

K2: Critical approaches to the hidden curriculum in Music with hybrid course design

Eli Appleby-Donald, Nikki Moran (ECA)

The University of Edinburgh Teaching and Learning Conference 2020

Session K2: Thu 25 June, 11.15am – 12.15pm

<https://blogs.ed.ac.uk/ueoltconference/sign-up-for-sessions/critical-approaches-to-the-hidden-curriculum-with-hybrid-learning/>

Workshop session – a note

This session was originally proposed as a workshop.

We have adapted to the virtual conference format by hosting materials on an existing self-enrol Learn site, *Fundamentals of Music Theory Diagnostic*.

For sample course content, videos and interactive quiz materials,

[Go to Learn → Self-Enrol](#) → search for course ID: *ZU_Music_Diagnostic*



Outline

Part 1 - Music and the hidden curriculum

Part 2 - Virtual walkthrough MUSI07001 *Fundamentals of Music Theory*

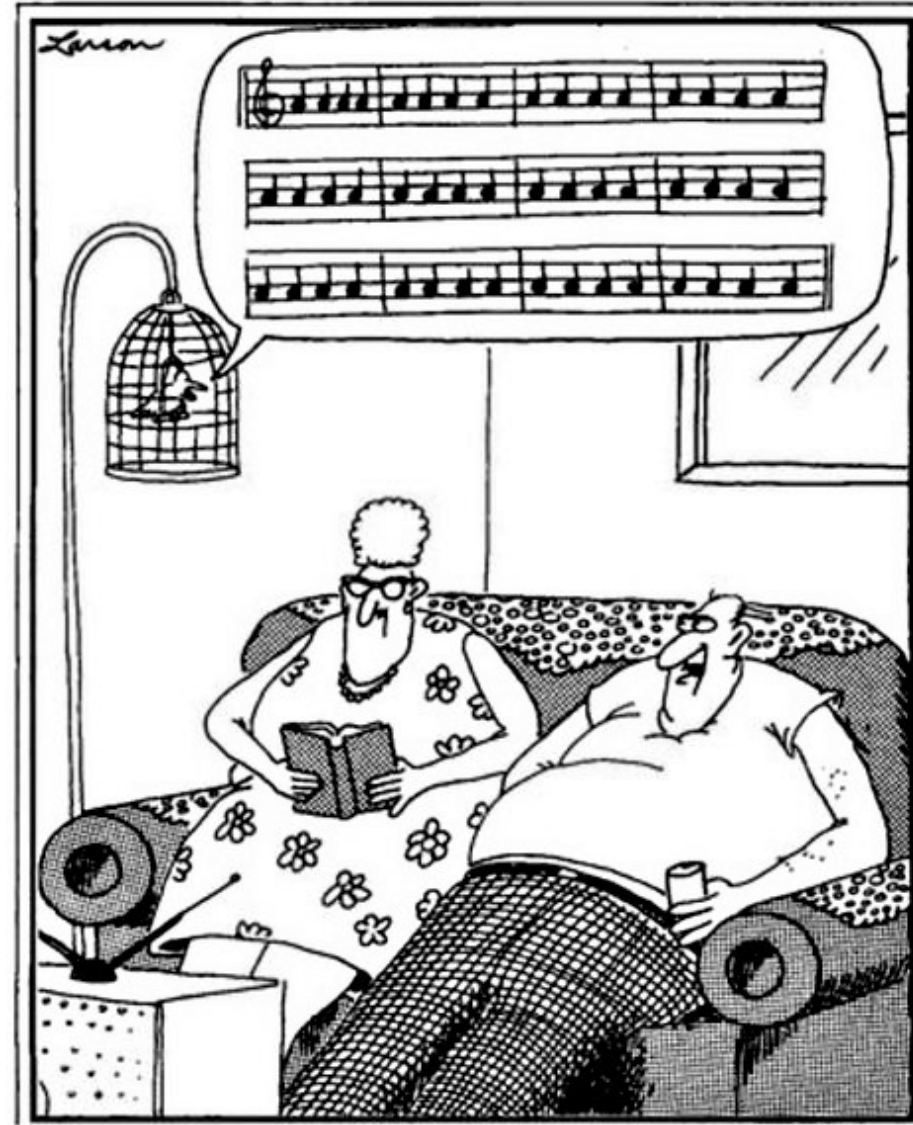
Part 3 - Critical features in the hybrid design

Part 4 - Q&A plus Discussion

Part 1: Music and the hidden curriculum

- Music's challenges in HE
- Music theory and musical notation
- From MOOC to Level 7 hybrid course

Image attribution: Gary Larson, *The Far Side*. (1980-1994). *The Complete Far Side* © 2003 by FarWorks.



"Hit the bird, Ruth—he's stuck."



There is no-one better than Albeniz at deploying perfectly normal & correct, but eye-wateringly exciting amounts of ancillary rests and double accidentals at every opportunity.

7:41 PM · May 30, 2020 · Twitter for iPhone

10 Retweets 83 Likes

May 30
@noswadneb
These few examples taken from various bits of his 'Iberia'. Knockout odyssey of a piece.

May 30
@noswadneb
Urgh I can't stand double accidentals!

May 31
@noswadneb
Hmm. There speaks the software notation prog generation. Handwriting often leads to the occasional double sharp or flat due to contour. But I agree that filling the space with loads is a conceit. And especially not helpful when using a key signature.

Image of engraved score excerpt from 'Iberia', piano suite by Isaac Albéniz, c. 1900. Twitter post by @noswadneb, May 30, 2020



3 CHORUS 'WHAT'S THE NAME OF YOUR GROUP'

MODERATO $\text{♩} = 96$ $\text{♩} = 96$ SINGING VOICED

ONE (TAPE RECORDER BUILT HERE.) BAR NO. 20 I DON'T KNOW... SHE UNPLE

22 [ALTO II] WHY DON'T YOU TELL ME HOW YOUR FEELING

25 A - SWAY THE WORLD TO DAY

Handwritten musical score for 'What's the Name of Your Group' by Frank Zappa. The score includes a chorus section with lyrics and musical notation for voice, alto, tenor, and baritone. It features dynamic markings like *ff* and *mf*, and tempo markings like *Moderato*.



Handwritten musical score for Judith Musgrave's work. The score is heavily annotated with red and blue ink, including large scribbles and circled notes. It includes various musical notations such as notes, rests, and dynamic markings. The text 'AD LIB' is visible in red ink.



Handwritten musical score for John Braxton's work. The score is highly stylized and complex, featuring large, bold, and somewhat abstract musical notations. It includes various dynamic markings like *fff*, *mp*, and *p*, and tempo markings like *moderato*. The text 'NO. 341 (15)' is written at the bottom.

Image credits: Zappa by Corbis; Musgrave by Kate Mount; Braxton by Schellekens/Getty images. Twitter: 'Musical Notation is Beautiful' @NotationIsGreat

Music at The University of Edinburgh

- Chair in the Theory of Music **which is both an art and science**
- The endowment should ‘contribute to give **stability, respectability and consequence**’ to the University

The Will of General Reid [EUL UA/Da 46.9], 12–13

‘...until we have furnished an inducement to young men to matriculate for the especial purpose of obtaining aid in cultivating music, and to **graduate in that subject**’.

Herbert Oakeley, ‘Inaugural Address, December 11th, 1866’ in Two Inaugural Addresses on Music. Edinburgh: James Thin, 1897, p. 23, cited in Golding, 2013, p. 16



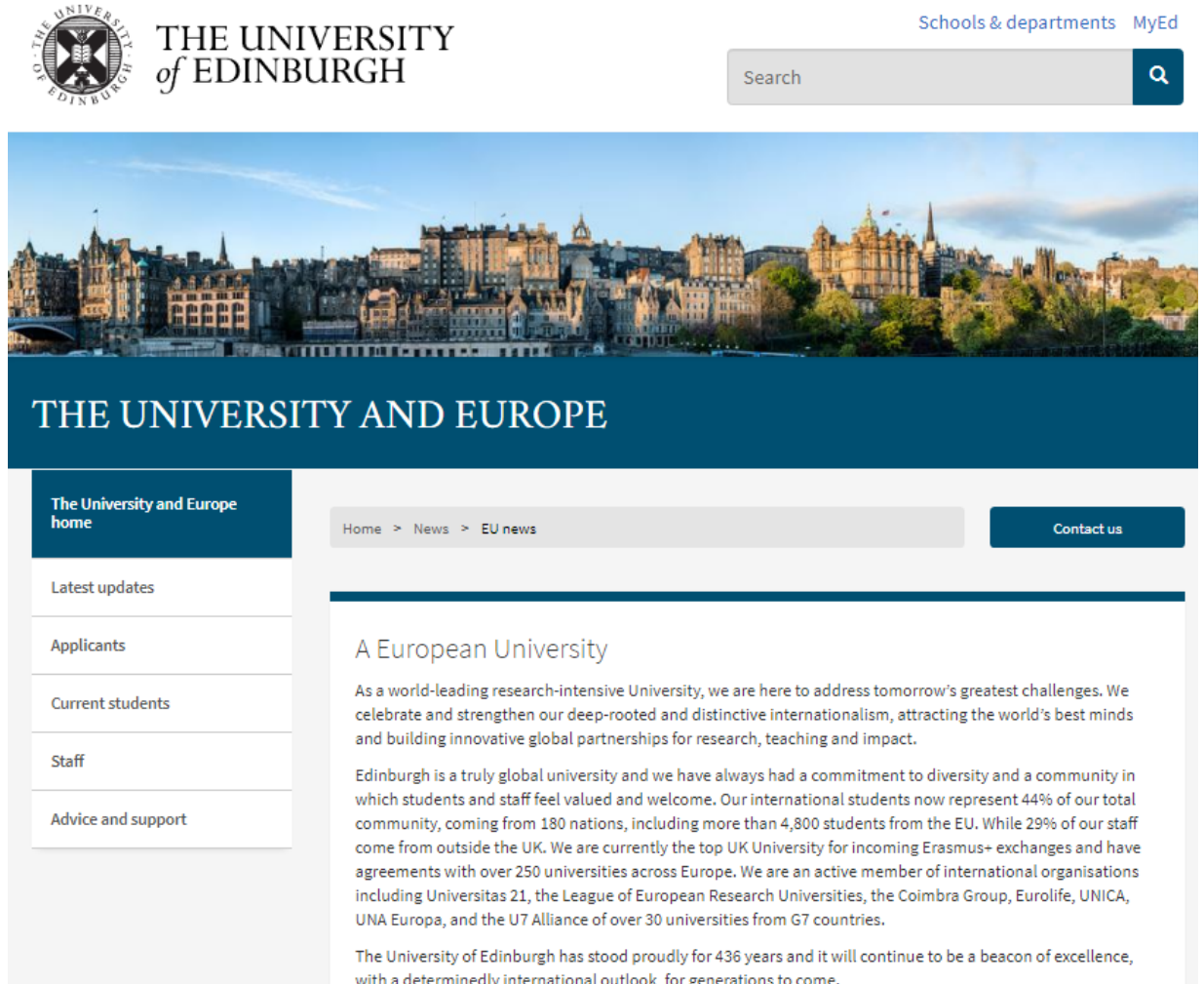
MODERATO.

p

Part 1: Music and the hidden curriculum

- **Music's challenges in HE**
- **Music theory and musical notation**
- From MOOC to Level 7 hybrid course

<https://www.ed.ac.uk/news/eu>



The screenshot shows the top navigation bar of the University of Edinburgh website. On the left is the university's crest and logo. On the right, there are links for 'Schools & departments' and 'MyEd', and a search bar. Below the navigation is a large banner image of the Edinburgh cityscape. The main heading reads 'THE UNIVERSITY AND EUROPE'. A left-hand menu contains links for 'The University and Europe home', 'Latest updates', 'Applicants', 'Current students', 'Staff', and 'Advice and support'. The main content area features a breadcrumb trail 'Home > News > EU news' and a 'Contact us' button. The article title is 'A European University', followed by an introductory paragraph and a detailed paragraph about the university's international focus and Erasmus+ exchanges.

THE UNIVERSITY of EDINBURGH

Schools & departments MyEd

Search

THE UNIVERSITY AND EUROPE

The University and Europe home

Home > News > EU news

Contact us

Latest updates

Applicants

Current students

Staff

Advice and support

A European University

As a world-leading research-intensive University, we are here to address tomorrow's greatest challenges. We celebrate and strengthen our deep-rooted and distinctive internationalism, attracting the world's best minds and building innovative global partnerships for research, teaching and impact.

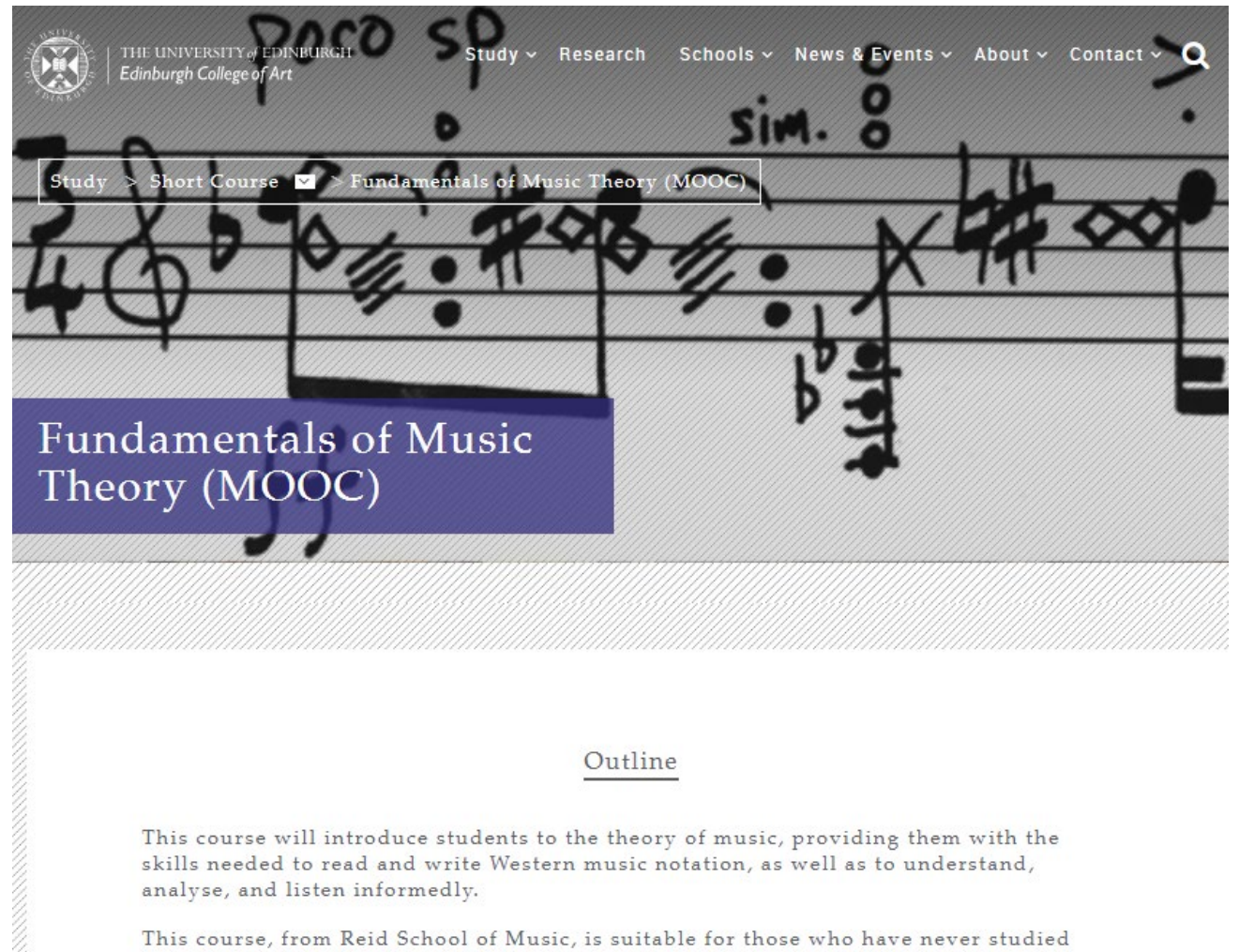
Edinburgh is a truly global university and we have always had a commitment to diversity and a community in which students and staff feel valued and welcome. Our international students now represent 44% of our total community, coming from 180 nations, including more than 4,800 students from the EU. While 29% of our staff come from outside the UK. We are currently the top UK University for incoming Erasmus+ exchanges and have agreements with over 250 universities across Europe. We are an active member of international organisations including Universitas 21, the League of European Research Universities, the Coimbra Group, EuroLife, UNICA, UNA Europa, and the U7 Alliance of over 30 universities from G7 countries.

The University of Edinburgh has stood proudly for 436 years and it will continue to be a beacon of excellence, with a determinedly international outlook, for generations to come.

Part 1: Music and the hidden curriculum

- Music's challenges in HE
- Music theory and musical notation
- **From MOOC to Level 7 hybrid course**

<https://www.eca.ed.ac.uk/study/short-course/fundamentals-music-theory-mooc>



THE UNIVERSITY of EDINBURGH
Edinburgh College of Art

Study > Research Schools > News & Events > About > Contact

Study > Short Course > Fundamentals of Music Theory (MOOC)

Fundamentals of Music Theory (MOOC)

Outline

This course will introduce students to the theory of music, providing them with the skills needed to read and write Western music notation, as well as to understand, analyse, and listen informedly.

This course, from Reid School of Music, is suitable for those who have never studied

I'LL BE NO SUBMISSIVE WIFE.

A. LEE.



MODERATO. *p*

I'll be

p *ff*

no sub - mis - sive wife No not I no not I I'll not

Lee, Alexander (1835) *I'll be No Submissive Wife: A Ballad.*
New York: Firth & Hall.

Part 2: Virtual walk-through

Workshop feature!

For course content, videos and interactive quiz materials

Go to Learn - Self-Enrol - Course ID “ZU_Music_Diagnostic”



- Resource List
- Schedule
- Course content



**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement
Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment



Fundamentals of Music Theory

Course Organiser: Nikki Moran

PUBLISHED MUSI070012019-05V1SEM1 (2019/20) Updated 24 minutes ago 22 items in 5 sections All items are processed Licensed under: CC BY-NC-SA 4.0 (Attribution-Non)



LISTS



COLLECTION



FIND LISTS



REPORTS



SEND LIST FOR REVIEW

Video lectures - supporting notes (1)

This is your go-to reference text to support the video lectures. If you've downloaded it, check back regularly to make sure you're using the most current version!



ARTICLE Fundamentals of Music Theory (MUSI07001) - Supporting notes, Version 1.2

Moran, Nikki; Edwards, Michael; Moir, Zack; Worth, Richard, 11 September 2019

Essential

Complete Download



Music theory (12)



Scores and sheet music (1)



Digital Practice Resources (4)



Extending Your Listening and Reading Repertoire (4)



**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement
Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment

Course Syllabus

| Content | Whole class seminars | Tutorial | Keyboard lab | Assessment |
|-----------------------|----------------------|----------|--------------|---|
| Week 1 | ✓ | | ✓ | |
| Week 2 | | ✓ | ✓ | |
| Week 3 | | ✓ | ✓ | Notation in Practice Group projects |
| Week 4 | | ✓ | ✓ | |
| Week 5 | | ✓ | ✓ | |
| Week 6 | ✓ | ✓ | ✓ | Quiz: Weeks 1-4 (20%) |
| Week 7 | | ✓ | ✓ | |
| Week 8 | | ✓ | ✓ | |
| Week 9 | | ✓ | ✓ | Quiz: Weeks 5-7 (20%) |
| Week 10 | ✓ | ✓ | ✓ | |
| Week 11 | | ✓ | | |
| <i>December Exams</i> | | | | Handwritten exam (60%) |



**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement

Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment

Exams

**ASSESSMENT SUBMISSION
BOXES**

Video welcome message!

What do I have to do BEFORE WEEK ONE?

- Make sure this is a course you should be enrolled on!
 - Use the Self-enrol function here on Learn, and search the course catalogue for 'Fundamentals of Music Theory DIAGNOSTIC'
 - Watch the video and use the resources on the diagnostic site
- Familiarise yourself with the materials available via the course LEARN site including:
 - Learning outcomes and assessment ('Overview' link)
 - Schedule and venues (Front page of Course Content + your personal timetable via T@Ed portal in MyEd)
 - Resource List



If you are uncertain about whether you take this course, speak first to your Personal Tutor.

- If you're still unsure, next contact the Course Organiser or Course Secretary:

What do I need to do in WEEK ONE?

Topics: Musical notes, Octaves, Scales, Primary chords

Activities this week:

- Watch video lectures
- Read the accompanying notes for Week 1
- Complete the Week 1 revision quiz
- Attend whole-class seminar, G8 Gaddum Lecture Theatre (Neuroscience, George Square)
- Attend Keyboard Tutorial (B1, Charteris Land)



What do I need to do in WEEK TWO?



Topics: Accidentals, Keys and key signatures, Minor scales, Intervals, Ledger lines and Clefs

Activities this week:

- Attend Classroom Tutorial (Alison House)
 - Includes graded quiz for 10% final grade, based on Week 1
- Watch video lectures
- Read the accompanying notes for Week 2 (Resource List)
- Complete the Week 2 revision quiz





**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement
Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment

Exams

**ASSESSMENT SUBMISSION
BOXES**

What do I need to do in WEEK FIVE?

Video lectures



Quiz



Group video presentations: How to share them to the gallery

How to load your video presentations into the gallery (04:10)



Video lectures

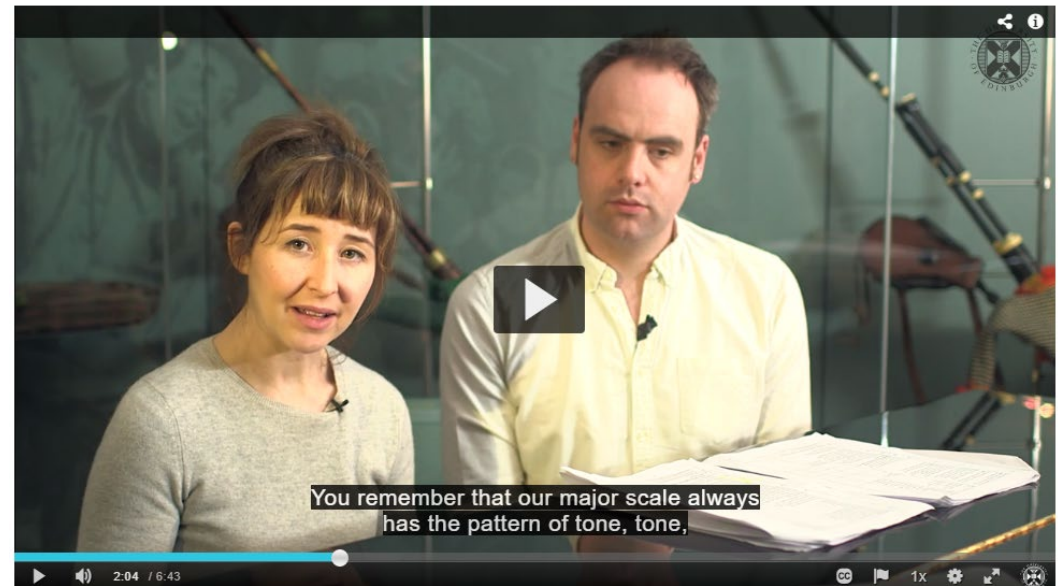
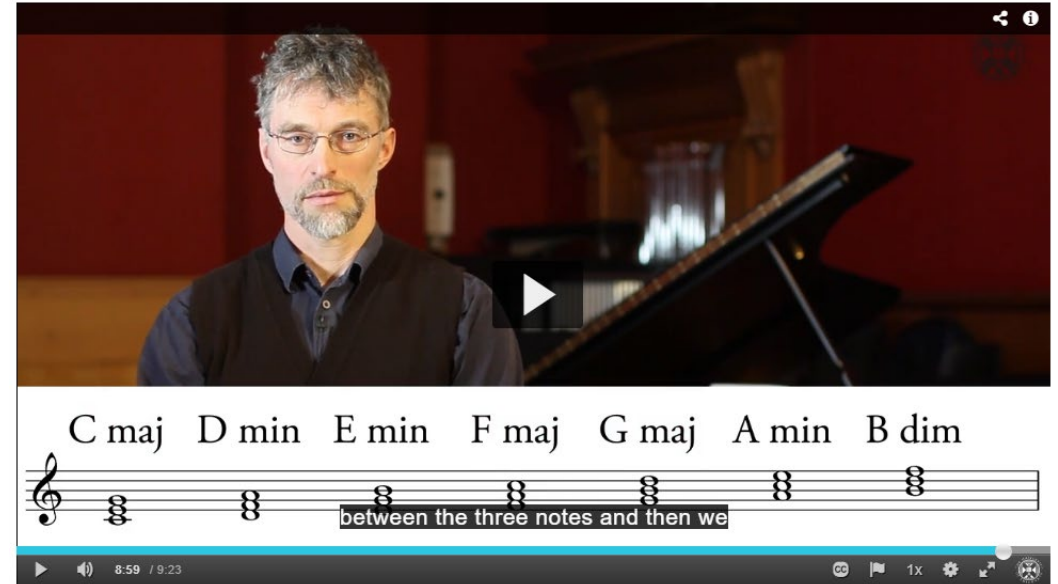


Video lectures

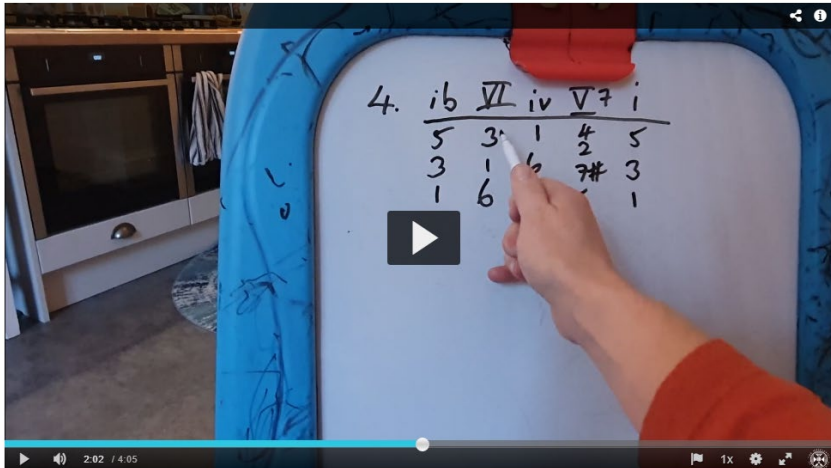
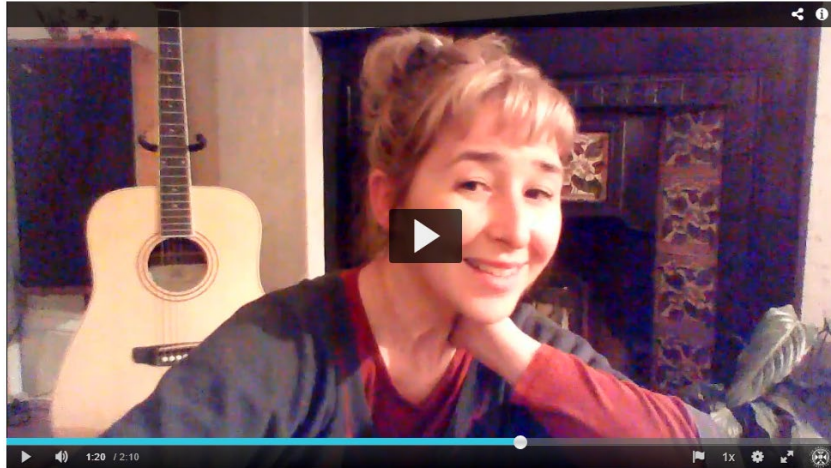


Coursera MOOC

- High quality production
- On-screen graphics
- Subtitling
- Segments (5 min target)
- Course team



Video lectures



New for hybrid (onsite)

- Tried to go even shorter
- Lo-fi
- Personal
- Responsive



**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement
Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment

Exams

**ASSESSMENT SUBMISSION
BOXES**

What do I need to do in WEEK FIVE?

Video lectures



Quiz



Group video presentations: How to share them to the gallery

How to load your video presentations into the gallery (04:10)





**Fundamentals of Music
Theory (2019-2020)
[SEM1]**

COURSE INFORMATION

Announcements

Contacts

Overview

Resource List

Course Enhancement
Questionnaires (CEQ)

Programme Handbook

Information on Ethics

CONTENT

Course Content

Course Syllabus

Media Gallery: Video
presentations

Fundamentals - course
history

Meet the course team!

**ASSESSMENT
REQUIREMENTS**

Formative Assessment

Summative Assessment

Exams

**ASSESSMENT SUBMISSION
BOXES**

Begin **Week 5 Revision Quiz**

Question Completion Status:

QUESTION 2

10 points

Save Answer

What does 'cadence' mean in music?

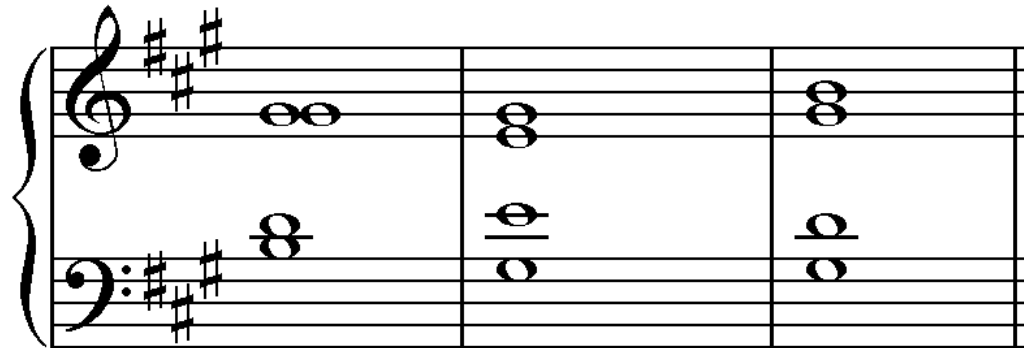
- A musical figure that gives resolution to a phrase, either closure or pause
- Cadence is just another name for a chord progression and could include any chords
- A musical figure that creates a sense of finality
- An inflection of the melody
- It describes moments when musicians pause for a rest while they are playing; when they are ready they continue from where they left off

QUESTION 3

10 points

Save Answer

Which of the following chords can be described as chord vii (i.e. the triad built on the seventh degree of a scale)?



A

B

C

- A
- B
- C

Click Save and Submit to save and submit. Click Save All Answers to save all answers.

Save All Answers

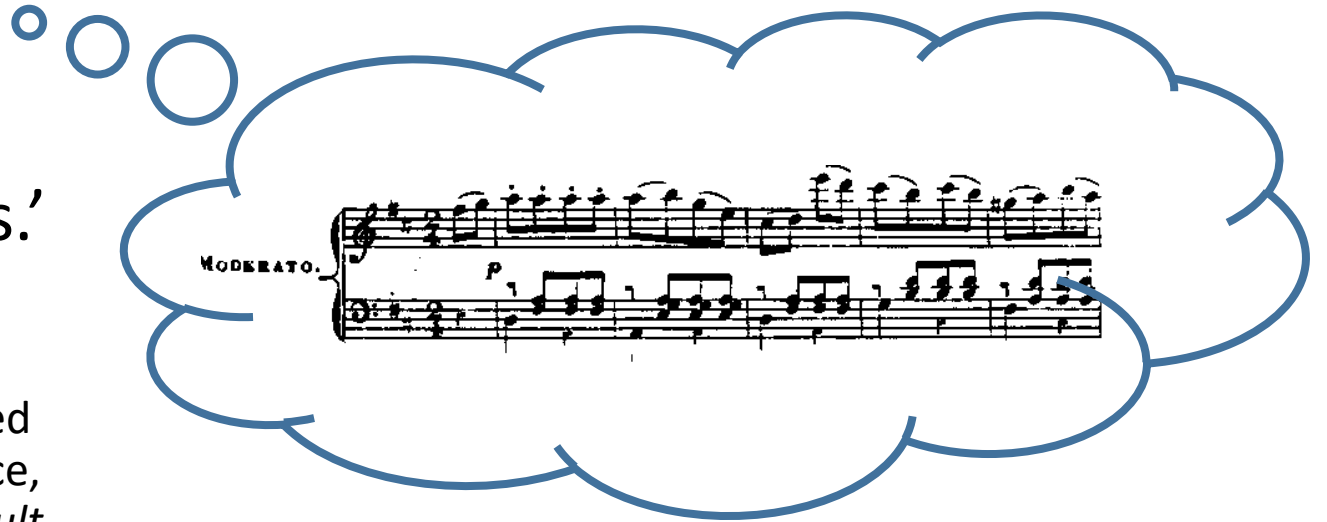
Save and Submit



Part 3: Critical features in the hybrid design

‘Hybrid learning provides an opportunity for **sustainable, disruptive transformation of some of the challenges that permeate** teaching and learning in traditional contexts.’

O’Byrne and Pytash (2015). ‘Hybrid and Blended Learning. Modifying Pedagogy Across Path, Pace, Time, and Place’, *Journal of Adolescent and Adult Literacy*. 59(2)



Part 3: Critical features in the hybrid design

- Rich media for flipped classroom
- **Assessment**
- **Sociable peer-learning**
- **Attitude / approach**

Part 3: Critical features

Assessment

- Weekly 'low-stakes' formative
- Transparent summative tests
 - Randomised but equivalent
 - Flexible (date, location, adjustment schedules)
- Also final handwritten exam
 - Assessments designed for purpose

Part 3: Critical features

Supported social, peer-learning

- Transparent course design
- *Course* expertise can be equal and distributed
- Challenging and novel group project, *Notation in Practice*

Part 3: Critical features

Attitude / Approach

A **deliberate manoeuvre** in the classroom towards a **playful approach**.

- Show process
- Facilitate autonomy
- Model kindness and respect

Part 4: Discussion – Questions?

- *We invite asynchronous questions from the Discussion Board (part of self-enrol Learn site materials), and also Q&A during live presentation.*

- The hidden curriculum is most at play when some students begin ‘knowing the rules’ of how and what they’re learning. Hybrid is a leveller, since discussions about what is required and how the course works can’t be skipped
- The treatment of the content – the subject matter – becomes less monolithic in a course that is delivered flexibly
- Accommodate both ‘nearly fluent’ and ‘standing start’ student cohorts
- Equalise access to learning materials
- Accessibility, flexibility of learning: students with care responsibilities or health issues were able to take part
- Rich media group projects level the playing field. Fully hybridized: online, synchronous, a-synchronous features
- Quizzes with rich feedback and free repetition: everyone is allowed to get it all wrong. Everyone is allowed to get it 100% right
- Bolstered by contemporary apps, websites, freely available digital music education resources
- Relatable, attainable, accessible – this approach helps to ‘neutralize’ aspects of esoteric topics which might affect individual students’ ability to engage

- Ashwood, L., & Bell, M. M. (2017). Affect and Taste: Bourdieu, Traditional Music, and the Performance of Possibilities. *Sociologia Ruralis*, 57, 622-640.
- Baker, G. (2014). *El Sistema: Orchestrating Venezuela's youth*. Oxford, UK: Oxford University Press.
- Bourdieu, P. (1973). Cultural Reproduction and Social Reproduction. In R. Brown (Ed.), *Knowledge, Education, and Social Change* (pp. 71-112). London, UK: Tavistock.
- Boynton, S., & Kok, R.-M. (2006). *Musical childhoods and the cultures of youth*. Jacana Media.
- Cotton, D., Winter, J., & Bailey, I. (2013). Researching the hidden curriculum: intentional and unintended messages. *Journal of Geography in Higher Education*, 37(2), 192-203. doi:10.1080/03098265.2012.733684
- Ewell, P. (2020). Music Theory's White Racial Frame. *Wordpress blog*. Retrieved from <https://musictheoryswhiteracialframe.wordpress.com/>
- Giroux, H. A., & Penna, A. N. (1979). Social Education in the Classroom: The Dynamics of the Hidden Curriculum. *Theory & Research in Social Education*, 7(1), 21-42. doi:10.1080/00933104.1979.10506048
- Golding, R. (2013). *Music and Academia in Victorian Britain*. Music in 19th-Century Britain Series. Farnham, UK: Ashgate.
- hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. New York, NY: Routledge.
- Joughin, G. (2010). The hidden curriculum revisited: a critical review of research into the influence of summative assessment on learning. *Assessment & Evaluation in Higher Education*, 35(3), 335-345. doi:10.1080/02602930903221493
- Lewis, G. E. (1996). Improvised music after 1950: Afrological and Eurological perspectives. *Black music research journal*, 91-122.
- Margolis, E. (Ed.) (2001). *The hidden curriculum in higher education*. Psychology Press.
- Margolis, E., Soldatenko, M., Acker, S., & Gair, M. (2001). 'Peekaboo: Hiding and outing the curriculum.' In E. Margolis (Ed.), *The hidden curriculum in higher education*, pp. 1-20. Psychology Press.
- McLaren, P. (1988). Culture or canon? Critical pedagogy and the politics of literacy. *Harvard Educational Review*, 58(2), 213-235.
- O'Byrne, I., & Pytash, K. E. (2015). Hybrid and Blended Learning. Modifying Pedagogy Across Path, Pace, Time, and Place. *Journal of Adolescent and Adult Literacy*, 59(2), 137-140. doi:https://doi.org/10.1002/jaal.463
- Petre, M. (2013). MOOCs schmoocs: the education is in the dialogues. *ACM Inroads*, 4(4), 22-23.
- Portelli, J. P. (1993). Exposing the hidden curriculum. *Journal of Curriculum Studies*, 25(4), 343-358. doi:10.1080/0022027930250404
- Sambell, K., & McDowell, L. (1998). The Construction of the Hidden Curriculum: messages and meanings in the assessment of student learning. *Assessment & Evaluation in Higher Education*, 23(4), 391-402. doi:10.1080/0260293980230406
- Skelton, A. (1997). Studying hidden curricula: developing a perspective in the light of postmodern insights. *Curriculum Studies*, 5(2), 177-193. doi:10.1080/14681369700200007
- Winter, J., & Cotton, D. (2012). Making the hidden curriculum visible: sustainability literacy in higher education. *Environmental Education Research*, 18(6), 783-796. doi:10.1080/13504622.2012.670207