facilitator used a variety of training methods. | 60% (3) | 40% (2) |
The facilitator gave sufficient instructions for homework. | 83.33% (5) | 16.67% (1) |

The responses reflect participants’ satisfaction with the course content, timing and facilitation as well as their achievements during the course. Apart from the two responses to statement nine, that the training was too technical and too difficult, everyone, including these two responders, had learnt to produce machinima and felt confident in producing their own machinima.

11. Research results and conclusion

The research results demonstrate that the initial aim to find out whether the trained teachers on the MOOT understood the value of creating and using machinima in their professional environment and were able to apply their newly acquired skills to their everyday teaching, had been achieved. Furthermore, the initially stated course expectations were mapped against teachers’ feedback during and after the training. These were mainly to learn new skills, enhance language learning with machinima, trigger interest and motivation in the classroom through machinima, design machinima for special interest groups, work collaboratively and have fun, all of which have been achieved. Teachers who had a special focus on teaching languages for specific purposes or CLIL considered the production of machinima as extremely useful, as they complemented existing course materials in a motivating way. A machinima created for health and safety for example was regarded, as particularly valuable as its content was focused exactly on what students were supposed to learn in the course curriculum. It is noteworthy that especially CLIL teachers were intrigued...
by the affordances of learning in 3D environments, in which situations or simulations could be practiced and filmed, which were not possible to experience in a physical learning environment and hence offer completely new ways of learning as Lança (2015) demonstrated with his machinima ‘Is there Life on Mars?’.

The training sessions revealed that people with little knowledge of virtual worlds found it harder to adapt to creating machinima as they were confronted with a fairly steep learning curve. However, those participants who already had some experience in virtual worlds, filmmaking or video editing in real life, immediately got enthusiastic about the virtual environment and saw its great potential for filming, teaching and learning. A positive course outcome was the sense of community developed during the training through collaborative engagement in the process of creating machinima, which was considered as most effective and rewarding. As a result participants were eager to continue working in virtual environments and actively involve their learners in the process of creating machinima in future lessons. The process of achievement when producing a machinima, being part of the team, either filming or playing a role was considered as more important than the product itself, as the experience of active participation, fun and collaboration, which learners can recall, is essential if they are to learn effectively (Falconer, 2014; Gomez, 2015).

Video quality was discussed and identified as a major issue and concluded, that the quality of machinima was not important for teachers and students, as the creation process was considered more important. Machinima produced by others and used in the lesson are often criticised (EuroCALL, 2014). Examples demonstrate that as long as teachers are enthusiastic about their creations students usually like the machinima, especially if there is a fun element or teachers make mistakes, like the physics does not work (a sledge suddenly turns upside down or something similar (Taddei, 2015).

Technical issues can be a discouragement for creating machinima in the classroom, especially if there is a lack of technical support, when there are sound problems or a lack of bandwidth. However, those who commit themselves to getting involved and immersed in virtual worlds will keep going and find solutions, regardless of technical obstacles. As MOOT 2 finished at the end of term for most schools, not every teacher has had the opportunity to implement their machinima or in-world courses creating machinima in their teaching yet. Further research is needed to investigate through follow up sessions how teachers actually implement machinima in their teaching and what effect this has on students’ learning.
There is a lot of evidence in the research that teachers would find machinima useful in their teaching if they were easier to make. As virtual worlds become easier places to master, for example when it is possible in future to enter the virtual world into a browser window rather than through external software, this will make the whole process more viable for the average teacher.
Note: Participants marked with * were given fictitious names to protect their identity.

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