INCORPORATING TECHNOLOGY AND JAZZ IN GLOBALLY NETWORKED LEARNING ENVIRONMENTS

NORTH CAROLINA CENTRAL UNIVERSITY DURHAM, NC
2015 NAFSA CONFERENCE, BOSTON, MA

Lenora Helm Hammonds, Chair & Presenter,

Emmanuel Oritsejafor, PhD, Presenter, Baron Tymas, Presenter

A COLLABORATION BETWEEN
 12 FACULTY, INSTRUCTIONAL TECHNOLOGISTS AND SENIOR ADMINISTRATORS @ 3 UNIVERSITIES

UNIVERSITY OF SOUTH AFRICA (UNISA),
        PRETORIA, SOUTH AFRICA

ROYAL ACADEMY OF MUSIC,
        AARHUS, DENMARK

NORTH CAROLINA CENTRAL UNIVERSITY,
        DURHAM, NC

VIDEO OF FIRST COLLABORATIVE MEETING IN COPENHAGEN, DENMARK

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Core Elements

Characteristics of GNLEs

A globally networked learning environment (GNLE) is an environment for learning where students and faculty connect and engage who are in different parts of the world. The course subject in GNLEs is a vehicle to the students' gaining reflective learning and collaborative knowledge creation skills. The aim is that attainment of these skills engenders global awareness and understanding of the participants' cultures.

Course Framework

Each course had 4 main streams:

- Online Coursework
- Weekly online face-to-face class session
- Performances
- Events

Infusing GNLE in Academic Curricula

Course Outcomes

- ☐ are specific to discipline
- ☐ design to fit shared goals
- ☐ require intense collaboration

Student Experience

- ☐ engagement high
- ☐ student-led activities
- ☐ project based learning

Faculty professional development

- ☐ scholarly research
- ☐ faculty-student research projects

Cultural Competencies

- ☐ all activities contain components to build skills as global citizens and sensitivities to culture of peers in each geographic cohort

Hybrid learning

- ☐ Delivered in modalities convenient to learner
- ☐ Mobile device friendly when available
- ☐ Technology unavoidable

Co-taught and Co-designed

- ☐ Key to success of international partnership
- ☐ Maintains integrity of experience for faculty and staff

Why Jazz? Jazz as a metaphor

"Jazz bands actually are organizations designed for innovation, and design elements from jazz can be applied to other organizations seeking to innovate. In order for jazz bands to be successful, they require a commitment to a mind-set, a culture, practices and structures and a leadership framework that is strikingly similar to what it takes to foster innovation in organizations."

Yes to the Mess: Surprising Leadership Lessons From Jazz
by Frank J. Barrett

Jazz band leaders must:

- Approach leadership tasks as experiments
- Boost information processing in the midst of action
- Prepare for serendipity by deliberately breaking routine
- Expand the vocabulary of "Yes" to overcome the glamour of "No"
- Take advantage of the clunkers
- Ensure that everyone has a chance to solo from time to time
- Celebrate "comping" to create a culture of noble "followship"
- Create minimal structures that maximize autonomy
- Encourage serious play. Too much control inhibits flow
- Jam
- Cultivate provocative competence. Create expansive promises as occasions for stretching out into unfamiliar territory
- Who are your singers? Your instrumentalists?

3 courses using the C.O.I.L. model

- Jazz! Born in America Created Internationally

  The course had four main streams:
  Online Coursework
  Weekly online face-to-face class session
  Performances

Who I Am

Video bio ice breaker assignment

University of South Africa, Pretoria student

- Tinashe Donaldson Jera

3 courses using the C.O.I.L. model

▢ **Global Guitar**

(Guitar Playing and Guitar Styles within a Global Network)

Genres included blues, some rock styles, reggae, rhythm and blues, kwela, marabi, folk and jazz guitar as players interpret it in South Africa, Scandinavia and the U.S.

UNISA faculty discuss the American Jazz influences present in the stylizations of South African jazz repertoire and the distinguishing elements and concepts borrowed between America and South African musicians. Students were assigned to watch as prep for synchronous discussion.

☐ http://www.youtube.com/watch?v=7HPmfFHShLk&feature=youtu.be

☐ Danish Jazz Guitar by student:

Lasse Sandkamm Kvintet Peaceful Minds

3 courses using the C.O.I.L. model

- Composing, Arranging & Songwriting in a Global Network

  - Sushi Purse by Cecile Sadolin

  - Billie vs. Screwdriver

Course Overview

Semester Structure

- 4 weeks for each cohort to present content
- 2 weeks pre-course to prepare and synch schedules
- Performances and events connect and culminate class activities

Synchronous & Asynchronous activities

- Weekly synchronous class meetings during course
- Asynchronous (flipped) activities for students
- Cohort planning bi-weekly meetings with synchronous and asynchronous

Example of class activity

ADAPTING LESSON FOR SYNCHRONOUS LEARNING

NCCU Week 2 Assignment 3 - Listening To Jazz

ASYNCHRONOUS
WATCH: Video Segment #5 - Video segment 5 task; "Listening to Jazz" seeks to make an analogy to clear up the myth that jazz is an unorganized musical environment with everyone "doing what they want."

HEAR Live Jazz. Visit a local jazz concert or jazz event in your area and record a portion of the concert. Upload concert footage for classmates to view as an asynchronous activity.

SYNCHRONOUS
Discussion Forum: LIVE CHAT with UNISA & Royal Academy of Music-DK. Students and faculty will discuss this video segment and your thoughts about what you experience when listening to Jazz on Discussion Board and/or in the Live Chat. during face-to-face session.

| Criteria	Some Project Goals	Most Project Goals	All Project Goals
Part 1-Listening Comparisons/Sketch of Events/Writing Arrangement **LS elements:** instrumentation, form of tune, identification of arrangement structure, genre style (Swing, Blues, Latin, Ballad), solos, tempo, personnel, recording date, CD name) **Sketch & Arrangement:** Rhythmic notation is correct. Arrangement is stylistically sound and all symbols are in place and correct.	**0 – 12 points*** Some elements of the **Listening Comparisons** are present. No observations are included. **Sketch of events** in arrangement show relevant symbols, and notation, indicating some ideas intended for rhythm section.	**13 – 24 points*** Most elements of the **Listening Comparisons** are present. Some additional observations and comments in addition to above are included. **Sketch of events** in arrangement show notation, symbols and ideas designated for rhythm section are indicated.	**25 points*** All elements of the **Listening Comparisons** are present. Observations and comments in addition to above are comprehensive and/or exhaustive. **Sketch of events** in arrangement show correct notation, symbols and clear and consistent indication of ideas designated for rhythm section.
Part 2- Performing Arrangement Performance matches arrangement exactly as written and is complete.	**0 – 12 points** The performance follows the arrangement but cannot be completed because of errors.	**13 - 24 points** The performance follows the arrangement and is completed, but with a few errors.	**25 points** The performance follows the arrangement successfully with no errors.
Part 3- Recording & Narrating Arrangement **Recording:** Performance of arrangement is recorded. **Narration:** Discussion follows sketch from Part 1.	**0 – 12 points** A portion of the recording and/or narration is attempted but not completed.	**13 – 24 points** All or a portion of both the recording and narration is complete	**25 points** Both recording and narration are successfully completed.
Part 4-Use of Technology **MuseScore:** Complete score and parts. **iTunes:** conversion of recording to mp3 format. **YouTube:** hyperlinks are operable. **Audacity:** upload of mp3 of recording results in working track; narration is clear and audible.	**0 – 12 points** Evidence of use of some of the software, (MuseScore, iTunes, YouTube, Audacity, Blackboard) but with some problems. (Sound quality is poor, the uploaded file is not in the correct format or the upload is attempted yet unsuccessful).	**13 – 24 points** Evidence of use of software, (MuseScore, iTunes, YouTube, Audacity, Blackboard) with few issues. Sound quality is acceptable. The uploaded file is in the correct format and uploads may be successful.	**25 points** Evidence of use of software, (MuseScore, iTunes, YouTube, Audacity, Blackboard) executed successfully. Sound quality is good. The uploaded file is in the correct format and uploads are successful.

Virtual Study Abroad Experiences . . . .

Students from 3 universities representing 12 countries in 3 courses

As many as 70 students in one course
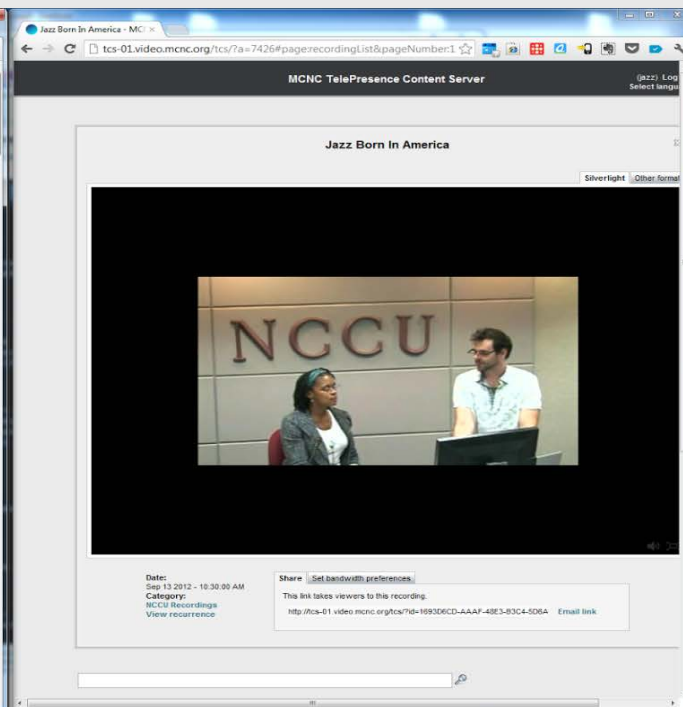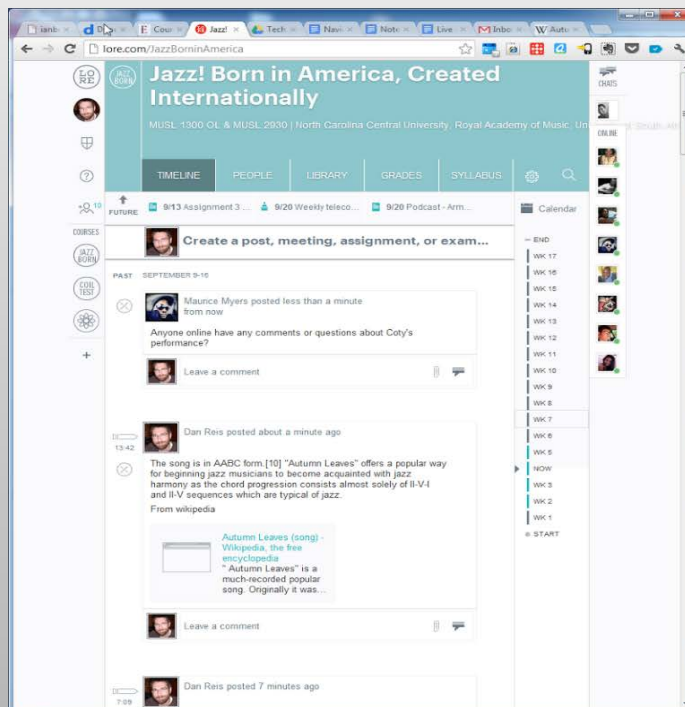
. . . .become actual Study Abroad Experiences

Study Abroad experience @ UNISA's International Jazz School

NCCU at UNISA

- Faculty-led student study abroad
- UNISA International Jazz School

International Jazz School at UNISA

Rehearsals, performances

Combos, lectures, sessions

Pictures from Soshanguve township, Pretoria, SA

Technology in GNLEs

- Free tech tools work best
- Tools should facilitate student interaction and feel "invisible"
- Mobile device friendly
- Cloud based data storage sometimes helpful
- Faculty must embrace learning curve

Goal is usability

GNLEs – Weekly Live F2F

- Campus supported video conferencing

- On campus students – reliable, consistent experience

- Off-campus students was dependent on access and resources of student

- Campuses could set up satellite meeting rooms for non-traditional students

- Live sessions archived so students could playback recordings of live classes at anytime

Getting connected and using creativity to provide access for everyone

Technology in GNLEs

- Student access to Downloads
- Cost to upload
- Available technology
- Broadband limitations
- Internet 2, Compressed Audio

Instructional technologists team members in class and dedicated each week to assist faculty was key to success of sessions

Example of live class

Teaching with Technology
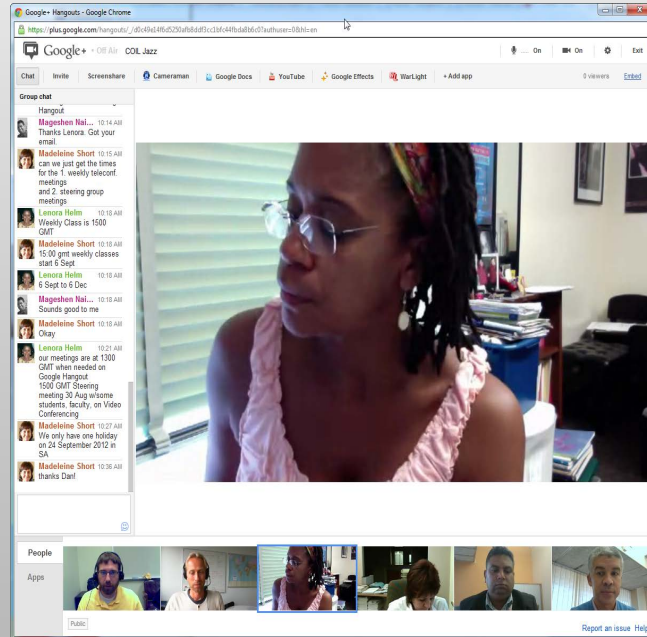
- Adaptable to a variety of theoretical frameworks
- Enable the learner to scaffold learning and interweave intelligences
- Creativity and Flow
- Methodologies: Technological Pedagogical Content Knowledge (TPCK)
- Literature supporting GNLE design and faculty/staff professional development

Technology Recommendations

"Multimedia capabilities allow students to use the devices in diverse ways"

Center for Digital Education, 2015

1. Use institution supported tools
2. Tools match the goals and the goals match the infrastructure
3. Practice using the tools
4. Tech rep at each campus

Students' Feedback

Asger Jakobsen (RAMA student)
"I think I learned something, maybe not in "this scale or this chord", but in a cultural way in seeing music, and opened my mind to look at music in this way."

Venla Ilona Porna (RAMA student)
"Thought was brilliant for students to be asked to write a blues lyric - it was so interesting and so nice hear everyone's song in the (live) sessions. Definitely had an impact on me!"

Maurice Myers (NCCU student)
"Was really surprised when Kwella assigned the students to take folk songs and hymns and arrange in a jazz composition, I said "Wow", had never thought of writing in this way. Now I will compose like this more often."

Students' Feedback

Assignment 1

Students were asked to write about their understanding of Jazz before taking the course

JAZZ IS……. RESPONSE FROM STUDENT, CARIN BRAND (UNISA, SOUTH AFRICA)

……My exposure to Jazz has also been very limited, even though I played in a "Jazz Band" at school, and looking back, I realise that we most definitely did not play Jazz – in fact the closest we came to Jazz were playing Mack the Knife"! I tried to get exposure at University level, but I was told, in no uncertain terms, that I was enrolled in the Classical Programme and students in this programme will not be allowed to dabble in Jazz….

VOCAL JAZZ ONLINE

Aruba Vocal Jazz Ensemble in their weekly session

Vocal Jazz Online session for Aruba Vocal Jazz Ensemble

Special International Guest Artist, and Lenora Helm and North Carolina Central University Jazz Studies Guest Students celebrate The 10th International Jazz Day Celebration by Jazz Educator Carlos Bislip.

Vocal Jazz Online

International Guest Artist, and Vocal Jazz Online founder Lenora Helm in F2F session with community music ensemble, Aruba Vocal Jazz Ensemble preparing for concert

Vocal Jazz Online

10th Annual International Jazz Day concert in Oranjested, Aruba

International Guest Artist Lenora Helm and North Carolina Central University Jazz Studies Guest Students with Aruba Vocal Jazz Ensemble with founder Jazz Educator Carlos Bislip.

VOCAL JAZZ ONLINE

10th Annual International Jazz Day concert in Oranjested, Aruba

International Guest Artist, and Lenora Helm and North Carolina Central University Jazz Studies Guest Students

Vocal Jazz Online

10th Annual International Jazz Day concert in Oranjested, Aruba

Aruba Vocal Jazz Ensemble Certificate Ceremony

ABSTRACT

...learning environment in MUSL 1300 OL, allowed ...discover new ways of experiencing creativity and music ...ugh interactions with students and faculty from other ...urse is centered around scheduled Live Classroom ...[OMIT:using Skype] and a specifically designed webpage ...system, Lore.com, The webage was created ...al students to interact and engage. The course was ...ntral University by [Omit Mrs].Professor Lenora Helm ...by professors at the Royal Academy of Music in Aarhus, ...ty of South Africa in Pretoria, South Africa. During the ...scussed musical composition, lyrics, and development ...reative process [omit:to be more productive]. All [omit ...the course] were divided into smaller groups to co-...ively create musical compositions] throughout the ...were facilitated via www. lore. com and other social ...students and faculty to share musical works, discuss ...ack, and discover new angles in the art of ...

...will illustrate the course using demographics of the ...olved, and a sample of class assignments. [Omit From ...will also discuss of the challenges encountered when ...online learning environment, and how the universal ...students to overcome those challenges. Some gender ...nts were able to conquer bias and cultural ...sical works of ar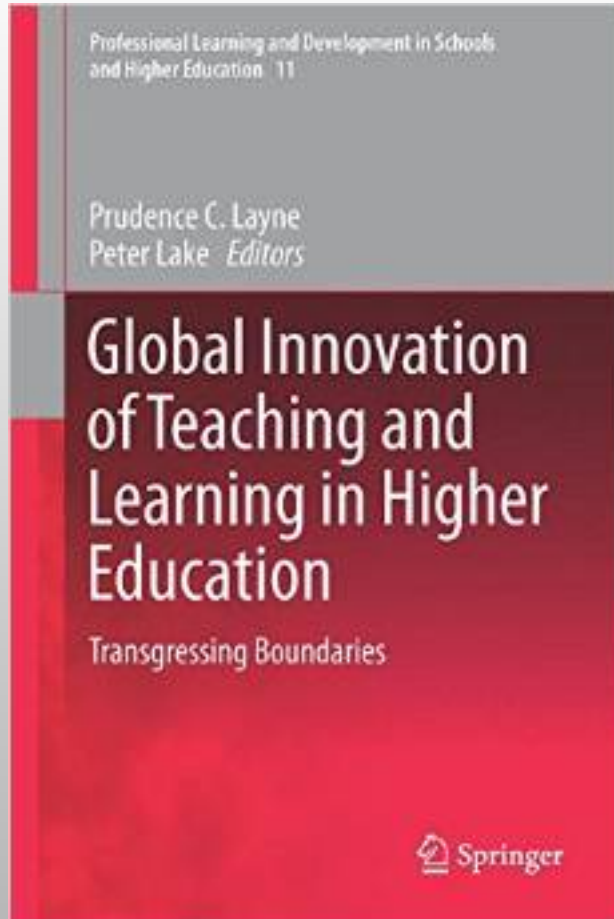t. Lastly, the presentation will discuss ...n students of different cultural backgrounds enriched ...usical composition.

DEMOGRAPHICS

UNITED STATES:

Teachers:
-Lenora Helm Hammonds (Vocalist)
-Wald Wasband
-Baron Tymas (Guitarist)

Students:
-Courtney Bailey (Vocalist)
-Billie Feather (Guitarist)
-Hilwaya Goodson (Poet)
-Dante Harrell (Vocalist)
-Raney Hayes (Vocalist)
-Demetrius Johnson (Armed Forces)
-Charles Lumpkins (Ethnomusicology)
-Curtis Mcphatter (Drums)
-Diana Murrell (Saxophone)
-Maurice Myers (Vocalist)
-Gavin Simmons (Non-Music Major)
-Jacob Classen (Piano/Jazz Studies and Music Education)

DENMARK:
Teacher:
-Turid Christiansen

Students:
-Valerie Carmenta (Flute)
-Harn Eiberhultsen
-Live Roon Friis (Vocalist)
-Kamilla Haugaard (Piano/Keyboard)
-Sofi Frimodt Roeanov (Vocalist)
-Cecilie Sadolin (Vocalist)
-Joanne Smolders (Vocalist)
-Peter Soderlund (Flute)
-Hafdahlm Thoorolfsson (Composition)
-Marcello Valerio (Piano/Keyboard)
-Timo von Rutkofkjt (Percussionist)
SOUTH AFRICA:

Teachers:
-Nageshen Naidoo
-Sean Adams

Students:
-Rebaca Peter Blok (Multi-instrumentalist)
-Tshepiso Ledwaba (Multi-instrumentalist)
-Motla'epula Paulos Maitji (Multi-instrumentalist)
-Aubrey Ndala (Recorder, Flute, Vocalist)
-Tshepo Ndlovu (Multi-instrumentalist)
-Sihky Sewela (Flute)

...MITTED ON CLASS ASSIGNMENTS

WORLD MAP

Geographic Distribution of Program Participants

North Carolina Central University
Royal Academy of Music
University of South Africa

Map Created by: Tim Mulrooney, Department of Environmental, Earth and Geospatial Sciences
tmulroon@nccu.edu (919) 530 - 6575

SAMPLES OF CLASS ASSIGNMENTS

REFERENCES AND ACKNOWLEDGEMENTS

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CHALLENGES OF WORKING IN A COLLA... ONLINE LEARNING CLASSROO...

Geographic Challenges

Unlike a traditional college classroom where your classma... geographic space, a collaborative online setting brings toget... are hundreds of miles apart. As a result, all interaction has t... classroom set up for a T3 internet connection. Unlike worki... classroom, [omit Where as a student could normally call up] ... meet after class to work on musical compositions had to be a... time when both students would be near a computer and have ... internet. Royal Academy of Music in Aarhus, Denmark and T... South Africa in Pretoria, South Africa are both 6 hours ahead... Time, so scheduling was often challenging [omitmeeting up ... AM class at North Carolina Central University presented a ch... communication had to occur in class or in email exchanges, ... Using the educational class hosting website www.lore.com a... outlet www.facebook.com as our main mediums for commu... interaction was able to happen in "real time". NCCU teleco... coordinator, Wanda McIver, helped facilitate the connection ... international partner campuses and kept the class running s... instructors were giving lectures, the students could share id... back and forth even though we were hundreds of miles away... professors had experience in teaching in a collaborative onli... helped lead the class in discussions and overcoming challeng... internet, online social media, and our talented professors, t... overcome geographic challenges quite easily and foster a su... collaborative creative learning environment.

Group Project Challenges

Students in the class were placed into "Songwriting Team... with at least one student from each nation being represente... not know each other outside of the class and we being place... complete strangers and asked to collaborate. Each group h... medium by which to communicate (email, LORE, or Faceboo... creative ideas to create a composition. Some students were... some interfaces than others, so we had to compromise on w... easiest to use. My group chose Facebook as our medium and... since all the students in my group accessed Facebook daily. ... diverse musically and each member played different instrum... songwriting team, we discovered each group member had di... lyrical strengths and utilized those to our advantages to crea... compositions.

Cultural Challenges

Even though we all lived in different countries, we used E... mode of communication. In the class, I witnessed my Ameri... more outspoken than the Danish and South African students.... students took the lead in the online presence by constantly ... timeline, so even though the were not as verbally outspoken ... contributed by uploading content and commenting on posts. ... by constantly contributing very unique musical composition... attention to rhythmic aspects. We were able to overcome t... by focusing on musical compositions and making those our ... collaboration, since music is not bound by language. Music ... harmony, and rhythm, which are universal and intuitive in h...

HOW DIFFERENT CULTURAL BACKGROUN... THE CREATIVE PROCESS OF MUSICAL CO...

During the songwriting course, I was highly impressed with the variet... the students. No one had the same take on any of the projects, which ... gain a cross-cultural insight into songwriting.

When asked to describe a "Food Court" experience and then create ... country had it's own idea as to what a "Food Court" was. In America a... referenced in all food courts and grocery stores, where as the South Afric... referenced an open-air food shopping area. Both cultures had to expla... take on the "Food Court" experience, which allowed all countries to o... view on an idea they conceived as a universal image. From there, we w... to different lyrics and ideas to assist in our lyric songwriting skills.

Another assignment that really brought out the cultural differences ... ringtone assignment. Students received an assignment to compose a ... cell phone or alarm. The American students' ringtones were focused ... organic sound effects, the students from Denmark took a more electron... keyboards and synthesizer sounds for their ringtones, and the student... utilized elements of their historical rhythmic history and even ideas fr... We inspired one other by hearing each student's musical take on the a... As the class continued, it was clear that everyone was bringing new ele... songwriting and musical compositions due to hearing everyone's contri...

Due to availability of instruments and musical training in each coun... perspectives on the assignments. In America, we had several highly tr... NCCU Jazz Studies Department - a guitarist, pianist, vocalist, a saxoph... composing on their instruments. In Denmark, some [DON'T UNDERSTAN... HERE; musicians were more diversity between trained musicians and mu... hobby or personal enjoyment. Students in the class?] In South Africa, ... composed and performed for fun or were more focused on the poetry of... By combining all of our strengths and utilizing them in our songwriting...

Professional Learning and Development in Schools and Higher Education   11

Prudence C. Layne
Peter Lake   *Editors*

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Transgressing Boundaries

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Faculty Publications

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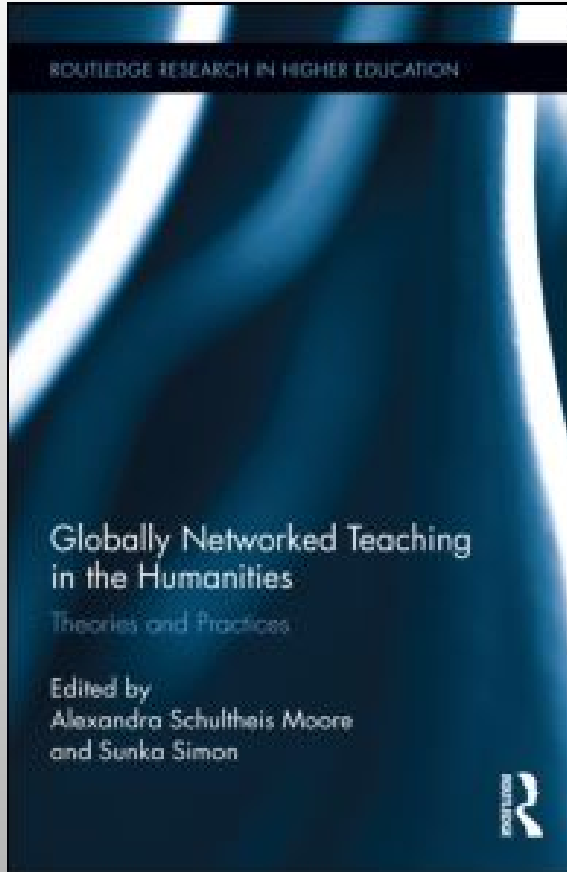
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