

# **LITRE Project Report**

## **Development of a Media-rich Online Course in the Global Approach to Understanding Music**

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### **ABSTRACT**

**The abstract summarizes the findings of the report and includes purpose, scope, methods, major results, and conclusions.**

This LITRE project was designed in two phases. The first phase involved the development of online streaming media for an on-campus Music Appreciation course already being taught at NC State. An assessment plan was created to determine the impact of online audio and video media on student learning in this class. The second phase involved using this media to create a Distance Education section of this course: MUS 200 "Understanding Music: Global Perspectives."

The purpose of the project was to design an online music appreciation course for general students that not only explored music on a global scale but was richly enhanced by audio and visual media. The resulting course and its methods are informed by a university-wide initiative to design undergraduate general education courses that cultivate critical thinking skills in students, develop intellectual maturity and responsibility, and promote inquiry as the basic operation of learning.

The project consisted of:

1. Developing the online course structure--classes, reading/listening assignments, papers/projects, interactive student-teacher and student-student formats for exchange of ideas and information;
2. Creating the online course format for use on the WebCT (now Blackboard) Vista platform;
3. Writing the lesson materials for approximately thirty classes, and structuring them in a web-friendly, user-friendly format;
4. Selecting audio and video examples to illustrate the lesson topics, taking into consideration download time for online students;
5. Converting non-digital formats (VHS) for computer use;
6. Combining text, audio and visual components for each class unit.

The online course has now been offered for three regular semesters and two summer sessions starting in Fall 2006, with the enrollment cap increasing from 25 students to the

current 60. Based on student feedback, the course is surpassing expectations for a music appreciation course, providing a stimulating environment for and exploration of the varieties, purposes, and meanings of music around the world. The course meets the General Education Requirements (GER) Visual and Performing Arts criteria and is therefore much in demand among the general student population.

## **INTRODUCTION**

**The introduction explains the project as well as provides relevant background information. Program goals, project objectives and student learning outcomes are included in this section.**

**DESCRIPTION:** Describe the research project, its general purpose and significance.

Ours was not a research project. We received LITRE funding to develop a pioneering online platform for a media-rich world music curriculum.

**HISTORY:** Include a history of the project including milestones, prior results, and origin.

Our LITRE-funded project grew out of an introductory course in Music Appreciation for non-majors developed at North Carolina State University. The course approaches music as a fundamental mode of expression of all people, and explores the nature and meaning of music, in all its diversity, through the commonalities of its uses and purposes. The curriculum and methodology was informed by the Hewlett Initiative, which supported and promoted critical thinking strategies in the core undergraduate curriculum. The course material also borrows philosophically from the late Ernest Boyer who inspired and challenged educators to develop “a core of common learning” based on commonalities of human experience, because “though we are all unique, we certainly have much in common.” The challenge for creating an online version of this course was the heavy reliance on audio-visual media—easily delivered in a classroom setting, but highly problematic in an online course. Solving this delivery problem was the essential aspect of the LITRE-funded project.

## **REVIEW OF THE STATE OF THE ART**

In terms of content, approach and organization, our course differs from both music appreciation texts that focus on Western Classical Music and texts that introduce World Music. Below we first situate our course with respect to these existing textbook approaches. In our course we explore music in universal terms, presenting a thematic approach that moves beyond the boundaries and limitations of Western Classical Music or World Music. We then compare our curriculum with three other texts that, like ours, offer a thematic approach.

Many of the current college-level Music Appreciation textbooks introduce music through a chronological survey of the Western classical tradition. The most popular include: Forney and Machlis, *The Enjoyment of Music* (Norton); Kamien, *Music: An Appreciation* (McGraw-Hill); Ferris, *Music: The Art of Listening* (McGraw-Hill); and Kerman and Tomlinson, *Listen* (Bedford/St. Martin’s). While these texts present a well established

approach to music in Western academic institutions, they privilege one music history over all others, and with this narrow focus cannot hope to guide students towards a true understanding, or even an appreciation, of what music is and does for all human beings. Some music appreciation texts include a token section on world music, and David Willoughby's *The World of Music* (McGraw-Hill) is notable in further broadening its coverage to include American music. The core content of all these texts nevertheless remains Western art music. Our course clearly differs from these both in content and approach; based on concepts and ideas that are universal in application, it presents a broad introduction to the study of music with examples from around the world and throughout time.

Introductory World Music texts typically present the world of music in terms of geographical areas and cultures (an ethnomusicological approach). Perhaps the two most prominent and widely used texts on the market are *Excursions in World Music*, ed. Bruno Nettl and others (Prentice Hall) and *Worlds of Music*, ed. Jeff Todd Titon (Wadsworth). These texts focus on non-Western music and Western folk traditions and exclude Western Classical music. They certainly present a broader coverage of music around the world than the above-mentioned Music Appreciation texts, but they create a false dichotomy between music of the Western and non-Western worlds. Furthermore, these texts assume knowledge of what music is, for neither covers this topic. A new World Music text by Michael Bakan, titled *World Music: Traditions and Transformations* (McGraw-Hill 2007), similarly includes chapters on musical traditions around the world, but in contrast to Nettl and Titon begins with an introduction to the elements of music illustrated by world music examples. The primary differences between all these texts and our own are the organization of the material – geography/cultures vs. broad concepts/ideas -- and the inclusion of an introductory section on “what is music,” its elements, its uses, functions and meanings, illustrated with music examples from the north, south, east and west.

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Below we compare our course with three introductory music texts structured according to music's uses and contexts and drawing on both Western and non-Western music examples.

1. Kay Kaufman Shelemay, *Soundscapes: Exploring Music in a Changing World* (W.W. Norton, 2nd ed. 2006), 471pp. with 3 CD set. List price: \$55, plus \$41.25 for CD set.

Shelemay's book explores music in a variety of cultural contexts around the world and introduces students to specific musical traditions. It claims to avoid the “old and tired oppositions, such as classical/vernacular, art/folk, traditional/popular, and Western/Non-Western” (p.xiv) by presenting diverse case studies within thematic chapters such as “Music and Everyday Life,” “Music of Worship and Belief,” and “Music and Politics.” The text provides no introduction to music and its elements, and for this reason would seem to be a text directed towards music majors or at least students beyond the introductory level.

2. Dorothea Hast, James Cowdery, Stan Scott, *Exploring the World of Music: An Introduction to Music from a World Music Perspective* (Kendall Hunt, 1999). 319pp. with 3 CD set, plus 12-part television series. Book list price: \$87.95.

This book takes a “thematic, global, multi-media” approach to the study of music and is organized into twelve chapters on musical elements (melody, harmony, rhythm, etc.) or topics (music and memory, transformative power of music). The text provides a general introduction to world music and to the elements of music, serving “as a companion to Western music history and appreciation texts.” Many quotations and pictures in the text are taken from the accompanying television series (also available on video). *Exploring the World of Music* differs from our text in its organization of material. Its thematic approach similarly uses both Western and non-Western music examples, but is more elementary in its categorization. Six of its twelve chapters focus on musical elements, the first chapter addresses “what is music and sound?”, three chapters focus on uses of music, and two on musicians (music learning, and composition/performance). In contrast, we group the definition of music, musical elements, uses and functions of music all in our initial unit of the text, providing a basic foundation for understanding music in the social contexts that are treated later in the book.

3. John Chiego and Wei Tsun Chang, *The Experience of Music* (Kendall Hunt, 2007). 237pp. List price: \$69.95. Plus CDs.

The aim of this book is to explore how we as humans experience music. It opens with an Introduction and Historical Overview, which provides a very brief explanation of the musical elements without any examples, then a cursory overview of the Western classical music periods with audio examples. Successive thematic chapters introduce varying contexts for experiencing music, such as “Music of the Religious Experience” and “Music for Celebration, Inspiration and Commemoration,” along with chapters such as “Song” and “Music for Dancing.” The writing style-- with frequent questions posed in the text--as well as a glossary and lots of black and white pictures would seem geared to an introductory level text. The book differs from our first in lacking a full introductory explanation of the conceptual framework that draws the chapters together. Then its chapter content clearly privileges Western music, with some chapters such as “Music for Celebration...,” “Music for the Movies” and “Music for the Concert Hall” providing only Western musical examples. In summarizing the latter chapter, the authors write, “In non-Western cultures that have a significant classical music heritage of their own, such as in India or in Japan, there are certain similarities to the Western tradition of concert performances but they are limited in their scope and diminishing in their position of prominence within those cultures in favor of concerts from the Western art music tradition...In fact, in both of these societies the rise in prominence of traditional Western classical music has largely supplanted the traditional classical music presentations of each culture in concert performance.” We would clearly beg to differ and believe such statements to mislead and misinform students.

As far as we know, nowhere else in the U.S. has an online platform in World Music like ours been developed, and we have had opportunity to describe our innovations at national conferences.

**BACKGROUND:** Include a description of the population, including students (number, demographics, etc.), information about the Principal Investigator and other participants, discipline(s) involved, the course(s) and setting, as well as a description of the technology used.

MUS200 DE is an undergraduate GE VPA course that has been successfully offered now for five semesters to a general population of students residing both locally and throughout the state. 175 students have now taken the course.

PI bios provided in **Appendix 1** below (available online at <http://www.ncsu.edu/music/bios/index.html>)

MUS200 DE is a general music course focusing on global repertoires. The entire course including student assessment mechanisms are located on the VISTA website. Our course is based in Vista course management software; we use Dreamweaver to create the material and upload files to Vista. Our audio media are housed in the NCSU DH Hill library E-reserves and linked directly to the website. Our video media are stored in Wolfware lockers and are also linked to the website.

Syllabus and course description provided in **Appendix 2** below.

## **LITRE GOALS, PROJECT OBJECTIVES AND STUDENT LEARNING OUTCOMES**

**LITRE Goal(s):** Describe your project in terms of the four areas of student learning identified in the LITRE plan (problem solving, empirical inquiry, research from sources, performance).<sup>1</sup> Which (one or more) of these areas does your project focus on?

*Problem Solving:* In MUS200 DE students are asked to read, analyze and digest a substantial body of information and apply this information in various ways to their own life experiences. For example, after reading several case studies involving music's relationships with social identity, students are asked to analyze various aspects of their own social identity and characterize how music projects and informs these aspects. Students move from their own direct experience of music in their lives, which is usually taken for granted, to a theoretical and contextual framework for understanding why and how music operates, through the critical thinking required in their written work.

*Empirical Inquiry:* Students are asked to apply key ethnomusicological concepts introduced in the course lessons to observations made within their own communities and to generalize commonalities of musical experience based upon these observations. Most

of the work students are asked to do falls into this modality, which is the central mode of enquiry of the discipline.

What the technology provides is a world of musical evidence made accessible to students through their computers. When the students begin the class, their musical knowledge and experience are for the most part extremely limited. The technology through which the course material is delivered opens up their musical world by providing a wide array of musical experiences and contexts. The course material provides theoretical and analytical tools whereby students can understand music in their own lives as local manifestations of global social phenomena. Lessons and assignments draw on both local and global musical contexts.

*Research from Sources:* Students read both ethnographic source materials and summaries of these prepared by the instructors. Based on these readings, students formulate understandings of the basic principles of ethnomusicological theory and research. Four times during the semester the students are assigned a set of research questions pertinent to the unit themes.

What the technology provides is ample source materials for students to carry out their research assignments. The course is designed for distance learners who may not have access to a major research library. The website includes links to over 350 audio and video files as well as to a number of scholarly articles that supplement the weekly lessons.

*Performance:* Students write continuously throughout the semester, generating short weekly response papers and four end-of-unit essays, thereby improving their writing skills.

**Project Objective(s):** The project objectives are what you, as the PI, want to accomplish through this project. List the specific objectives of the project.

Our goals are to have a groundbreaking approach to music in general studies available to students who are using Distance Learning technology to pursue their undergraduate education, and to make available to students enrolled in traditional classroom sections the media-rich online resources for study, research, and review. We believe that the course, which has reached more than a thousand students on campus in the traditional classroom setting over the past seven years, is a good fit for the distance learner, utilizing interactive technologies, audio and video streaming, and student-centered pacing and critical thinking strategies. Having GER courses available online will further the university's Distance Education objectives. The DL website promises the off-campus learner: *Wherever your personal or professional life takes you, North Carolina State University can deliver a powerful learning experience where and when you need it. With NC State Distance Education, you can stay on track for the college education you need, while you stay connected to your life.* The availability of DE GER courses furthers this opportunity.

Making the course and its materials available online will enhance student learning by increasing access to a rich global approach to the study of music that incorporates critical thinking strategies, makes strong connections to other disciplines (anthropology, religious

studies, history, arts studies), and utilizes both group discussions and individual projects. Increasing access and visibility for the course may provide greater recognition for the Music Dept. and Arts NC State and may encourage the development of further online music courses by other faculty members.

**Student Learning Outcome(s):** These outcomes are what you hope the students will achieve as a result of the project. Student learning outcomes relate to what the students know (cognitive), ways students think (affective/attitudinal), or what students do (behavioral, performance, psychomotor) as a result of the activity. These are tangible, specific, concrete, measurable, and achievable in the specified time period.

### Student Outcomes

By the end of the course, students will demonstrate that they are able to:

1. Identify and apply the basic concepts and terms used in musical investigation to specific musical performances and to reflect upon their own experience of music. [cognitive and affective]
2. Interpret and analyze music on the basis of its structural, stylistic, and aesthetic elements and its social and historical contexts. [cognitive]
3. Interpret and critically evaluate ideas and conclusions in writings on musical practices based on the evidence provided by authors. [cognitive]
4. Distinguish the roles of music in expressing social identity, including ones own. [cognitive and affective]
5. Identify and analyze music's complex relationships with religious beliefs and experiences, and narrative forms and strategies. [cognitive and affective]
6. Use information technology with fluency, including search engines, word processing, and educational learning platforms. [performance]

### **METHOD (Project Design methods and Data Collection methods)**

**PROJECT DESIGN AND PROCESS:** This section details the methodology of the project. Enough detail should be provided to allow replication of the project. Include details of:

- a. Pedagogical approach or teaching method (lecture/presentation of materials, discussion, project based, etc.)

MUS 200 DE was adapted from a traditional on-campus course that involved lecture, discussion, listening lab, independent projects, and reflective writing. In the online version, lesson chapters substitute for lectures, writing assignments are submitted through

the course website, and an open discussion board is set up for students to submit and respond to their own questions and the questions of others, with feedback from instructors. The linked and streaming media provide the musical experiences that students in the on-campus MUS 200 gain in class, on field trips and at concerts.

- b. **Technology used and purpose of use (planning class activities, seeking information, analyzing information, creating new information, allowing access to new situations, simulations, etc.)**

The technology used for the course delivery is the Blackboard Vista course management system. Much of the work that was accomplished with the LITRE funding over two semesters was the digitization of video media and its conversion to RealPlayer format. This was carried out in the D.H. Hill Digital Media Lab using iMovie software on an Apple computer. Video clips were captured and saved as streaming Quicktime videos, then converted to RealVideo. The video files are stored in Wolfware lockers and linked directly to the website. The technology is now being used by students as a learning platform through which this digitized media, the primary objects of investigation, are delivered.

- c. **Type of study (case study, comparative study, experimental design, etc.) Explain the steps of the process.**

MUS 200 DE utilizes both case studies and comparative studies of global musical practices and products. Students engage with these using four fundamental modes of inquiry: analytical, contextual, semiotic, and performative.

- d. **Other variables included in the study (effects of student characteristics such as learning style, age, gender, motivation, etc.)<sup>2</sup>**

One of the challenges of constructing such a course is the wide variation in all parameters of student difference, including age, gender, background, region, previous knowledge and experience of music, motivation, learning style, and sophistication in the use of technology and in academic writing. One of the ways that we have attempted to make the material broadly accessible is to overload the website with readings, video and audio examples, and suggestions for further reading and listening, so that, like a buffet table at a restaurant, students can pick and choose. It is important to keep in mind that this is not only an introductory course but it is not a prerequisite to any other course. For many if not most of our students, this is the only college-level course they will take in music and perhaps even in any of the arts.

**DATA COLLECTION & ANALYSIS (EVALUATION/ASSESSMENT OF STUDENT LEARNING):** This section includes details about assessment of student learning. How was the data collected (survey, student project grades, student-generated content/artifacts, observations, etc.)? How did you measure the Student Learning Outcomes and Project Objectives listed above? Please indicate which measures you used for *each* Student Learning Outcome. Measures of both direct evidence of student learning, through evaluation by the PI (capstone

**projects, student created artifacts, performance on exams, national test scores, portfolios, etc.), and indirect evidence (surveys, self-reporting, focus groups, graduation rates, etc.) should be included. Include all instruments, tools, and measures such as rubrics, tests, and survey used. Also include details about data analysis methods and procedures.**

The following presents our Assessment of Student Learning plan proposed in Fall 2005, with details of the measures used to assess the student learning outcomes at that time, and a summary of our findings for each.

Because of the availability of online media, students in Music 200 DE will...

1. Because of the availability of online media, students in Music 200 DE will have a deeper understanding of course material that derives from drawing relationships between music and cultural contexts (cognitive/affective).

[Linked to Student Outcome #2 above, p.7]

Explanatory note: It is the claim of the discipline of Ethnomusicology that divorcing musical sounds from musical contexts and behaviors distorts and falsifies musical understanding. Yet the study of sound recordings alone forms the material of most college-level "music appreciation"-type courses. Being able to access the rich video documentation of music that has been assembled by the course instructors and the D.H. Hill Library Media Center will enable DE students to understand more fully the relationships between musical sound and social practice that lie at the heart of musical understanding. Students will both engage with a body of information *about* music (elements, genres, traditions) fostering cognitive learning, and will deepen an understanding and connection with a wide variety of musical sounds and contexts, shaping affectively their musical experiences.

Assessment:

In the Unit 2 paper assignment on "Music and Identity," students must discuss four case studies explored in the lessons on the use of music to express identity. Through the linked video examples in the lessons, students can examine in greater detail the connections between the music under discussion and its composers/performers as well as its social, cultural, geographical, political, and historical settings. Students are asked specifically to draw on the video recordings in presenting their responses, and to use information from the audio and video examples as evidence in support of their conclusions on music and identity. Following the initial implementation of video materials online, the depth of students' understanding has been assessed by comparing student responses in this paper to those in previous semesters' papers prior to the availability of online video clips. Assessment consisted of direct evidence—the extent to which students refer to the video materials and use this to show their understanding of the material—as well as indirect evidence through end-of-semester student feedback (in online journals and emails).

2. Because of the availability of online media, students in Music 200 DE will have wider experience with a variety of case studies made available by web-based resources and technologies.

[Linked to Student Outcome #6 above, p.7]

Explanatory note: The course is based upon case studies illustrative of music's "commonalities" (e.g. music's roles in the constitution of social identities, religious experience, and narrative performance). Students, using web-based resources, are asked to provide their own examples and case studies to supplement materials provided by instructors. Students will learn from the course organization strategies how to think about specific musical experiences in terms of broad theoretical classifications pertaining to the social functions music serves.

Assessment:

In the Unit 3 paper assignment on "Music and the Sacred," students are asked to explain several views on music and religion and then illustrate these with examples from class readings, discussions, videos, and their own experience. For example, the first quotation to be explained and illustrated is: "Religious believers have heard music as the voices of gods and the cacophony of devils, praised it as the purest form of spirituality, and condemned it as the ultimate in sensual depravity; with equal enthusiasm they have promoted its use in worship and sought to eradicate it from both religious and secular life." With the availability of online video excerpts and use of the worldwide web, students are encouraged not only to use examples already discussed in the lessons but also to research and analyze their own case studies illustrating these views. The breadth of material presented and explored by students is assessed directly by comparing student papers before and after the availability of audio and video media.

3. Because of the availability of online media, students in Music 200 DE will develop greater facility in musical analysis as already-available audio materials can be paired with relevant video documentation.

[Linked to Student Outcome #1 above, p.7]

Explanatory note: The first part of the semester deals with musical materials and elements which students use to analyze musical sounds (instruments, melody, harmony, rhythm, etc.). Students initially practiced analytical processes using audio materials only, which were available via e-reserve at D.H. Hill Library. With the availability of online video streaming, students can pair the audio material with streamed video in order to understand the social contexts from which the sounds derive.

Assessment:

One question asked in Paper 1 is:

Listen to the following musical excerpts on e-reserve (accessible through Vista). For each

track, analyze the music you hear in terms of the musical elements (vocal style, instruments, melody, rhythm, texture, structure) then with the help of the brief online descriptions, identify the relevant function or functions of each musical selection based on Merriam's and Storr's lists of functions.

With the use of video excerpts, the students are now asked not only to analyze the musical sounds and identify the functions of music but also to discuss other contextual, semiotic, and performative aspects of the performances they see and hear (i.e. perspectives they learn about in the first unit of the course). Student responses to this question, before and after the introduction of online visual media, have been compared.

4. Because of the availability of online media, students in Music 200 DE will achieve greater fluency in the use of IT.

[Linked to Student Outcome #6 above, p.7]

Explanatory note: As the university moves towards a more fully integrated IT learning environment, it is crucial that students learn how to use web-based media and computer-based learning environments in their university careers. MUS 200-601 DE offers students the opportunity to learn how to navigate these IT environments successfully.

Assessment:

Following their completion of Paper 1 in Spring 2006, students in the on-campus MUS 200 class were asked to complete a short hardcopy survey documenting their successes and failures with using IT. The questions surveyed their ability to navigate WebCT Vista, access e-reserve music files, stream audio and video files, and upload assignments.

- **LITRE REQUESTED DATA:** We request that you reflect on how the project affects you and other faculty on the project. Below are some areas to consider when addressing this question.

Twice a semester (mid-term and end), please enter your responses into the LITRE online log.

**Pedagogy:** How did the technology affect the way courses were taught?

What were found to be useful and non-useful techniques/strategies?

What did you find necessary to change about your teaching/pedagogy.

What were the unintended/unanticipated effects? Please include both positive and negative experiences.

The technology made possible the offering of MUS 200 “Understanding Music” as an online course, by which new student constituencies could be reached. Without this technology and the technical assistance we received from DELTA, including the online environment and the streaming media, we could not have offered the course. Through the technology provided by the LITRE grant, Distance Education students are able to access the same media as students taking the course on campus. We have offered the course for four semesters and have been very happy with the results. We hope to continue to offer the course indefinitely. There is a learning curve for students when they first register for online classes including our own, and sometimes fret about losing papers, miscommunications, having to upgrade the software they use to access the website and the streaming media. But we imagine that each semester there will be fewer glitches as students in general are more savvy with computer and internet technology. One unanticipated problem arose at the end of the Spring 2007 semester when the NCSU server became overloaded and shut down, precisely when our students needed to access the media to complete their final papers. This semester so far, we have encountered no such problems.

**Workload:** How did the use of technology affect your workload?

Building a course such as this is extremely labor-intensive. Now that the course is up and running, while still quite demanding on our time, the course workload is manageable with a teaching assistant. If the class was offered to eighty students, we would need a second student assistant, an option that is not currently offered by DE.

**Content:** How did the content of related courses change due to the use of technology?

MUS 200-601 DE “Understanding Music” course did not exist prior to our receiving the LITRE grant. The content of the on-campus MUS 200 class was not changed, but was written down to create online lessons. We were then able to link the audio and video media directly into the lessons.

**Technology:** What are students using the technology for and how successful is the technology in meeting its purpose? What are the strengths or weaknesses of using this particular technology?

How satisfied were you with the use of the technology?

The students use the technology to take the course, and to access the audio and video media that enhance the lessons. We are reasonably happy with the Vista platform at NC State. We have had problems with the library changing our media URLs without informing us. Simply put, this technology makes possible a whole new kind of teaching and learning. It is different from the classroom experience in kind: it does not substitute for traditional learning, but provides a totally different experience. Students work at their own pace, are able to re-read portions of the lessons that they didn't understand the first time, develop their own work schedule, interact with other students in virtual learning communities, and develop strategies for taking complete responsibility for their own learning. Some students succeed more than others. Students without the maturity and self discipline to take on this responsibility have a hard time, but students who are self directed and interested in the topic do extremely well, perhaps learning even more than students in traditional classes.

**Training:** What training did you need and how effective was this training? Are there other improvements needed in faculty development activities?

We initially took the DELTA week-long Summer Institute program, learning to use WebCT and various software programs including Macromedia Dreamweaver, Fireworks, and Flash. This, together with ongoing support from the NCSU DELTA team, was extremely helpful in our first creating an online component of the on-campus MUS 200 course, and later expanding this to create the online course. We later took a DELTA course to familiarize ourselves with the new Vista course management system. We have received ongoing assistance every step of the way from DELTA LearnTech.

**Support:** Did you feel satisfied with the technical support?

As discussed above, we have received technical support from DELTA LearnTech on an ongoing basis that has been extremely helpful. We have consulted the Help Desk on numerous occasions and they have always been most responsive. The LITRE grant provided us with tech assistance and tutorial. DELTA personnel gave us many hours of their time to convert video excerpts to digital format for use in our online course.

- **TIMELINE:** Plan should include timelines for the whole project including the assessment plan (project plan/project implementation, assessment plan submission, assessment implementation, report writing, etc.). Final report should indicate the duration of the study and main milestones.
- **RESOURCES:** Summarize resources involved with the program (money, people, time, admin support, etc.)

We have received two LITRE grants of \$4000 each to develop our online MUS200-601 DE course, in Spring 2004 and Spring 2005. The grants were given to Jonathan Kramer

and Alison Arnold. As stated above, we received technical assistance from DELTA LearnTech employees during the development phase, and now have a teaching assistant provided by DE to help run the course. The initial development of the course was particularly labor-intensive, learning the technology, writing fifteen weeks of lessons, selecting and digitalizing over eighty video clips, and linking them to the text. The ongoing management of the course requires about as much of a time commitment as an in-class class, with constant communication with students, reading and grading assignments, editing and upgrading lessons, planning and implementing assignment revisions, and calculating and posting grades. Both DE and the Music Department provide administrative support in such matters as student enrollment, student evaluations, and faculty compensation. The audio media is housed on mainframe computers at the D.H. Hill Library (on electronic reserve) and the video media is stored in Wolfware lockers.

## **RESULTS**

Report the main results of the project. Explain your actual findings. Answer the question, "What did I find out?" Summarize analyses and findings in text and use figures and/or tables to present results effectively. Do not include raw data or discuss or interpret results here. (Report that in the next section.)

Summarize your findings for *each* Student Learning Outcome.

Results from the LITRE Requested Log will be entered online.

The following provides our specific findings on the above documented assessment plan.

1. Because of the availability of online media, students in Music 200 DE will have a deeper understanding of course material that derives from drawing relationships between music and cultural contexts (cognitive/affective).

In Spring 2006, despite being asked in the Paper 2 prompt to use information presented in the online video recordings as evidence in support of their conclusions on music and identity, few students used the video clips. Most drew only on the class readings. We concluded that the prompt needs to be more insistent on this requirement, to ensure all students use the available video clips for their responses. For the few students who did use the videos in Spring 2006, their responses were clearly enhanced by the increased experience of seeing music in its cultural context. In Fall 2006, the assignment was re-recorded and a significantly greater proportion of students used the video files and presented fuller and more developed responses.

2. Because of the availability of online media, students in Music 200 DE will have wider experience with a variety of case studies made available by web-based resources and technologies.

The students were asked in Paper 3 not only to use examples discussed in class to illustrate quotations on the use of music in religious contexts, but also to research and analyze their own case studies from Vista and/or the World Wide Web illustrating the views expressed in the quotations. Many students used the online video resources on Vista but few did extra research on the WWW. In using the online video clips, the students were able to provide more varied examples and show a greater understanding of the views expressed in the quote. Possible reasons why the students did not research the WWW for further examples might be: 1) examples from class readings and Vista videos provided a sufficient number and variety of examples for the length of the paper; and 2) Paper 3 also required the students to do a field research project outside of class, which took time they might have spent doing internet research for this final paper. Since Spring 2006, the field research project has no longer been a requirement for Paper 3. Students continue to draw significantly on the online class video resources and use them well in their discussions. The use of the WWW remains minimal.

3. Because of the availability of online media, students in Music 200 DE will develop greater facility in musical analysis as already-available audio materials can be paired with relevant video documentation.

In Paper 1, the students are initially asked to listen to two audio recordings and analyze the music they heard in terms of its elements (melody, harmony, rhythm, texture, etc.). With video clips available on Vista in Spring 2006, the students in MUS 200-601 were also asked to discuss two video recordings, from an analytical perspective (musical elements) and also from contextual, semiotic, and performative perspectives (which the students learned about in the first unit of the course). The video clips made this latter requirement possible. Some of the students completed this question very well, and were able to extrapolate from the videos relevant information in order to discuss music from these different viewpoints. This being the students' first written paper and some students' first experience using WebCT Vista, a couple of students were not successful in accessing the video clips. Others accessed the videos but focused more on the sound elements than other contextual aspects of the performances. In general, after reading student papers since this time, the video clips have provide a much richer experience for the students, and their responses in Paper 1 have been clearly enhanced by watching the streaming video examples when the delivery system works well and the students access all the online media successfully.

4. Because of the availability of online media, students in Music 200 DE will achieve greater fluency in the use of IT.

In order to assess how successful students were in using WebCT Vista, in accessing

media files, and in using the internet, two questionnaires were handed out to the on-campus MUS 200 students in spring 2006. The students were asked to write down any problems they had encountered in accessing and using Vista, in accessing the audio and video files, and in streaming the video clips. If they had problems, they were asked how they resolved these problems and what solutions they reached. A majority had few or no problems; the challenges experienced were mostly related to the limitations of Vista or surmountable problems solved by knowledge of and experience using Vista (e.g. downloading the required RealPlayer software, uploading papers, dealing with pop-ups). Some students cited lagging and buffering of the video streaming as problematic. This problem was generally related to students' slower internet connection speed. For the online DE course, clear instructions have now been written and placed on the NCSU DE course description page and in our "Start Here" page on our course website. In Spring and Fall 2007, students have rarely cited problems with accessing or streaming the media.

## **DISCUSSION**

Provide an interpretation of your results and support your conclusions using evidence from your project. The significance of findings should be clearly described. Focus is on your project.

In lieu of responding to this final question, we offer a few reflections on our online course in no particular order.

While DE is not a substitute for the relationships that are cultivated between faculty and student, and student and discipline, in the traditional setting, it provides a complementary form of learning in which students acquire valuable skills such as greater familiarity and comfort with working with technology. Computer and internet technologies to a greater and greater extent define "work" in the global information age. Students also develop self-reliance, time-management skills, and deeper capacities for reflective reading and writing. Because most of our students' musical experiences are mediated in their daily lives, through recording and broadcasting technologies, this modality of learning seems particularly apt in a course of this kind. We are particularly gratified by the experience with the course that non-traditional students have shared with us. These students include homebound mothers of small children, senior citizens, soldiers returned from duty abroad, people whose time is constrained by work schedules, and residents of rural areas of the state. Two problems we have faced in teaching the online course are cheating, which we are getting better at recognizing and preventing, and non-completion of the course, often due to student immaturity or over-extended scheduling. Our attrition rate with the current course limit of sixty students is approximately 7.5%.

**SUMMARY OF SIGNIFICANT FINDINGS:** Summarize activities, accomplishments, and important findings over the grant period. Discuss findings about student learning

outcomes and whether your Program Objectives were met. Include strengths/weaknesses and challenges.

- **CONCLUSIONS:** Include discussion of questions such as: What have you learned about student learning and technology? Did technology help meet your student learning outcomes? How did technology impact and interact with other variables or dimensions of the learning environment (that your study focused on)? How did technology change the learning environment? Which tools were found to be most useful?
- **Potential Applications for Others on Campus:** How might others on campus apply what you've learned to their teaching and learning? Include:
  - a. Specific lessons you have learned about student learning and technology.
  - b. Specific lessons you have learned about teaching with technology. This could include reflections on 1) what you found necessary to change about your teaching/pedagogy and 2) what the unintended/unanticipated effects of the project were. (Please include both positive and negative experiences.)
  - c. Specific strategies that you found worked well in the technology-enriched environments you taught in. These are intended to help others as they design their own learning/teaching environments.
  
- **LITRE REQUESTED DATA:** Summarize your reflections on how technology affected your teaching. (Questions in the LITRE Log.)

## **PUBLICATIONS**

List any publications or presentations you or your colleagues on the project have made or will make in the near future.

2005. Presentation at Society for Ethnomusicology Annual Meeting, U of Arizona, Tucson, AZ.

2007. Presentation at Society for Ethnomusicology Annual Meeting, OSU, Columbus, OH.

2008. Presentation at CDIME (Cultural Diversity in Music Education) Conference, U of Washington, Seattle, WA

Interest in publishing textbook based on on-line material by major national publishing house.

## APPENDIX 1

PI Bios (available online at: <http://www.ncsu.edu/music/bios/index.html>).

**Dr. Jonathan Kramer**  
**Teaching Associate Professor**  
**919-515-7952, [jonathan\\_kramer@ncsu.edu](mailto:jonathan_kramer@ncsu.edu)**

Dr. Jonathan C. Kramer is a Teaching Associate Professor in the Music Department at North Carolina State University, and Adjunct Professor of Ethnomusicology at Duke University. As a cellist, he has performed as principal of the Tucson Symphony and as a member of the San Francisco Opera and Ballet Orchestras and the North Carolina Symphony. Among his teachers are Aldo Parisot, Gordon Epperson, Raya Garbousova, David Wells, Madeline Foley, and Maurice Gendron.

He has performed extensively as recitalist and chamber musician throughout the U.S. as well as in Russia, India, Korea, Canada, Austria, Bulgaria, U. K., Switzerland, and Italy. He has performed with The Mostly Modern series of San Francisco, Mallarme Chamber Players, Duke University Encounters Series, the Piccolo Spoleto Festival, Raleigh Chamber Music Guild; and presented solo concertos with a number of regional orchestras.

He has recorded for Albany Records, and Soundings of the Planet Studios. He is on the teaching faculty of the North Carolina School of the Arts Summer Institute and frequently accompanies Rumi translator Coleman Barks in poetry readings. He has served as moderator of the Pedagogy Panel at the American Cello Congress and his An Homage to Pau Casals for cellist and narrator has been presented at Queen Elizabeth Hall, London, the 92nd St. Y in NYC, and the Kennedy Center in Washington DC.

As ethnomusicologist, Dr. Kramer has been awarded Senior Fulbright Fellowships at Banaras-Hindu University in India and at Chosun University in Kwangju, South Korea. He has lectured on global issues in music and aesthetics in the United States, the U. K., Korea, India, China, Japan, and for the Semester at Sea program during their spring, '06 around the world voyage. Dr. Kramer holds advanced degrees from Duke and the Graduate School of the Union Institute where he completed a Ph.D. in Ethnomusicology and Performance Studies in 1994 with a dissertation on traditional Korean music.

**Dr. Alison Arnold**  
**Adjunct on the Faculty**  
**919-515-7952, [alison\\_arnold@ncsu.edu](mailto:alison_arnold@ncsu.edu)**

Dr. Alison E. Arnold is an adjunct on the faculty in the Music Department and the Division of Arts Studies at North Carolina State University. She completed her Bachelors degree in music at the University of Liverpool, England, and her Masters and Ph.D. (1991) in Musicology at the University of Illinois at Urbana-Champaign. Her doctoral dissertation is on the history of popular Hindi film song. She has taught World Music, American Music, and Music Appreciation courses at The Colorado College, Penn State University at Abington; Drexel University, the University of North Carolina at Chapel Hill, and the University of North Carolina at Greensboro.

As an ethnomusicologist, her primary area of research is the music of South Asia and the South Asian diaspora in the United States. She has presented conference papers and published articles on Indian and Indian American music. She served as Vice President and President of the Society for Ethnomusicology, Southeast and Caribbean Chapter 2002-2004, and organized the 2004 regional conference at NCSU. Her most recent research is on the musical culture of the Montagnard community in North Carolina. This refugee population from the Central Highlands of Vietnam comprises the largest community of Montagnards outside Vietnam, currently numbering over 8000 located in the Raleigh, Greensboro and Charlotte areas.

As an editor, she worked for Macmillan Publishers in London on “The New Grove Dictionary of Music and Musicians” (1980), and more recently edited the South Asia Volume of “The Garland Encyclopedia of World Music” (2000).

As a performing musician, she played flute in the British Rail Symphony Orchestra in London, taught both flute and piano at the Community Music School in Trappe, Pennsylvania, and currently plays Irish flute and tin whistle in her spare time.

## **APPENDIX 2**

**Understanding Music**  
**Distance Education: Music 200 Sec.601**  
**Fall Semester 2007**

### **Course Syllabus**

Instructors:

Dr. Jonathan Kramer - Vista email

Dr. Alison Arnold - Vista email

| [Course Description](#) | [Course Objectives](#) | [GER Objectives](#) | [Student Outcomes](#) | [Course Requirements and Grading](#) | [Reading and Writing Assignments](#) | [Class Participation and Communication](#) | [Student Disabilities](#) |

## **Course Description**

Understanding Music is a semester-long exploration of music's materials, contexts, and purposes. We will consider music as a global phenomenon and commonality of human social experience. Through videos, readings and listening to both recorded and live music from diverse world regions, we will examine the occasions and purposes of music making and listening. We will explore the ways in which traditions, values, belief systems and patterns of social change are encoded and made manifest in musical practices. The course is structured in four units. The first deals with basic concepts and the establishment of a working vocabulary for musical investigations. The others examine the roles music plays in the formation, expression, and contestation of social identity; in religious belief, observation, and experience; and in narrative and dramatic performance.

## **Course Objectives**

The course will help students to:

1. Understand and engage in processes of inquiry into music through the analysis of music's materials (elements, styles, instruments), contexts, and purposes;
2. Broaden their understanding of music as a global phenomenon and commonality of human social experience;
3. Strengthen their ability to identify and analyze differing perspectives on music;
4. Improve their ability to think critically: to move from learning facts to making critically reasoned judgments grounded in the academic content of the course.

## **GER Objectives** (for Visual and Performing Arts courses)

The course will help students to:

1. Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.
2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.
3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.

## **Student Outcomes**

By the end of the course, students will demonstrate that they are able to:

1. Identify and apply the basic concepts and terms used in musical investigation to specific musical performances.
2. Interpret and analyze music on the basis of its structural, stylistic, and aesthetic elements and its social and historical contexts.
3. Interpret and critically evaluate ideas and conclusions in writings on musical practices based on the evidence provided by authors.
4. Distinguish the roles of music in expressing social identity.
5. Identify and analyze music's complex relationships with religious beliefs and experiences.

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## **Course Requirements and Grading**

1. Four 5-6 page reflective essays (20% each)
2. Thoughtful journal responses to readings (20%)

All graded assignments will be graded according the following ten-point scale:

A+ (97-100), A (93-96), A- (90-92)

B+ (87-89), B (83-86), B- (80-82)

C+ (77-79), C (73-76), C- (70-72)

D+ (67-69), D (63-66), D- (60-62)

F (below 60)

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## **Reading and Writing Assignments**

Reading and audio-visual materials for this course are all available online and are linked directly to the Weekly Lesson texts. Separate lists of all Listening and Video files can be accessed from the homepage icons. There is no course textbook or CD set. You will need Adobe Acrobat Reader installed on your computer to access the readings, and RealPlayer installed to access the audio and video files. Both software applications are free downloads: see Hardware and Software for E-Reserves.

**Written Papers:** You will write four reflective essays relating to the class lessons. The topics of the essays are: 1) the uses and functions of music; 2) the role of music in expressing identity; 3) the significance of music in religion and ritual; and 4) the use of music in storytelling. Further details on each essay topic including the paper prompt, grading rubrics, writing guidelines, and instructions on how and when to submit your assignment, are provided along with the relevant Weekly Lessons. All papers must be submitted to Blackboard Vista by their due date and time. If for any reason you anticipate missing a deadline, you must contact the instructors before the deadline to request an extension.

**"My Journal" and "Lesson Questions":** You must submit a formal response to the material of each weekly lesson in your own private journal, accessed through the My Journal icon on the homepage. Each weekly entry should be 350-500 words and consist of: 1) a summary of the main points of the discussion; and 2) an explanation of larger issues the lesson raises and their relevance to your own experience. For weeks in which the material is divided into an A and B section, you need to respond to both parts, but the total number of words does not need to exceed 500. In addition, each week you must submit one or two questions you have about the lesson on the public "Lesson Questions" discussion board. You are invited to read and respond to the weekly questions of other students and initiate conversations. Your questions could concern words or concepts you didn't understand, discussion points you found unclear, or requests for further elaboration. The responses and questions should be completed and submitted by the end of the week in which the lesson is assigned (midnight Sunday). In order to get credit for the class, you must have submitted responses and questions to all sixteen lessons. As with the written papers, if you are going to miss a deadline, you must contact the instructors to discuss an extension.

Any student requiring help with writing can contact the Undergraduate Tutorial Center.

**ACADEMIC INTEGRITY:** We assume by putting your name on an assignment that you, as a North Carolina State University student, are in compliance with the University Honor Pledge: "I have neither given nor received unauthorized aid on this test or assignment."

The university's policy relating to academic integrity, dishonesty, cheating, and plagiarism can be found in the NC State Code of Student Conduct, sections 7-10.

### **Class Participation and Communication**

Regular student participation via "My Journal" responses and "Lesson Questions" is required. Emergency situations that prevent class participation or work submission must be reported to the instructors as soon as possible. See the NCSU Student Handbook for excusable "absences." For any emergency situations, students are responsible for submitting all work missed. Student-to-student communication may take place via Vista email and the "General Questions" discussion board; student-instructor communication should take place via Vista email. Send messages for your instructors to "All Section Instructors."

### **Student Disabilities**

Any student who has a physical or learning disability that may affect his or her completion of course work can contact the Disability Services for Students (DSS) office, 1900 Student Health Center, 515-7653. DSS will provide a confidential review of your concerns and determine any academic accommodations that may be necessary. Please contact the instructors as soon as possible if you have a documented disability and need to discuss appropriate accommodations.