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
“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](http://www.youtube.com/watch?v=7HPmfFHShLk&feature=youtu.be)
  - Danish Jazz Guitar by student: [Lasse Sandkamm Kvintet Peaceful Minds](http://www.youtube.com/watch?v=7HPmfFHShLk&feature=youtu.be)
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.
<table>
<thead>
<tr>
<th>Levels of Achievement</th>
<th>Criteria</th>
<th>Some Project Goals</th>
<th>Most Project Goals</th>
<th>All Project Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Part 1 - Listening</strong></td>
<td>Comparisons/Sketch of</td>
<td>0 – 12 points*</td>
<td>13 – 24 points*</td>
<td>25 points*</td>
</tr>
<tr>
<td>LS elements: instrumentation, form</td>
<td>Events/Writing Arrangement</td>
<td>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.</td>
<td>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.</td>
<td>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 ideas designated for rhythm section.</td>
</tr>
<tr>
<td>Sketch &amp; Arrangement:</td>
<td>Rhythmic notation is correct. Arrangement is stylistically sound and all symbols are in place and correct.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Part 2 - Performing Arrangement</strong></td>
<td>Performance matches arrangement exactly as written and is complete.</td>
<td>0 – 12 points</td>
<td>13 – 24 points</td>
<td>25 points</td>
</tr>
<tr>
<td><strong>Part 3 - Recording &amp; Narrating Arrangement</strong></td>
<td>Performance of arrangement is recorded. Discussion follows sketch from Part 1.</td>
<td>0 – 12 points</td>
<td>13 – 24 points</td>
<td>25 points</td>
</tr>
<tr>
<td>Recording:</td>
<td>A portion of the recording and/or narration is attempted but not completed.</td>
<td>The performance follows the arrangement and is completed, but with a few errors.</td>
<td>Both recording and narration are successfully completed.</td>
<td></td>
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<tr>
<td>Narration:</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Part 4 - Use of Technology</strong></td>
<td>MuseScore: Complete score and parts.</td>
<td>0 – 12 points</td>
<td>13 – 24 points</td>
<td>25 points</td>
</tr>
<tr>
<td>iTunes: conversion of recording to mp3 format.</td>
<td>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).</td>
<td>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.</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>YouTube: hyperlink is operable. Audacity: upload of mp3 of recording results in working track; narration is clear and audible.</td>
<td></td>
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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.”
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 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.
International Guest Artist, and Vocal Jazz Online founder Lenora Helm in F2F session with community music ensemble, Aruba Vocal Jazz Ensemble preparing for concert.
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.
10th Annual International Jazz Day concert in Oranjested, Aruba

International Guest Artist, and Lenora Helm and North Carolina Central University Jazz Studies Guest Students
10th Annual International Jazz Day concert in Oranjested, Aruba

Aruba Vocal Jazz Ensemble Certificate Ceremony
Global Innovation of Teaching and Learning in Higher Education: Transgressing Boundaries
(Professional Learning and Development in Schools and Higher Education)
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