eLearning: A case study in Globally Networked Learning Environments

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What Have We Learned
International Student Mobility

Box C4.1. Long-term growth in the number of students enrolled outside their country of citizenship

Growth in internationalisation of tertiary education (1975-2010, in millions)

- 1975: 0.8 m
- 1980: 1.1 m
- 1985: 1.1 m
- 1990: 1.3 m
- 1995: 1.7 m
- 2000: 2.1 m
- 2005: 3.0 m
- 2010: 4.1 m

Source: Education at a Glance 2012, OECD
Online International Collaborations

No Consensus Name for Modality. Yet…

- Telecollaboration
- Virtual Mobility/Exchange
- Exchange 2.0
- Globally Networked Learning

_________ is not a technology, but a new teaching and learning paradigm that develops cross-cultural competence across shared multi-cultural online learning environments.
Globally Networked Learning Courses

- Common theme is that all use technology to bridge the distance between students around the world
- Involve faculty working in partnership to bring their students together online from two or more countries
- Faculty from each culture work to develop a shared syllabus and co-equal team-taught learning environment
- Emphasize experiential & collaborative student learning
Jazz! Born in America, Created Internationally

A collaboration between
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.
http://www.youtube.com/watch?v=2ew3kR-HJvY&feature=youtu.be
1. Course Mission and Description
2. Course Overview
3. Content Samples
4. Student Feedback
5. Study Abroad @ UNISA
6. Technology: Tools, Challenges and Recommendations
7. Impact for Faculty and Staff of COIL Experience
Jazz, Born in America
Created Internationally!

A Mission to:
Provide a vehicle to explore the cultures of the United States, Denmark and South Africa, through the lens of Jazz. The course comprised an overview of jazz music history from an international perspective. Students explored jazz repertoire, jazz music performance concepts, global jazz music education and the cultural impact of Jazz music around the globe.

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

- Course structure
  - 4 weeks each campus for a 12 week course
  - 2 week pre-course activities (to accommodate different course beginning and ending dates)
  - Performances & Events
- Weekly synchronous video conferences during course; Pre-launch weekly/bi-weekly team meetings to plan course design (via Flash Meeting)
Course Overview (cont’d.)

- Live Chat in Lore
- Students were mixed level and various classifications
  - musicians, non-musicians, w/ & w/o experience in jazz
  - on-campus vs. distance learning / full and part-time
- Different organizational structure per campus
  - 2 tracks to accommodate different campus structures
    - Track 1 students - weekly course activities
    - Track 2 students - weekly course activities & study abroad
Content

Excerpts from the course
Asynchronous content sample from syllabus

Icebreaker assignment example: from NCCU  **Rasheed Brown**

http://www.youtube.com/watch?v=3oMaP9R4mcw&feature=youtu.be

Students were instructed to create biographical podcast to upload to Lore for students to engage in chat with each other
Asynchronous lesson sample =
Synchronous discussion assignment

UNISA: South African jazz styles and American jazz influences.

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

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.
Student performance assignment from syllabus

RAMA: mp3

Jazz adaptation of a Danish folk song performed by RAMA student Michele Elmhoj

https://www.filepicker.io/api/file/Z7YqzM8TxS2Sc0spwrh9
Samples of cultural lessons

**DENMARK**
- [http://youtu.be/hGg-zmzNFik](http://youtu.be/hGg-zmzNFik)
- Niels Henning Ørsted Pedersen & Kenny Drew - I skovens dybe stille ro
- [http://youtu.be/dHouHXDfuUc](http://youtu.be/dHouHXDfuUc)

**SOUTH AFRICA**
- African Jazz Pioneers with Dolly Rathebe: Meadowlands
  - [http://youtu.be/HaZ_Q0azKWy](http://youtu.be/HaZ_Q0azKWy)
- Spokes Mashiyane - South Africa Kwela Song
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.
Study Abroad experience @ UNISA’s International Jazz School
Pictures from Soshanguve Medicos

Recorder Ensemble – Perfect Pitch!

Jazz Improv – South African Style!
International Jazz School at UNISA

Rehearsals, performances

Combos, lectures, sessions
Feedback from Students

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."
Feedback from Students (con’ td.)

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....
Study Abroad
comments from students

1) What impact did the study abroad experience to UNISA have on your cultural understanding of Jazz and or South Africa. 2) In your opinion, did any of the educational experiences online with the students or faculty before your study abroad experience in South Africa have a similar impact? Please explain.

Coty Cockrell
1) Studying abroad in South Africa gave me a dynamic understanding of jazz as it is created internationally, as well as its roots -- I never would have been able to have they depth of understanding otherwise.
2) I feel that, while not as immersive, the experience of discussing humanitarian issues through the lens of jazz gave me a more enriched experience.

Keenan McKenzie
1.) My experience in South Africa allowed me to work firsthand with the nation's top jazz musicians, to immerse myself in their unique style, and to understand the social context of the music on a very personal level.
2.) The online component was no substitute for in-person encounters, but the extended interaction with South African musicians was truly valuable and complementary to the study abroad experience.
Study Abroad
comments from students (cont.d)

1) What impact did the study abroad experience to UNISA have on your cultural understanding of Jazz and or South Africa. 2) In your opinion, did any of the educational experiences online with the students or faculty before your study abroad experience in South Africa have a similar impact? Please explain.

Carmen Woodruff

1) ... Most importantly, I learned that we are far more alike than divergent in many aspects, including jazz fundamentals and South African history.

2) ..... I found the online experiences to be a much-needed prerequisite of sorts as we prepared for our travel. It was during these sessions of which we were able to lay the foundation for a most productive conference in South Africa, where we were all able to come together and host an interactive video forum with all parties present.
Faculty: COIL’s impact on professional development and career connections

“I think my experience with COIL will lead to other opportunities. Everyone I mention this project to at my current university is really excited by it. Having helped with one course already gives me a little credibility. It has the potential to become a niche for me.” Dan Reis, NCCU/ELON

“Participating in the COIL course has broadened my horizons with regard to the use of technology in online teaching. At Unisa, I have used video conferencing on numerous occasions. Doing the COIL course has exposed me to various technological tools and I have found these very useful in connecting with students and my COIL colleagues. In spite of the issues with LORE, I have found it to be a very useful tool to connect with students and a good platform for making material available to them electronically.” Prof. Sean Adams, UNISA
Technology
Course tools

- **Live video:** Institution supported, standards based video conferencing
- **LMS:** Lore.com
- **On-demand videos:** YouTube
- **Documentation:** Google Docs

- Tools tested:

- Flashmeeting, Big Blue Button, Adobe Connect, Google Hangouts, Elluminate (Blackboard Collaborate), Google+, CourseSites, Canvas, Wordpress......
Example of live class

• Example – Sept. 6, 2012
Tools for teamwork

• Google+ (initially - moved to email)

• Flash Meeting

• Google Hangouts

• Google Docs

• Email
Considerations - Challenge 1
Priority on live face-to-face interactions

• Campus supported video conferencing

• On campus students – reliable, consistent experience

• Off-campus students - watch the live session

• https://skydrive.live.com/?cid=8F4B7427FD607CEC&id=8F4B7427FD607CEC%213240&authkey=%21APt9NQcZUsWRPWU
Considerations - Challenge 2
Connecting multiple types of students

- In-class: live video
- Online, synchronous:
  - View class session from anywhere
  - Live chat w/ students & faculty (see example)
- Online, asynchronous:
  - Capture everything
- However....
Considerations - Challenge 3
Students had variable access to technology

- Downloads
- Available tech
- Mobile friendly...not really
- Broadband limitations
Considerations - Challenge 4
Institutionally supported tools were not available...mostly

• Researched/tested a lot of tools
• Limited experience with the tool
• Documentation (Google Docs)
Requirements

Free

Real-time chat

Students are able to upload video, audio, images and text

Accessible on a variety of platforms (Mac, PC, mobile)

Can function on low-bandwidth

A way to organize assignments/files

Discussion forums

Embed videos from YouTube

Share audio files with each other
Tech Recommendations

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
Why these social requirements?

NEW MEDIA

includes the Internet, websites, computer multimedia, video games

does not include television programs, films, magazine, books or paper-based publications unless they contain digital interactivity.

• MILLENNIAL LEARNERS WANT...

• on demand content anytime, anywhere from a digital device

• to allow user interaction and feedback

• creative participation and community formation around the media content

• “democratization” of the creation, publishing, distribution and consumption of media content

• real-time generation of new, unregulated content
Contact info

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Does Collaborative Online Learning Enhance Musical Composition?

By Billie Feather, 2nd Degree Jazz Studies Student; Lenora Helm Hammonds, Faculty Advisor

Department of Music, College of Arts & Sciences, NCCU

ABSTRACT

We lived in MUSL 1300, allowing us to discover new ways of experiencing creativity and music through interactions with students and faculty from other institutions, as we interacted through a specifically designed webpage using a combination of Skype and e-mail. Upon completion of the course, a website was created to allow students to continue this learning experience. Students were divided into smaller groups to allow for more creative compositions throughout the course, facilitated via www.tore.com and other social technologies. The students discussed the course, the music, and how it related to their lives. Students of different cultural backgrounds enriched the collaborative composition.

CHALLENGES OF WORKING IN A COLLABORATIVE ONLINE LEARNING CLASSROOM

Geographic Challenges

Unlike a traditional classroom, where your classmates are all in the same geographic space, a collaborative online setting brings together students from all over the world. In this case, we were 4,000 miles apart. As a result, all interactions took place via text, Facebook, and Skype. Communication was the key to success in this project. When both sides would be near a computer and their internet connection was good, they would communicate. The students were divided into smaller groups in order to allow for more creative compositions throughout the project. Throughout the course, they facilitated via www.tore.com and other social technologies. The students discussed the course, the music, and how it related to their lives. Students of different cultural backgrounds enriched the collaborative composition.

Group Project Challenges

Students in the group were placed into "Project Teams" with at least one student from each of the four participating universities. This allowed students from each country to work as a team and not know each other outside of the class. Students were given a complete list of countries and asked to collaborate. Each group had a medium by which to communicate (email, LORE, or Facebook). In the end, we used Facebook to communicate. The project was successful and the students were able to overcome these challenges.

Cultural Challenges

Even though we all lived in different countries, we used Facebook as our medium of communication. In the case of the group, we were able to overcome the cultural challenges by focusing on musical composition and making these ideas possible. Students were able to work together and overcome these challenges. Music was the common language that we used. Cultural differences can be overcome by finding common ground and working together.

HOW DIFFERENT CULTURAL BACKGROUND CONTRIBUTES TO THE CREATIVE PROCESS OF MUSICAL COMPOSITION

During the collaborative project, we were highly impressed with the variety of cultures that were brought together. The students from each country brought different perspectives and ideas to the project. This allowed us to create a unique composition that reflected the diversity of cultures involved.

SAMPLES OF CLASS ASSIGNMENTS

1. Composition: Requesting & Singer's Group in a Global Network

   - Students were asked to create a group using Skype and request songs from each country. The group was divided into smaller teams, each with a representative from each country. The students then composed songs in different styles, using different instruments and languages.

   - The students then presented their songs to the class and discussed the different cultural elements that were incorporated into the compositions.

   - The students were then asked to create a video, incorporating their compositions and cultural elements. The video was presented to the class and discussed.

   - The students then created a poster, incorporating their compositions and cultural elements. The poster was presented to the class and discussed.

2. Composition: Requesting & Singer's Group in a Global Network

   - Students were asked to create a group using Skype and request songs from each country. The group was divided into smaller teams, each with a representative from each country. The students then composed songs in different styles, using different instruments and languages.

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REFERENCES AND ACKNOWLEDGEMENTS

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Global Innovation of Teaching and Learning in Higher Education: Transgressing Boundaries (Professional Learning and Development in Schools and Higher Education)

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by Prudence C. Layne (Editor), Peter Lake (Editor)

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Globally Networked Teaching in the Humanities 
Theories and Practices

Edited by Alexandra Schultheis Moore, Sunka Simon

Routledge – 2015 – 224 pages

Series: Routledge Research in Higher Education
June, 2015
Student Feedback: Positive

• Enthusiasm: I was honored to be a part of this pilot course and I firmly believe the collaboration between the two universities should be continued. Although my writing partner and I got off to a somewhat rock start, we have agreed to continue collaborating on our project outside of school.

• Learning:
  • “It was fascinating to see the different perspectives concerning the topics we discussed in the course. It was interesting to see how we generalize our opinions while in reality they might be just exclusive to us.”
  • “It changed my perspective.”
  • “It challenged me to think in new ways.”
Faculty Feedback: Faculty Learning

• “I gained new perspectives from my international partner from the outset, as well as confidence in my own approach toward my students at our institution.

• I am more convinced than ever that, with proper institutional and technical support, these collaborations are invaluable for students and instructors around the world.

• Particularly for students with limited opportunities to travel abroad, the opportunity to share an educational experience with students from other cultures and countries is very important.”
Student Feedback: Negative

• Primarily logistical and organizational:
  • too heavy a workload
    • “cut down the readings”
  • unclear guidelines for assignments and/or discrepancy between guidelines given to the different groups
    • “The lack of clear guidelines on how works would have to look like.”
  • time difference
    • “The time difference exacerbated problems like work and school schedules.”
• lack of time to effectively complete collaborative or peer-dependent tasks, especially in situations where there was a significant time difference
  • “It was hectic…too many assignments not enough time to rest in between.”
Facility Feedback: Student Learning

• “Although students might have initially thought our main goal was to increase their knowledge of Russian communication, the outcome we hoped to (and did) achieve was increased knowledge and understanding of their own communication … aware of the role culture plays in communication to discuss how best to negotiate communication differences.”

• “The destabilization of the traditional notion of what a classroom looks like helped students erase the false dichotomy between the classroom and the world. … learning was understood to occur through their interactions with their counterparts across the globe not just from their teachers.”
Sustainability

• Half of the teams replied that it was a singular commitment on the part of faculty and to make it sustainable they have to ‘prove’ that it is worth the investment:
  • “we need a solid track record of success”.
• The other half have support (quotes from ‘decision-makers’):
  • As Director of the Center for Global Education, I believe that this initiative is extremely relevant to the work of the Center for providing global experiences to [our] students, faculty and staff.
  • It is an example of the kind of curriculum globalization that can benefit both students and faculty who are not able to travel or engage in study abroad experiences.
  • This course can become a model for other departments in how to engage globally without leaving campus.
Best selling points?

• “The collaboration and interaction with international faculty members and students were beneficial to our growth as academics, educators and students.”

• “What we designed and implemented took full advantage of the ability to transcend physical space, and thus created a unique opportunity for the participants.”

• “Yes, it was worth it, which is why we’re doing it again and looking forward to a third collaboration next academic year.”
Faculty Partnership Vectors

- Prior academic acquaintances, students, or colleagues
- Colleagues of colleagues
- Established institutional partnerships
- Utilize your alumni networks
- Past faculty exchanges
- International programs office contacts
- Academic communities or disciplinary associations
- Contacts within your university system
What Have We Learned