

Rethinking Technology outside the Classroom

JOSÉ ANTONIO BOWEN

It is a little counter-intuitive, but my point about technology is that the most important use of new technology is to get students to access the basic content before they come to your class. So our primary mission as teachers is to create homework and assignments that inspire and maneuver students to interrogate material outside of class so they are prepared for more sophisticated intellectual work in class. We can use the relatively low cost of knowledge in the digital age to increase student engagement before they come to the classroom. We can then use that extra class time to help students apply what they have learned through problem solving, reflection, critical thinking and active learning.

The Cost of Knowledge in the Digital Age

While online competitors to residential colleges are coming, pure online teaching is not the primary future in music history. While most music historians teach hybrid courses (even if you just use Blackboard, you are teaching a hybrid course), we work on physical campuses. At the moment, those places are all much more expensive than the online or for-profit options, and many of us teach at four-year residential institutions, which are really expensive. So if parents and students are going to pay not only the extra tuition, but also the extra housing fees, and all the other kinds of stuff, they are going to want something more for their money than just content which is cheap on the Internet. They want, and we should too, to deliver thinking skills, and physical classrooms are ideal for that.

The scale of the extra cost here really matters. Most of us will pay more for additional quality, but few of us would consider paying ten or twenty times more for a high quality car, food, or housing. But in higher education the price differential is even larger. If your child wants to take an introductory music history course your choices are (1) \$40 a credit at community colleges, (2) \$400 a credit at regional state universities or (3) \$2,000 a credit at major private research universities. Again, you can pay more or less for most things, but most new cars are priced between \$20,000 and \$40,000. Even looking at luxury brands, it is hard to spend ten times that much. A Bentley or Rolls

Royce might qualify, but even that will be ten and not fifty times the price of the cheapest option. So if you are selling a Space Shuttle-priced education, it had better be seriously better than the Ford.

Pressure from parents, legislators, and the public is not going to go away. While none of us control pricing, we are going to be faced with a unanimous plea to provide better quality. High quality online courses are also expensive and there will be some of those too. While students want to come to physical campuses, we have to do more than stand and deliver. If all you're going to do in your classroom is talk over a PowerPoint or show movies when you're not there, students are not going to come. There are already great lectures online and more coming.

Part of this comes out of a belief that critical thinking has never been more important. Knowledge is a lot cheaper than it used to be. It used to be that you went to university because books were expensive and you probably didn't have any, so you went to hear lectures because that was the way you could get information. Then later there were libraries, and you still needed faculty to help you and guide you, and they knew things that books hadn't yet published, so that's why you went to a university. Now, almost everything is online. There's a treasure trove of information and content online. Since most of that information is bad, most employers and most of us think that the principal skill of higher education is not the accumulation of knowledge and memorization, but the ability to sort through information, find what's relevant, and then apply and use that knowledge. That is why every one of our schools talks about critical thinking and more and more have a requirement in information technology or digital literacy: this, by the way, is what we teach in the humanities. We have never been more important. The ability to sort through information, figure out what's relevant, and to learn for yourself: these are things we want our students to do. Those are going to become increasingly more important as more information goes online.

Content, or what Dee Fink calls "Foundational Knowledge," is still important, but we no longer have to spend class time to deliver it.¹ There are better ways to assimilate and gather content. Our job in the classroom is to help students sort through that. So creating strategies that will ensure students will be prepared for class should be a primary part of good teaching. How do you make sure students do the homework and the reading before they come to class so you can have those discussions and other learning activities?

1. L. Dee Fink, *Creating Significant Learning Experiences: An Integrated Approach to Designing College Courses* (San Francisco: Jossey-Bass, 2003); José Antonio Bowen, "Review Essay: Six Books Every College Teacher Should Know," *Journal of Music History Pedagogy* 1, no. 2 (2011): 176–82, <http://www.ams-net.org/ojs/index.php/jmhp/article/view/23/35>.

Strategies for Student Preparation

Here are some strategies to make sure students are prepared for class:

Set the bar high. “Who hasn’t done their reading? Great, you will sit on the outside of the circle today and take notes on the discussion.” Put students who have done the reading in the center circle and then ask students on the outside to summarize. Give a pop quiz and count those. Once should be enough for this. It sends the completely wrong message to alter your class plans because students did not prepare. Set the expectation early in the semester.

Plan class activities that require preparation and stick to it. Make those activities count for grades. In fact, giving a few pop quizzes on the content at the beginning of class will make your point.

Be willing to keep your mouth shut. When you ask a discussion question or start an activity, do not rush to give the answer or correct students. Turning your class into a safe place for risk and interaction will pay dividends.

Assign meaningful, relevant and interactive homework. If all you do is ask students to read, they will not understand why and get bored. Require students to take notes and come to class with questions. Have them post on discussion boards: anything to get them interacting with the material before class. But it is your job to demonstrate relevance and motivate them.

Use technology to keep in touch with students between classes. Send e-mail, texts or tweets to students to guide, encourage, and motivate them as they are doing homework.

Have students use Wikipedia, but require them to find mistakes or bias. Ask them to find three things that are left out of the article on Mozart and bring them to class. Most of them will be able to see the ability to find information on the web and evaluate it as directly relating to their future lives and careers, but make the case for them.

Give students a short exam before EVERY class. It’s online, so there’s the technology bit. I use Blackboard; you could use any course management system. These are automatically graded multiple-choice questions. It’s true, they’re multiple-choice, but it will be take none of your time once the questions are written in the first year. If you have a smaller class and want to do some other kind of thing, that’s great, but if you’ve got seven hundred students, you probably need automatic grading. Multiple-choice questions aren’t great, but there are ways to make them better. I like using this format (see Appendix A: Teaching Naked) where all of the statements are true and students are required to find the relevant statement for arguing or rebutting something.

Strategies for Class Time

On the flip side, if you actually structure your class so that students are interacting with content before they arrive, you need to restructure what happens inside your class. The great news is *this* is where you can add real value over online education (and help keep your job).

Teach critical thinking and be explicit. Telling students this is what you are doing actually improves their focus and they learn more.

Focus on teaching arguments. You can Google facts, but the question is, “Which of these are relevant to this argument?” In class you can ask students to write an argument for the importance of something. Then have them pass their cards to another person who writes a rebuttal on the back. They like getting to prove someone else wrong. That has nothing to do with technology. It is also a way to engage students because the content now matters.

Make knowledge a problem. In his book, *What the Best College Teachers Do*, Ken Bain asked students twenty and thirty years after college: “What did you learn? Who was your favorite professor and why? What stuck with you?”² He found that the memorable professors contextualized knowledge within disciplinary debate from the beginning. They don’t say, “First you’ve got to learn all these facts and then we’ll talk about them.” They say, “You know what? We used to think that this was true about Schubert and now we’re not quite so sure. Some scholars think this and some scholars think that.” You need to introduce an important problem on the first day of class. It will take your students from an “I sit here and absorb the information” position to a place where students feel some sense of control and motivation, where they might contribute to solving a problem. Teaching that knowledge and discipline are transforming, makes students partners in learning.

Teach problems not answers. We all know that discovering is more fun than memorizing. So create assignments and modules around problems. How important are string quartets in Mozart’s output and how would you argue both for and against this thesis? Does analysis or history matter to performers? Take those problems head on: the more controversial and difficult the better. This is a great way to motivate students to learn more content.

Think about lectures as less about content, and more about the entry point for the material. Lectures are really, really bad at communicating content anyway. Lectures are good at stimulating motivation, curiosity, and raising questions. Remember that even in the most traditional classroom, we still expect most of the “learning” to happen when students are at home. Your job is to structure that learning in a way that seems relevant and interesting; class time can then be dedicated to inspiring and introducing problems. I like index

2. Ken Bain, *What the Best College Teachers Do* (Cambridge: Harvard University Press, 2004). See also Bowen, “Review Essay.”

cards (very low tech). When students walk into class, ask everyone to take out an index card and write down three things you learned about Chopin. Write down a question you still have about today's information. If you collect these, you will quickly find out what students are really learning.

Online Resources

If you stop spending class time providing facts to your students you will have all of that class time for problem solving, evaluating, synthesizing, developing real world context, reflecting on the significance of the material, engaging in active learning, applying what you know to new context, enhancing intellectual curiosity, improving writing, and teaching critical thinking. But you still have to give your students access to the basic knowledge. Good thing there is the Internet. There are thousands of lectures and *YouTube* videos online, but you can do your own. Podcasts are better than lectures and you never run out of time. You can include more examples in a podcast than you can in class. If a student does not hear it the first time, they can listen to three more examples. For another student who is bored with this, they go on to the next podcast. You can also include different kinds of examples for different kinds of students and you don't have to waste everyone's time on a question that only one wants answered.

Keeping Score. Michael Tilson Thomas, for example, has done a PBS series called *Keeping Score* which has a terrific website that includes videos, interactive maps excellent modules on history, musical techniques and more.³ In the section on Mahler's musical borrowings (one of five sections on his musical techniques) you can hear comparisons to folk musics or other composers of click here to hear how Mahler uses the opening "fate" motive from Beethoven's Fifth Symphony (and see the score with the motive highlighted in blue). These are fantastic and expensive resources that are free. You can go to iTunes U, search your favorite composer or topic. There's plenty of stuff.

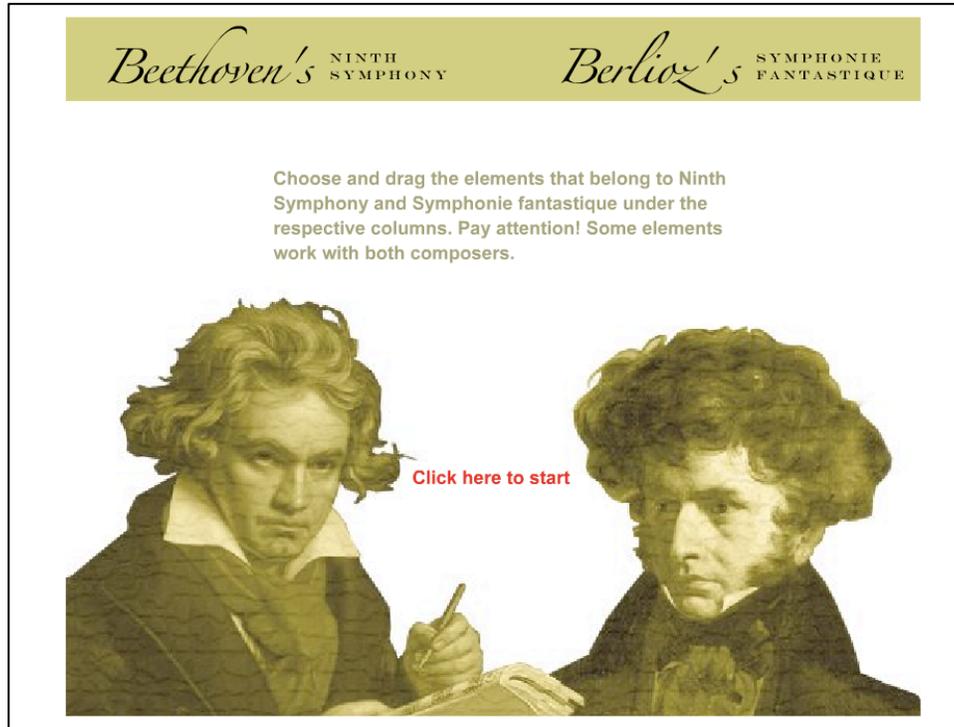
Merlot.org. If you go to Merlot.org and you type in music theory, music history, or constitutional law, whatever, there are lots of things that other people have done.⁴ For example, here's a little Berlioz/Beethoven game that you can play (**Figure 1**). There are a variety of tools that people have already done. Included on Merlot.org will be my jazz games. Do you remember "Drop the Needle" exams? They are now click on the file tests, but I put all of mine online; I put them in Blackboard and created class time for something more important. When I made practice exams my tech guy came to me and said, "Wait, suppose a student memorized all two hundred and fifty of the examples that you have. That'd be cheating, right?" I said, "I think that's called

3. <http://www.keepingsscore.org/>. See also review in current issue of this *Journal* by Daniel Barolsky, pp. 103–5.

4. <http://www.merlot.org/merlot/index.htm>.

learning.” And that’s the challenge of the online process is figuring out what’s cheating and what’s learning.

Figure 1. Berlioz/Beethoven Symphony game on Merlot.org.⁵



My second game is called *Jazz Bandstand*. This is probably harder. There’s a way to do this with string quartets, but I haven’t figured it out. The game asks you to create jazz quartets from different eras. If it asks me to create a quartet playing in the “cool” style, I start with a choice of drummers and bass players. Then I get to add a piano player, trumpet or sax. Part of why games are good learning tools is because they are fun. I can get distracted and put together a band of players who never played together in history, like Miles and Dave Brubeck, or I can mix styles and hear Louis Armstrong with McCoy Tyner. Students learn just as much from these “wrong” answers as they do from correct ones. Students can also take as long as they need on each level, and you can give the levels points. This game has ten levels in it (ten points for each level), so if you want an A, you have to get to level nine and you get ninety points on that assignment. I don’t touch it all semester. I just say, “Hey! We’re having a midterm next week. You should be on level five by now. If you’re on level four, you’re a little behind. If you’re on level six, you’re doing great.” It gives students some control.

5. <http://www.academic.muohio.edu/mus189/berlioz/interactive/>. The game was created by Eftychia Papanikolaou (Bowling Green State University).

Conclusion

Educational research is very clear that the best teachers are challenging, but supportive and give students some control. The combination is what is important. If you just have high standards, but you don't seem sympathetic, it doesn't work as well. High standards, but being encouraging and sympathetic and allowing some control are things that matter. Notice that has nothing to do with technology there.

The final handout is a learning objectives sheet. It's tempting to say, "Oh, learning objectives. That's some administrator's or school of education's jargon." No, it's our bread and butter. You have to start with what you want your students to learn and then work backwards. If what I really want them to do is learn how to do critical thinking, then I shouldn't spend all semester talking about style analysis. Learning objectives are not new. Bloom's Taxonomy has been used for fifty years. Even dog trainers use this (see Appendix B: Bloom and Fink). I repeat, if dog trainers can recognize that to teach a dog, the dog has to be motivated and work from more basic to more complicated, then I think we might make some good use of this too. Learning how to learn, caring, and application are equally important. They all contribute to each other. If I give you a motivation for how you can apply this knowledge, you now have more reason to go learn the facts that you have to have. Rather than worrying as much about delivery of facts, if we worry more about motivating the acquisition of the facts, then the students will do better at the acquisition of the facts.

Discussion

Abbreviations of speakers in the discussion are listed in the introduction to the Roundtable on p. 40.

Student Reactions to Technology

P1: I have a couple of questions. First, I teach at a university where a very high percentage of my students are first-generation college students, often from rural areas with very little experience with technology and some don't own a computer. We're noticing a growing resentment of using technology outside of the classroom. It's a very interesting thing—as we're being pushed as faculty members to go more online with classes, or to do hybrid classes, our students are pushing back and not engaging in technology. They don't e-mail their professors. They won't contribute to a discussion board. They're sort of pushing against this. There's that sort of question: how do you deal with this digital generation of students who are sometimes unwilling to use the digital tools that we want them to use. Then, the second issue is one of the time it

takes to prepare a new class using these ideas. For those of us who are teaching with four courses per semester, for example, I would love to redesign some of my courses where all the mastery of facts happens with technology in advance, but I teach four courses per semester.

JB: Let me answer the second bit first because probably the most important information for young faculty is, “You don’t have to do it all at once.” The two recommendations I always make are: (1) don’t redesign your course every year. Some stuff will work better the next year. It doesn’t have to be perfect. And (2) is: always take some risks. Always try something new. Some of it will work; some of it will not work. Generally, try it again if it doesn’t work because it might have been the class and not you. Don’t just give up on something when you’ve tried it once. Remember that your attitude towards students is as important as anything else that you do.

It doesn’t have to be everything. Let’s say you’re away at AMS the week you’re doing Beethoven, so you’re going to try an online resource and see what happens. Add a few things here and there. It is a lot of work. Don’t do all four courses at once. See if you can get a double prep. See if you can say, “Let me teach two sections of this course and then I’ll redesign the course.” Look for efficiencies that way and just do one thing at a time and do a little bit at a time. It is a very big job. Most campuses and states now have money for redesigning of courses that use online material. Often for the wrong reason, but that’s okay. Make that grant application to redesign a course that will buy you the time to do that and those are often tied to online resources.

Now back to your first question. Yes, students often hate being asked to do more work and more preparation. We have created a system where we allow them to get away with this. We all need to work on the campus culture. A lot of this is outside of the control of a single faculty member’s hands. It’s my job as a dean to make sure that everybody has a final exam, to make sure that classes meet. Those kinds of campus culture things are an administrator’s job and they’re hard to fix on your own. This has nothing to do with technology. It has to do with students not wanting to be prepared for class, not wanting to work outside of class.

I start with small things. Podcasts can be short. In fact, most of the good ones are better short. Start with the idea, “Here are some extra resources for you. I’m not going to talk about this in class.” It’s a fifteen-minute podcast.

Again, the problem of not having access to computers is somebody else’s problem. You’ve got to deal with the students where they are. You start with the library. You start with, “What can they do? What other things can they do before they come to class?” Build it in. The film people are dealing with the whole “screening times.” Maybe you use the screening time for something else. You say, “Well, this class has a lab. The TA is not there or I am not there, but there’s a lab for this class and in the lab, you’re going to spend that hour in the lab watching the podcast, doing something else.”

Aesthetics and Online Teaching

P2: I haven't heard too much about aesthetic evaluations here. I'd like to know how you can remove these elements, content and fact learning, from the aesthetic sorting that has to occur in a classroom. How will a student learn content in any way that we can appreciate as art historians, absent the sorting that only a teacher can give?

JB: The answer is: I totally agree. That's exactly what we should be doing in class. In fact, I would argue that by spending more time in class talking about passion and aesthetics and our love of the music and less time explaining some of the context and giving your dates and places and that kind of thing—and that's what teachers do.

In fact, the whole point of teaching is figuring out, "What do I have to tell you now?" and it's the "now" that's important. How do I start? The entry point is really important. Do I start with, "This is a survey of Western European music. It's now the fifteenth century." Or do I start with, "This is a piece of music that makes me cry every time I listen to it and I'm not going to tell you who it's by." I'm going to get you engaged that way. Why does this piece affect me? What do I know? How you introduce subjects is really important. That's, again, another primary thing about what happens when you're in front of the students. Part of our challenge now with technology, is to figure out what to use it for—what do we do live and what to do we assign outside of class and what do we do with podcasts or games. I also think some of that aesthetic learning can be done very well on a podcast with loads of examples.

One of my learning outcomes—on every syllabus—is the outcome "falling in love." I want you to fall in love with a piece of music that you'd never encountered before, or a composer, or a player, or something. That creates an assessment problem, which I'll address in a minute, but it communicates to the students right away that this is a course not just for you to get a job. It's not Engineering 101. This is a course for your soul. That, when you're 40 years old, you just got laid off, and you want to jump off that bridge, you're going to want to hear Mahler Five one more time. So I'm saving your life today. It's true. We teach courses that affect students' souls in a different way than the other material on campus and make that explicit. That is something you can only do live.

Now, how do you assess it? I tell them, "You are going to have to prove to me at the end of this semester that you've fallen in love." One way to do this is on the final exam: "Talk to me about a piece you didn't know and what you told your boyfriend or girlfriend about it, or how you used it in context." There are ways to assess this. At the end of this semester, I'm going to do an iPod check. I want to see what's the most played piece on your iPod and it better be something from this course. That's a hard one to game; that's a hard one to fix. I always say worry about assessment later because if your

assessment isn't so good, but your learning outcome is great, that's better than the other way around. It's much better to have a great learning outcome. I haven't quite figured out how to assess falling in love yet, but I'm going to keep trying because it's important and my students know that I'm trying. Even if I don't get it right, the fact is, it's very motivating to know I care about all of you falling in love with a piece of music and having this experience. I should think that's one of the great things we can do in the classroom that you can't do on a podcast.

P2: Does a student writing about his or her falling in love help assessment? Can you assess just that?

JB: Yes. I also think you can learn something just by having a student think about the aesthetic experience. Here's another one of my assignments: you're in my course; you're learning nineteenth-century music, so we are going to go an elementary school or we are going to the prisons next week and you are going to introduce Beethoven's Third Symphony to this group of inmates and your job is to connect with them emotionally, not to tell them anything about Beethoven that's historical. Your only job is to make sure that the light bulb goes off: "Wow, I kind of like this." So what frame would you use? You get three minutes before we play the piece to make them have that experience. Speak from the heart. That's an assignment that makes students think about, "How do I introduce this piece to my younger brother or someone in the jury duty waiting room—that's one of the great places to do this.

Here is another assignment: ride public transportation for half an hour and talk to people about Beethoven and why it makes you laugh or cry. There are lots of ways to do assessment that are not perfect, but they communicate to students a sense of motivation and interest.

Relevancy and Technology

P3: The thing that strikes me about everything you suggest is the discussion of relevancy. I feel like if you can make it relevant to the students in one way or another, whether it's using the technology that they use or connecting it to experiences they have—that's automatically going to motivate and engage students and as far as how much time it's going to take to revamp your courses. I always hear it's like a ten percent rule. I could change my course ten percent between last time and this time. Some of the ways we could use technology are really easy and don't require a lot of preparation on your part, like when you're teaching keyboard instruments, you can say, "Your job is to go YouTube and find an example of an early keyboard instrument that we haven't discussed in class," or something like that. You can send them out, like you were saying too, to Wiki articles, or whatever, with a specific goal in mind. They're doing the work; you're not doing the work. You're just posing the question.

JB: Yes, although posing the right question is hard. Figuring out what to do with class time in a useful way is also a lot harder than it seems. Lecturing is pretty easy. We all know how to do that.

P3: But if they've done something like that and they have to come back and give a two-minute report on what they found, maybe?

JB: I agree, but making sure that the question you ask for the two-minute reports or whatever, is hard and requires real thought. And I don't want to diminish the fact that it will take time.

I would encourage everyone to try just one podcast this semester.⁷ It's easy. Take one of your lectures that you normally give. Perhaps one always runs long or has too many examples and turn it into a podcast. Then have the students listen to the podcast. Again, use it when you're away at the AMS or have the students listen to the podcast before they come to class. Ask them questions; give them an exam before they come to class. Restructure the class and see how it works because next year you've got that podcast. You don't ever have to give that lecture again. That's kind of scary, but you also have one podcast: check; then you do another one. Or again, look online. Find somebody else's podcast that you like. There aren't a lot of those yet for music history, but there will be. If we start posting our music history podcasts to iTunes U, pretty soon we'll have a nice collection of these things. You'll be able to use somebody else's great teaching moments for your course.

Assessment

P4: Just a quick question about assessments again. You talked about the problem with some of these things. I'm wondering if you stick to traditional assessments for the bigger grades like final exams or papers, or if your assessments are built on those modules?

JB: All the research suggests that lots of low stress assessment is better than one big final exam. It's totally conclusive. Fifty percent of your grade on the final exam equals high stress and low performance. With a big final, you do not get good data on what students really learned and what will stick.

If you don't have a teaching assistant and you've got more than one hundred students, then a paper is not a reasonable teaching assignment. You just can't do it. So, how do you get critical thinking without having them doing all their writing? I offer those multiple-choice questions in the format we discussed, but one thousand of them a semester. At the beginning of the semester I tell them, "I'm not going to argue with you about whether or not this half of half of a point is worth it. But we *are* going to argue about the issues in class." I also do lots of in class assignments that only need a check. Peer-review writing also works.

7. See <http://www.josebowen.com/podcasts.html>.

There is a trade-off here. It's really easy to assess if students have learned facts. Learning how they are thinking and feeling is harder. Kids are going to try to argue about grades, but if you do more low stakes assessment, then they argue less because it's cumulative. As a strategy, it works. In my huge jazz history class with no TA, it's all online testing and it's all open Internet, open everything. I had to give up on facts. I tried the little cameras that watch you, but I think it's better to simply say, "Try to cheat." Sometimes they do, but that's okay. They work so hard at trying to cheat; I think it's learning. If you spend an hour and a half on Wikipedia trying to find the answer, okay. Great, thanks. That was good; you did it. We're in this constant mind battle to figure out how we're going to outsmart them anyway.

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Appendix A: Handout on “Teaching Naked”

Teaching Naked

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“Teaching Naked: Why Removing Technology from Your Classroom Will Improve Student Learning” *National Forum for Teaching and Learning*, Vol 16, No. 1, December, 2006), p. 1-5. Online at <http://www.ntlf.com/html/ti/naked.htm>

Excerpted in Tomorrows Professor: <http://ctl.stanford.edu/Tomprof/postings.html>

Abstract

The most important benefits to using technology occur *outside* of the classroom. Use technology to free yourself from the need to “cover” the content in the classroom, and instead use class time for direct student to faculty interaction and discussion.

OUTSIDE the CLASSROOM -- EASY STUFF

1. Use Email, Twitter, Facebook to Create More Class Time and Engage your students
Connect with students outside of class to create more face time in class
2. Podcasts: <http://www.apple.com/itunes/podcasts/>
My Podcasts: <http://www.josebowen.com/podcasts.html>
3. Games and Learning Modules: <http://www.merlot.org> (the new textbooks)
My Jazz Video Games: <http://faculty.smu.edu/jabowen/>
Serious Games: <http://www.darfurisdying.com>, <http://www.gamesforchange.org/>
4. Online Tests Create More Class Time PLUS No More Unprepared Students

INSIDE the NEW CLASSROOM - HARDER

Now that you have all of this time, rethink what you will do in class:

5. Large Classes: Lectures of Wonder:
<http://www.tedi.uq.edu.au/largeclasses/>
<http://www.cte.umd.edu/library/teachingLargeClass/>
<http://www.fctel.uncc.edu/pedagogy/focuslargeclasses/ASurvivalHandbook.html>
6. The Inverted Classroom: <http://www.sba.muohio.edu/plattgi/eco201> Active Learning
7. Changing the Space
8. Inkshedding and Peer Review Writing:
<http://depts.washington.edu/pswrite/peerrev.html>
<http://www.mwp.hawaii.edu/resources/wm7.htm>
<http://www.stthomasu.ca/~hunt/dialogic/inkshed.htm>
9. Learning Outcomes and Assessment: What do you want your students to learn?
10. Teaching Naked

Question

The following are all true statements about Jimmie Lunceford and Duke Ellington. Which of them are most relevant to why each (or both) are important to the history of jazz? (Tick all that apply. Partial credit is available.)

Answer (and percent correct for each answer) Average score = 0.89 out of 2 points.

- | | |
|---|---------|
| Y - Lunceford and Ellington both treated jazz as a serious art form. | 69.725% |
| N - Lunceford was famous for his slightly old-fashioned 2-beat swing feel (instead of the increasingly common 4 swing feel). | 45.872% |
| Y - The Lunceford band was extremely well rehearsed and could play together very precisely. | 55% |
| Y - Ellington was interested in the unique and individual timbres (sound and way of playing) of each member of his band and mixed these particular textures rather than just using the entire section as a similar sounding unit. | 95.413% |
| Y - Duke Ellington performed for floor shows for a white audience at the Cotton Club from 1927-1932. | 53.211% |
| N - Lunceford band performances often included hand motions and stage antics like throwing trumpets up in the air. | 59.633% |
| Y - Ellington's most famous soloists included Johnny Hodges, Cootie Williams, Tricky Sam Nanton, and Ben Webster. | 42.202% |

Feedback

All but two are relevant. The Cotton Club was important for Ellington partly because it was an important venue, but also because he had the opportunity (the requirement) to play exotic music for a seated audience instead of dancers....

Question

Which of the following statements about the music on ECM (all true) would be best evidence in SUPPORTING the argument that this music is jazz.

Answer (and percent correct for each answer) Average score = 1.64 out of 2 points.

- | | |
|---|---------|
| Y - It includes soloists over a rhythm section. | 95.327% |
| Y - It features melodic improvisation over a modal groove. | 91.589% |
| Y - It is a fusion of jazz process with the native musics of the players. | 88.785% |
| Y - The musicians are encouraged to find a unique personal sound. | 92.523% |
| N - It does not relate to the cultural heritage of African-Americans. | 96.262% |
| N - There is a house sound. | 85.981% |
| N - There are American musicians in some of the bands. | 78.505% |
| N - It does not swing. | 96.262% |
| N - The blues are not essential. | 91.589% |

Feedback

The first four answers that connect this music to real jazz procedures, provide the best evidence to prove the positive: ECM features improvised modal solos over a rhythm section, players have a unique style and sound, and New Orleans and Ellington jazz are full of fusions with a variety of musics.

Next Question (Ave. = 1.33 out of 2): Which of the following statements about the music on ECM (all true) would be best evidence in REFUTING the argument that this music is jazz.

More coming soon at: teachingnaked.com

Appendix B: Handout on Learning Objectives

Learning Objectives (From Meadows' School Syllabus Template)

José Bowen, SMU

Bloom's Taxonomy

What will students be able to do by the end of this course? List some (probably 3-8) specific learning outcomes you expect students to achieve. (Your assessments below should reflect what you want students to learn). If necessary, clarify the differences between the graduate/undergraduate, major/non-major students in the course. Most learning outcomes combine content or subject matter and an action from Benjamin Bloom's Taxonomy:

Remembering (know, define, repeat, describe, identify, recall, list, tell, locate match),

Understanding (comprehend, classify, convert, explain, summarize, predict, discuss, compare),

Applying (demonstrate, modify, arrange, solve, relate, apply, examine, classify, illustrate),

Analyzing (infer, estimate, order, separate, subdivide, distinguish, contrast, categorize),

Evaluating (critique, justify, discriminate, support, conclude, judge, verify, assess, argue),

Creating (synthesize, design, formulate, revise, construct, compose, invent, imagine, propose)

(Bloom, B.S., Taxonomy of Educational Objectives, Handbook I: The Cognitive Domain. New York: David McKay Co Inc. 1956.) Taxonomy revised by Lorin Anderson. Designed for higher education it is now pervasive in almost all curriculum design—even dog trainers use this.)

(a) Analyzing Art/Musical/Dance/Acting Styles.

In this course you will learn to

- Define the different conventions operating in each style
- Identify examples of each style
- Name key practitioners using only your ears/eyes
- Explain your analysis using the "typical" style characteristics
- Question how and why certain artists cross boundaries
- Evaluate if the most typical exemplar is the most interesting,

(b) Understanding X History as the Context for Y art

- Know/define the basic historical and social context for each style
- Ask if the race, life or political views of these artists is important
- Suggest/apply how the context might affect the art/dance/music
- Debate/justify which contexts matter and when

Creating Significant Learning Experiences: Fink's Taxonomy

If we want students to have a "significant learning experience," we need to create a complete environment that will support that learning: information is not enough. Dee Fink has proposed a significant revision to Bloom's taxonomy that replaces Bloom's linear progression of six levels of cognitive learning (memorization, comprehension, application, analysis, synthesis and evaluation) with a new taxonomy of significant learning. Fink focuses on learning that leads to lasting change that matters to an individual. Fink describes six kinds of related learning that enhance each other.

Foundational knowledge: The facts and principles that constitute course content

Application: Problem solving, decision making, skills or creative thinking

Integration: Interdisciplinarity and the interactions among subjects matter.

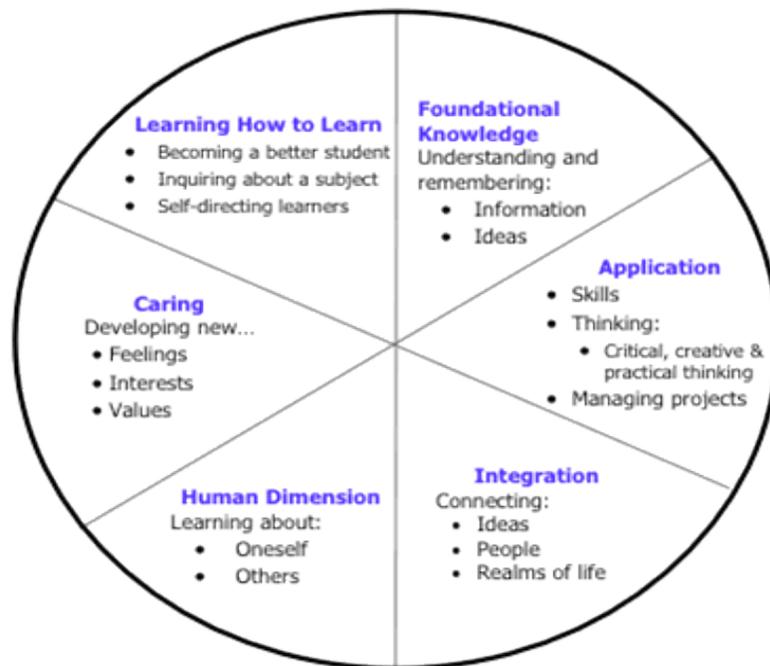
Human dimension: learn about themselves or how to interact with others in life.

Caring: Students change their feelings, interests, or values in relation to a subject.

Learning how to learn: How to we prepare students to continue learning?

The more of all six a course or program can promote, the more significant will be the overall learning experience for the student. This is the point of integrated design.

THE TAXONOMY OF SIGNIFICANT LEARNING



L. Dee Fink. *Creating significant learning experiences: An integrated approach to designing college courses*. (San Francisco: Jossey-Bass, 2003)