Drumming Up Magic: Using Mobile-Based Video Journals for Skill Assessment in a Flipped Music Ensemble Class

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About us

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Pape Demba Samb: Senegalese griot traditionally trained in West African music and dance.
The Problem

How do you change a twice-weekly class to a once-weekly class halfway through the semester?
What we’re going to do today

1. Learn how we solved the problem
2. Review how we analyzed our emergency solution and how we redesigned the course
3. Examine some data that proves the effectiveness of the design
4. Address issues of assessment and community building
5. Let you try out our model and discuss how you might successfully implement this model
Activity #1

Teach/Learn a New Skill

A. Pair off with your neighbor and introduce yourselves

B. Take turns describing a simple physical activity or skill

C. Take turns teaching this new skill to your new friend
Meet

Pape Demba Samb aka “Paco”
Limitations

1. Instructor availability
2. Convert 3-hr week/4-credit class to a 90-minute hybrid
3. African drumming MUST involve face-to-face ensemble playing
4. Needed an alternative method for delivering content and assessing skills
The Emergency Resolution

Fall 2016

Develop a flipped classroom

Using

Videos for content delivery

User-generated content (video) for assessment

Face-to-face group practice
Technology used to create the hybrid

1. The LMS
2. Mobile devices - smartphone for video and internet
3. Video storage platforms for content delivery and user-generated assessments.
4. Web-based video conferencing
Success Beyond Our Expectations!
Why did it work?

Analyzing the successful design elements
What’s happening in music in online and hybrid?

A brief lit review

Tip
You’re not going to find much in the literature when you’re doing something totally new!
About the study of music...

1. **Performing music** (considered skill-based and required)
   a. Individual
   b. Ensemble

2. **Creating music** (considered skill-based)
   a. Composing
   b. Arranging

3. **Responding to music** (considered academic areas)
   a. History/musicology/ethnomusicology
   b. Theory/analysis
   c. Education
Music online & hybrid is still emerging (Johnson and Hawley, 2017, Johnson, 2017)

- Early implementations
  - Academic content, not skill-based
  - Currently only 40% of NASM accredited schools offer any online courses

- Very few institutions offer fully online programs
  - No online ensemble requirements
  - No information available about hybrid degrees

- None of the literature show online or hybrid for performance ensembles
Discussion of performance
(Wilson, 2013, Bowman, 2014)

- Synchronous attempts for performance
  - 1:1, not ensemble
  - Middle and high school students
  - Not deemed feasible due to
    - Latency issues with web-based video conferencing
    - Financial issues related to technology quality
- Asynchronous for performance used for content delivery and assessment in 1:1 only, not ensemble
Hybrid / flipped music classroom attempts (Duker, et al., 2015)

- Content delivery online used only in responding to or creating music, not performing or skill-based.
- Skill-based assessment online is used for responding to or creating music, not performing.
- No hybrid in performance -- neither individual nor music ensemble classes.
Video for content delivery & assessment is not new…. except in music (Waldron, 2013)

- Content delivery
  - Non-performance-based flipped classrooms have had some success

- User-Generated Content (UCG) for assessment
  - Only attempts in music performance use is 1:1, not ensembles
  - Used successfully in other fields, e.g. pre-service teachers
  - Adaptable to almost any skill-based learning
Music faculty believe that performance-based courses were considered unable to meet course objectives in the online environment. (Littles, 2014)
Barriers for faculty adoption
(Littles, 2014; Rege, 2008; Bowman, 2014)

1. Music faculty teach the way they were taught

2. Faculty teaching performance often have lower technology skills

3. No contextualized professional development opportunities for either next-generation pedagogies or technologies
Designing the Full Course
Why keep the hybrid approach?

1. Online content delivery allows flexibility in consumption
2. Frees class time for higher level coaching of ensemble work.
3. User-generated content for assessment is a more productive use of class time
Learning Outcomes Development

Start with what you want the students to be able to do.
Learning Environment Model (LEM)

A visual instructional design model worth its weight in gold.
Video Development
It's no surprise that the Student Engagement went through the roof.

Tip
Collect data about student engagement beginning on Day 1
Data on Engagement

1. Discussion board
2. Videos of performance
3. Direct observation of practice habits
What the students said....

“Being able to submit videos and get feedback really helped my technique.”

“I really liked the format of the class. I think it helped to learn the rhythms individually first and then practice them in class. As the semester progressed and the rhythms got harder, I spent more time out of class practicing.”
Activity #2
Create our Own Assessment Video

A. Individually review the skill learned in the last activity
B. Find your previous partner and take out your phones.
C. If one of the pair does not have a smartphone, use the one you have for both videos.
D. Have your partner video you performing the skill you learned.
E. Share the video with your partner and jointly discuss how you would evaluate it

Bonus: upload to YouTube or Vimeo
Don't underestimate the importance of **ASSESSMENT** and **RAPID FEEDBACK**

**Tip**

1. Build in practice videos early on as part of a low-stakes assessment
2. Allow multiple submission attempts
3. Use a grading rubric
Building Community
inside and outside of class
Activity #3

➔ **Think**
Could you use this model at your own institution? What would you use it for?

➔ **Pair**
Tell your partner how you will apply what you learned

➔ **Share with the whole group**
Any thoughts you may have about this model of a flipped classroom using videos for both content and assessment of skills-based training


Johnson, C. (2017). Teaching music online: Changing pedagogical approach when moving to the online environment. *London Review of Education, (15) 3*. DOI: [https://doi.org/10.18546/LRE.15.3.08](https://doi.org/10.18546/LRE.15.3.08)


Good luck!

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