

### Australia-ASEAN Academics Forum:

### Online Education during COVID-19 and Beyond

## AAF Dr Baker's Talk 11<sup>th</sup> June 2021

*Monica*

So welcome everybody to our meeting today as you will have noticed we're recording this session and can I remind you all please to turn off your microphones and your videos for the moment so that we can maximize the likelihood that everybody will have a good experience of the internet thank you.

I'm now going to begin with an acknowledgment of country and then I will introduce our speaker to you all. So, the Australian ASEAN academics for online education during COVID-19 and beyond acknowledges the traditional owners of the land where this program was developed the palawa people of the lutruwita nations. We pay respect to the traditional owners and to elders past present and emerging of the land on which all the University of Tasmania campuses stand. On behalf of the University of Tasmania we acknowledge all countries participating in this forum and also acknowledge their elders and ancestors and their legacy to us. We acknowledge the traditional owners of the lands where our partners and participants live and work across Australia and southeast Asia.

Now let me introduce our speaker to you Dr Bill Baker is a colleague of Dr Tozen Mein at the in school of education at UTAS. He has a Bachelor of Music Education, a Master of Education, a Doctor of Education, a bachelor of arts, and a graduate certificate in university learning and teaching and he's a senior fellow of the higher education academy. Dr Baker co-author of the textbook teaching the arts early childhood and primary which is now in its third edition and is the standard text in many Australian education degrees. It's published widely regarding the use of video to support student learning in online education and particularly in linking assessment and engagement to student video production.

Dr Baker would prefer the session to be interactive so please raise your virtual hand using the zoom function if you have a question as we go and both Dr Baker and I we'll try to monitor that and give you an opportunity to speak so you can also use the chat function to ask questions and I'll pass these along to Dr Baker as we go. So now over to Bill for his presentation *entitled linking mobile phone technology to student learning engagement and assessment*. Thank you, Bill.

*Dr Baker*

Thanks so much Monica and my dear colleagues from the wonderful faculty of education in Tasmania for joining us today and to all of our dear colleagues around the ASEAN states for being here today. I guess it's kind of it's a funny space to be in the four o'clock Friday conference presentation. One never really knows how many people will attend how many people are fatigued by in, this case zoom, meetings. But I thank you very sincerely for your attendance here this afternoon I hope you find the session very rewarding and thought provoking and that it helps you in your own educational sphere.

I want to thank my dear colleague Vinh for organizing this amazing series. I've been able to attend two sessions this week and have absolutely thoroughly enjoyed both of them they have both been

very informative and also quite joyous and uplifting bearing in mind you know the difficult times in which we're all living at the moment and the fact to collaborate and work with each other in these circumstances I found to be to be most uplifting and I hope you have too. I also thank Monica for her chairing of the session today hopefully as I said it will be really enjoyable for you and you'll find things that are useful to you.

I guess the reason I'm presenting on this area is that around 11 or 12 years ago, I can't really remember the exact date the school of education went down the track of going fully online. And whilst in some there are many different understandings of what that could mean. So for example it may mean a blended approach to online education or it may mean, in our case it was we could have fully face to face, a mixture of some online and some face-to-face, and likewise this opportunity for people who might be located anywhere in the world to still complete their degree via the online resources. And we're right at the vanguard of that in Australia. And because of that I've taken up this area because it's become a personal interest of mine because my area as Jess Montague is I believe that's the way you pronounce your name Jess from the Philippines we talked about this the other day in our section is music and visual arts, and because of that it's a really hands-on area, and so I had to get really creative with the ways that we could help people regardless of their location to engage.

So before I start the session I would just like to remind you if you have I'd love it to be interactive I don't want to talk ad nauseum absolutely not particularly on a Friday afternoon. So if you have a question please raise your hand or pop it in the chat and I'm sure Monica will raise my attention to that.



## Linking mobile phone technology to student learning, engagement and assessment

Friday 11 June, 4.00-5.30pm

Bill Baker

Ed. D (RMIT), BA (Fine Art), M. Ed (Arts Admin), B. Mus. Ed (Melbourne), Grad Cert (University Learning & Teaching), SFHEA

School of Education, University of Tasmania, Australia

So I'll share my screen now and hopefully we can get going okay can you just let me know if you can see that please just a thumbs up from somewhere fantastic thanks so much wonderful okay so just a really quick note at the outset the title of this is a little bit broad so it's about mobile phone technology okay it's also about student learning it's also about engagement and it's also about assessment so it's sort of a mixed bag. But the premise on which it's based is this use of mobile technology whether it be a phone or a tablet or whatever.

# Introduction

1. **Teaching:** coordination and teaching into: one Arts education unit in the Bachelor of Education (B. Ed), the focus of this research; and, one Arts education unit in the secondary Master of Teaching (M. Teach).
2. **Research:** Scholarship of Teaching & Learning (SoTL); Technology Enhanced Learning & Teaching (TEL); Music & Visual Arts Education at all educational levels; and youth Arts participation & wellbeing.
3. **AAC:** I am CI of a research project with Music (Anne-Marie Forbes), Education (myself and Mary Ann Hunter) and Social Sciences (Kim McLeod) funded by the Australia-ASEAN Council. Working with the Tasmanian Youth Orchestra and the Singapore National Youth Orchestra, 'Best practice in youth orchestra leadership', explores high performance, wellbeing, and female leadership in both organisations and the cultural factors influencing these.



Just a little bit of really quick background about who I am and what I do so really, I came to UTAS some years ago now as out of the classroom out of a school classroom, and my teaching experience is basically around teaching music and visual arts education to people who want to become teachers. And so my main course has about 250 students in it that's a bachelor of education degree so it's early childhood teachers as well as primary teachers as well as people who are starting to be teacher aged in schools take that course. A slightly smaller course for secondary Master of Teaching Students in the same area.

My research is in the area of well it's mixed again quite diverse but it's principally in scholarship of teaching and learning and within that area technology enhanced learning and teaching. But recently in the last maybe four or so years I've become really engaged in this area of well-being and youth arts participation and kind of it's quite serendipitous, but I also have an ASEAN Australia forum grant with three of my colleagues one from social sciences Kim McLeod who you'll hear from early next week, my colleague from education Marianne Hunter and a colleague from the music faculty Anne Marie Forms. And we're looking at working with Singapore the Singapore national youth orchestra and our own Tasmanian youth orchestra and we're looking at the ways in which resilient organization and resilient practices can enable best practice for leadership in those contexts. With a particular focus on the kind of tensions between high performance culture and well-being and female leadership in both organizations and likewise the cultural differences between the two, and I noted with interest the other day some people were talking about being tiger parents and we kind of expect that that may be one of the outcomes from that that study. Regrettably though we're on hold until we can travel to Singapore and our dear colleagues in Singapore can travel to Australia.



# Introduction

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In terms of my in terms of this particular project the data was collected some time ago now in 2017 the participants were all enrolled in that first year BeD unit that I talked about earlier in music and visual arts education. And so this presentation is analysis presents an analysis of the data collected which was both survey and interview, but this particular presentation only looks really at the survey data from that.



## Research Questions

This research project investigates the impact of:

1. The constructive alignment of assessment task and learning activity design and intended learning outcomes on student learning and experience in an Arts education unit in ITE.
2. The impact of TELT principles (including embedded rich media and the application of appropriate technologies) on student learning and experience in an Arts education unit in ITE.
3. The impact of the alignment of content and assessment with the Australian Curriculum or the Early Years Learning Framework on student learning and experience in an Arts education unit in ITE.

These were the three research questions that we that we looked at and they are very they're very similar in what they're looking at, but they were they were likewise tailored to find quite specific things about the cohort. So the first one was all about this notion of constructive alignment and I wonder, I'd be very interested to know how many people are aware of that notion of constructive alliance alignment? Which is a **big zentang** idea which basically says learning outcomes learning

activities and assessment tasks should be really closely interrelated so that Biggs actually uses the expression it should be a web of a web of learning that optimizes student performance.

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So in this case we wanted to look at the alignment between assessment and learning activities and learning outcomes on student learning, the impact of TELT principles. Now TELT principles is really technology enhanced learning and teaching is about embedded rich media so lots and lots of opportunities for students and staff to engage through rich media and a diversity of media likewise on student learning.

Finally we wanted to look at from a from a faculty of education point of view from the training of insert of initial teacher education students, we were really keen to find out about how this approach of constructive alignment and rich media embedding, how that impacted on student learning of curriculum.



## Imperatives for change: Why?

Student feedback, peer review, literature and personal reflection (Brookfield, 2017) suggested that:

1. **Tutorials:** Not explicitly linked to assessments (one essay and one lesson plan), as suggested in this 2016 formal student feedback: 'Better integration between what we learn in class, to what we are required to do for the assessment tasks'.
2. **Engagement:** Practical tute learning was not explicitly linked to the practical nature of teaching, nor to curriculum.
3. **Assessments:** Were both written and addressed different learning outcomes; thus, they did not allow for genuine student improvement over time through formative feedback.



How are we going so far are there any queries that I can answer at this point?

...

Righty-o I shall just wait to be asked. I'll keep proceeding through. So about well four years ago five years ago now we, in this key unit that is the vehicle for us exploring this area of mobile technology, we went through a massive reflection feedback peer engagement with rewriting the unit to make it more up-to-date. And one of the inspirations for my own teaching philosophy, I'd love to know who else finds him inspirational, is Stephen Brookfield becoming a critically reflective teacher has been one of the seminal works that's really impacted on my own teaching my own philosophy. Where he basically says that we look at our teaching practice through a number of different lenses one of which is our own story, one of which is our peers, one of which is the literature, and one of which is the student.

So I took that sort of four lens approach to reviewing it and we found some things in there that we didn't really like. We thought we can do a lot better than this in this space for our students. And this piece of feedback from the formal university feedback system was quite telling for me personally. Better integration between what we learn in class to what we are required to do for the assessment tasks and that really made me think and I just and I realized that some time before then, I'd taken a decision not to assess anything to do with students making of the arts in their classroom in the classroom space. For the reason that I felt it was unfair because we have great face-to-face tutorial situations on campus, I thought that really isn't fair for those people who are online and the result of that was that we were doing basically these two written assessments that really didn't have a lot to do with our students professional futures. And so I had to really that really hit me between the eyes and I thought okay well we need to try and link what is happening explicitly in our learning with what's going on with assessment and once again that's a that's a really good nod to Biggs and Tang.

The same feedback came out about what we were doing in tutorials that the practical nature of teaching wasn't being reflected in the things we were asking students to provide for their assessment. The other thing that I'd become really fascinated with it I'd love to hear from people with some questions at some point about this, is that I think all too often in universities we get hung up in summative assessment and so the result of that was that we had these two not related assessment tasks so these two written assessment tasks that really didn't speak to each other at all and didn't really allow students to improve over time. Which if you think about it is what we teach teachers to do you know? You need to provide these formative opportunities. So that was a that was a really important moment and we went down some really quite time intensive routes to make sure that we solve these problems.



# Changed content and pedagogy

Previous Iterations	2017 Iteration
<p><b>Structure</b></p> <ul style="list-style-type: none"> <li>‘Weekly’ structure around weekly topics.</li> </ul>	<p><b>Structure</b></p> <ul style="list-style-type: none"> <li>Modularised structure linked directly to curriculum and assessment: Three music/visual arts modules framed around Sustainability, Aboriginal and Torres Strait Histories and Cultures (ATSI), and Literacy (Australian Curriculum).</li> </ul>
<p><b>Assessment</b></p> <ul style="list-style-type: none"> <li>Two written assessment tasks.</li> </ul>	<p><b>Assessment</b></p> <ul style="list-style-type: none"> <li>Four interconnected assessment tasks: Written (professional and curriculum based reflection), linked with practical making (evidence of making as photos and videos). The more <b>Intended Learning Activities (ILAs)</b> completed the higher the criterion grade e.g. evidence of 1 x music ILA and 1 x visual ILA = Pass; evidence of 4 music ILAs and 4 visual ILAs = High Distinction.</li> <li>Three assessments build on each other, enabling formative feedback and individual improvement over time. Evidence required of completion of making activities via assessment (Biggs &amp; Tang, 2007).</li> <li>Final assessment is an Arts education teaching episode, a ‘performance of understanding’ (Perkins, 1993, p. 5).</li> </ul>
<p><b>Technology</b></p> <ul style="list-style-type: none"> <li>Some non-dialogic, asynchronous technology used - instructional/demonstration videos to support online learners (Baker, 2012a, 2012b; 2013).</li> </ul>	<p><b>Technology</b></p> <ul style="list-style-type: none"> <li>Technology Enhanced Learning &amp; Teaching (TEL). ALL students used the same mobile phone technology regardless of mode of enrolment (photos and videos).</li> </ul>

And here is I guess a sort of exploration of the two sides of what it previously looked like and what were some of the changes. So down the left-hand side other areas I've just talked about but just take a note at the bottom left there there's reference to non-dialogic asynchronous technology. And I think this is for most universities regrettably even today this is still the default position that many people and I'm sure it doesn't happen with many people who are attending today because it's an area of interest for us but that, sense of discussion boards and power points online is all it takes we know categorically that that is not the case that we need new pedagogical insight into how we work to make these things more effective for our students. And hence this is more this is not only about mobile technology but it's also about assessment and student engagement how can we use these things to really engage with our students. So here are just the changes that that occurred as a result of that that review.

So I'm not sure what happens in other institutions but we have started to go down some time ago along this module modularized content model which is rather than having weekly content, we modularized. We put it into sections or chunks large chunks of learning I hadn't caught up with that so I did that that was the first thing. But under underscoring that was a link directly to our Australian curriculum. And so I framed it around three areas of learning which are sustainability Aboriginal and Torres Strait Islander histories and cultures, and literacy. And the reason for that was pedagogically sound it was done in order to make sure that there was a real sense of relevance to generalist teachers. These are not teachers who are going to be musicians or artists in classrooms, these are people who are generalist teachers. There needed to be a really obvious link for them and that was how we decided to do it.

The next one is really under assessment is really what this is all about today. So I decided that I needed to overcome that barrier that I had put in to enable online and face-to-face students to engage with making the arts. And so the philosophy for that, is that these are expressive communicative art forms. To understand them fully you kind of need to do them and whilst that had always been a part of what we were doing in tutorials, it never really featured in the assessments. So I had to kind of come up with the way that we could do that using technology. And I came up with

these things which I nicknamed intended learning activities. You could call them anything. But basically what they are is students have to make for each module of learning four pieces of visual art and respond to four pieces of music. So it could be singing, it could be playing, it could be drawing, it could be sculpting any of these things. The interesting thing I did about this was that those four pieces of work that they needed to do, they needed to whether they were face to face or online the pedagogy was the same, they had to take photos of their visual artwork or they could do videos as well, they needed to do videos of themselves completing a song or a rhyme or whatever it may be. However they weren't graded, so I had to retain the authenticity of saying okay I'm not marking you on your skill in this area I'm marking you on whether or not you do what we've asked you to do. And so it's kind of like an or an insurance policy for us, by them showing us they've done that we know that their reflection which they then do is authentic. And so we use this system okay if you do all four you can get on one criteria out of six you can get an HD for that criteria if you do one you get a pass and so that's the way we worked it and it's been super successful.

The other thing about this was, I would again love to know from colleagues about how many people have tried this, but we do what we call a micro teaching assessment which is basically it's the performance of understanding at the end of the unit. If you're aware of David Perkins work at Harvard and project zero it's when they get to show everything that they can do. So we say okay, these are first-year students mind you, you have to teach one of the activities you've done to a student or students record it and reflect on it. And we found that one particularly has got some amazing feedback from students. And the technology is self-evident there.

## Intended Learning Activities (ILAs)

1. Device recorded ILAs are the core of the approach.
2. Students use their mobile technology to record their completion of core learning activities.
3. They then use the LMS and other technology (ECHO360) to upload these for assessment.
4. Key to the assessment process is also student reflection on and application of learning.



Teacher instructional video.



Using a mobile device recording of a song for assessment (used with permission).



Mobile device photo of completed artwork for assessment (Moore & Baker).



So these ILAs are really super important. They're the core of the way we redesigned it but I don't want you to walk away with the understanding that these need to be like this they could be anything. They could be a student presenting a video about themselves or about the learning they've done it could be a recorded PowerPoint. But there are so many different things it could be this is just what worked for us and there are some examples of what we did there.

So the top there is myself just giving some instructions to how to complete one of the four things they needed to do in music for a particular week. This was quite a professional recording, but it doesn't have to be like that at all it could be very simple. I was lucky I had support to put that

together. Then there's the video of the four initial teacher education students there. They were singing a song they were clapping a rhythm as they did it. And then there's a picture of the visual artwork done by a student for those of you who know the Archie Roach song *took the children away* this was a visual response to that to that song. So they record them with their cameras or their tablets they upload them as part of their assessment to the learning management system we also have the echo 360 platform which was also instrumental as part of that.

The thing I haven't really talked about here at this at this point is that this was only part of the story. So this is like the one criteria out of five six seven. They also had to reflect on this in written language they had to relate it to the curriculum, and they had to plan lessons around it. So this is as Biggs puts it, this really tight web of pedagogy that surrounds student learning.



## Changed 'boutique' Schedule

Most commonly (although certainly not always!) units at UTAS consist of 13 weeks of study including one 1 hour lecture and one 2 hour tutorial per week. This unit explored a different structure to deliver better outcomes for both students and staff:

Week	Module	Activities	Assessment
1	<b>Introductory Week</b>	Lecture (1 hour)	Quiz (1%)
2	Module 1: Music & Visual Arts and Sustainability	Music tute (2 hours) x 3 weeks Visual Arts tute (2 hours) x 3 weeks	Quiz (1%)
3	Module 1: Music & Visual Arts and Sustainability	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%)
4	Module 1: Music & Visual Arts and Sustainability	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%) <b>Module 1 (25%)</b>
5	<b>Non-teaching week</b>		
6	Module 2: Music & Visual Arts and Aboriginal and Torres Strait Islander Histories and Cultures	Music tute (2 hours) x 3 weeks Visual Arts tute (2 hours) x 3 weeks	Quiz (1%)
7	Module 2: Music & Visual Arts and Aboriginal and Torres Strait Islander Histories and Cultures	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%)
<b>Mid Semester Break</b>			
8	Module 2: Music & Visual Arts and Aboriginal and Torres Strait Islander Histories and Cultures	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%) <b>Module 2 (30%)</b>
9	<b>Non-teaching week</b>		
10	Module 3: Music & Visual Arts and Literacy	Music tute (2 hours) x 3 weeks Visual Arts tute (2 hours) x 3 weeks	Quiz (1%)
11	Module 3: Music & Visual Arts and Literacy	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%)
12	Module 3: Music & Visual Arts and Literacy	Music tute (2 hours) Visual Arts tute (2 hours)	Quiz (1%)
13	<b>Non-teaching week</b>		<b>Module 3 (35%)</b>

Pardon me, I've called this a boutique schedule I guess it's a bit different I'm got a feeling when talking to colleagues the other day in one of these sessions that this one-hour lecture two hour shoots per week is certainly what is perhaps most common in Australian universities it may not of course be elsewhere but, we decided if we wanted to take this different approach we needed to change the way we do it. And so rather than having one three hours a week for 13 weeks of the year, we changed it and I don't expect you to have a read all through this because I think it's a bit dense, but the things that really stand out here are the fact that we had these non-teaching weeks. And in fact there are three of them and the reason we did that was for this notion put forward by David Bood of this idea of sustainable assessment. So that's about enabling our staff to in a really healthy way to make sure that they have given time to provide adequate feedback to our students and that students get a break during that time to refocus and do other things and. So this also has been incredibly supported by the students. Basically it means, we're not teaching while we're marking and I think everyone would sort of yeah have a smile at how challenging that can be for us. So that was just an interesting little technical thing that we added to the way that we presented it.



# Literature

1. **Socially Constructive, Active Learning:** Learning in the unit had always been framed by a "social constructivist" pedagogy (Bates, 2015, p. 54). To understand the Arts in education, students need to 'make' Arts themselves. Thus, the unit required an approach that's sometimes referred to as 'active learning' (Bonwell & Eison, 1991) in which "students must do more than just listen" (p.3) and must engage in higher order thinking. This was not new to the unit in 2017, however, the relationship between making and assessment (regardless of mode of enrolment), and enabled by technology, was!
2. **Student Agency:** "Student direction" in learning, also commonly referred to as 'agency' or 'choice', empowers exercise "control" in their engagement and learning (Gore, Ladwig, Elsworth, & Ellis, 2009, p. 42). Allowing students to select the number of activities they would provide evidence of completion of was the first explicit application of student direction in this unit. Likewise, the choice students could make in the final micro-teaching assessment – to use either music or visual arts – was new.
3. **"Constructive Alignment" (Biggs & Tang, 2007, p. 3 ):** This approach seeks to maximise student learning by aligning learning activities, assessment and learning outcomes (Biggs & Tang, 2007, p. 7 ). Essentially stated as: Assessment drives student behaviour (Bearman, Dawson Boud, Hall, Bennett, Molloy & Joughin, 2014; Garrison, Anderson & Archer, 2000; Gore, Ladwig, Elsworth, & Ellis, 2009). This is the overriding feature of the revised iteration of this unit, informing all pedagogic design decisions.
4. **"Sustainable assessment" (Boud & Soler, 2016, p. 400):** The focus on student choice and empowerment in assessment, along with three explicitly less text-heavy assessments empowers both students and staff.



I guess also many of you would be more than well aware of a lot of this literature that I've sort of put up here about this. I guess you know social constructivism is more than well-known of course. This area of active learning is something that sort of has become more and more interesting to me. But basically I found this great quote about it *which is students must do more than just listen and they must engage in higher order thinking skills* so it wasn't new to the to the unit it was just done differently because it was so foregrounded in the assessment through the technology.

Another thing that I tried to do and I've always been, I don't know how you are with these things and assessment, I've always been pretty rigid I guess in terms of how it is that I define the assessment. And I guess there are a lot of reasons we do that, clarity is one reason but in this case I wanted to provide some element of student agency in what they chose to do. So that kind of occurs in a couple of ways. One they can choose how many of those learning activities that they do so there's a choice there. And there's also likewise a reward for action so the more they do the higher their grade for that criteria.

Likewise there was agency provided in terms of well, they get to choose which of those two arts areas they choose to focus on for their micro teaching sessions. So it's not huge but it was an element of our philosophy. The constructive alignment we've talked about and sustainable assessment we've likewise talked a little bit about.



# Methodology & Methods

1. **Methodology:** Framed through a SoTL (Boyer, 1990) lens, this qualitative, ethnographic research explored the perceptions of a group of pre-service teachers (PSTs) about their learning in one Arts education unit.
2. **Sample:** Participants were selected using "purposive sampling" (Denscombe, 2007, p. 17). Data were collected using three surveys in SurveyMonkey (one for each module), and by individual, semi-structured interviews. This webinar presents the analysis of survey data only.
3. **Recruitment & Responses:** Prospective participants were recruited via email sent to all enrolled students. There were 170 students enrolled in the unit at commencement, resulting in the following survey response rates: Survey 1: 14% (n=24) /170; Survey 2: 22% (n=37); Survey 3: 13% (n=22). Total respondents n=83.
4. **Surveys:** There were 31 survey questions in total. These related to: pre-module and post-module perceptions of skills in relation to the curriculum areas, and to the learning space, learning activities, assessment and communication. Most question response formats were Likert scale in nature, some were merely 'Yes' or 'No', and some provided the option for further descriptive information to be provided in an open-ended format. Interviews were conducted with 6 subjects. These data are not included in this presentation.
5. **Analysis:** It is not possible to report on all 31 survey questions; this presentation features analysis of data that specifically address the three research questions in depth. Responses to Likert scale questions were entered into spreadsheets and analysed according to response types, this resulted in what is sometimes referred to as descriptive statistics. Open-ended qualitative responses were not particularly numerous (29 total) these are analysed thematically, according to the latent and semantic meanings therein.



Okay so on to some of the data that came out of this study, so it was essentially a social a scholarship of teaching and learning study and Boyer was the academic who sort of foregrounded this idea of scholarship of teaching and learning and there are many international journals that focus in this area now. It was qualitative not quantitative it was explored through an ethnographic lens, and it really looked at the experiences and perceptions of this group of pre-service teachers we used proposive sampling.

And we collected data in two ways through three module surveys so one for each module which was a bit of overkill and I wouldn't do that again. I would probably do one at the end of the unit however that's what the data is. And we also did some semi-structured interviews. I think with six volunteers. That data's yet to be analyzed fully that some of it has been done but not fully yet.

So we recruited them via email through the LMs. So there were 170 enrolled in the unit at the time, these are all over Australia, some in other countries. These are the response weights the first one was 24 out of 170 so 14%, second one was 22% and the third one 13%. A total of 83 students out of the cohort responded over the course of the semester many doing it three times.

There were probably too many questions in the survey but they basically related to all of the research questions so things about pre and post module perceptions of their skills and the learning activities they did, was it an appropriate form of assessment things to do with communication. These were mostly Likert scale responses although some were only yes and no and some were provided with qualitative open-ended formats as well. So we couldn't, in this presentation, present an analysis of all 31 questions because we'd be here until tomorrow. But I've chosen those that are really most pertinent to those three research questions in the hope that we can go a little bit deeper into those today.

I'm a thematic researcher a thematic analysis approach I use which is basically using excel and word documents to fine-tune constantly evolving themes of understanding both latent and semantic. The number of qualitative responses was actually relatively small for the questions I analyzed. There are only 29 of these and they're analyzed thematically and the likert scale responses are analyzed just using their simple descriptive statistics. So it's not an in-depth statistical analysis at all.



## Six Data Themes

Improved student learning and experience in six main areas:

1. Improvement in core curriculum understanding (improvement ratio of 3.62). RQ3 (Curriculum).
2. ILAs important to development of Arts skills and understanding (72% agreement). RQ2 (TELT).
3. Instructional videos marginally less important to development of Arts skills and understanding (69% agreement). RQ2 (TELT).
4. Over 90% of participants viewed the form of assessment (evidence of ILAs + Teaching Session + written reflections) as appropriate. RQ1 (Constructive alignment).
5. Ways that the Arts can help teach these curriculum areas was clear (95% agreement). RQ2 (TELT).
6. 95% of 'overall experience' in the unit was 'Outstanding, Very Good, Good'. RQ2 (TELT).



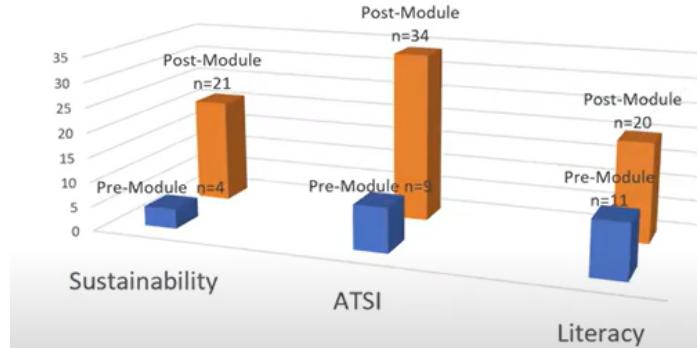
and those were the themes that that came out of that data and I'll look at these one by one now in a little bit more depth and then we'll wrap it up with some conclusions and hopefully some questions and a conversation.

So the first area the first thing that was relevant, was there was a really quite it was a quite a large ratio of improvement between pre and post understanding of core curriculum. An improvement ratio of three and a half times over the unit which is pretty amazing really. There was 72 per cent agreement that the ILAs were really important to their development of understandings. There was slightly less agreement with the notion of the instructional videos being important that sort of aligns with some earlier research that I've done.

This one is really telling over 90 per cent of participants said that they thought the way of assessing them with ILAs, mobile technology, and written reflection was appropriate and I mean how often do we get that sort of feedback from our students about the assessment worked. There was also really high agreement in this area of you know 95 percent agreement of that the arts were the way they could help them to teach in their future classrooms about the curriculum areas was clear. So that's likewise a real win and their overall experience was outstanding very good 95 per cent of the time. So there's some clear themes there, that indicate that there were things that we were doing right in this shifted approach. And once again I'll take us through each of these one at a time.



## 1. Improvement in Core Curriculum Understanding\*



"I rate my understanding of Sustainability/ATSI/Literacy before/after starting this unit as Good/ Very Good/ Excellent..."

- **Sustainability** = improvement ratio of 5.25 (Beasy, Hunter, Hicks, Pullen, Brett, Thomas, Reaburn, Baker, Fan, Cruickshank, Stephenson & Hatisaru [manuscript submitted]).
- **ATSI** = Improvement ration of 3.78 (Moore & Baker, 2019, p. 93).
- **Literacy** = improvement ratio of 1.82
- **Average** improvement ratio of 3.62

\*No qualitative response option provided.



So here are the three modules in the blue is the pre-module response to the question I rate my understanding of the area as good very good or excellent. And you can see how radically that shifted across the three modules. The first one there were absolutely no excellence there and in fact pretty much across all of them the number of people who rated their skills as excellent was minimal whereas it shifted in the post analysis. Whilst being aware of the limitations of self-reporting I think there are some interesting things here that we can look at. Once again just going back to that previous slide there's no there was no qualitative response for that question. So it's really just this simple data that we've got to work on.



## 2. The Importance of ILAs\*

- "How important would you say the weekly Learning Activities provided in MyLO (Learning Management System or LMS) were in improving your skills and understanding in Music/ Visual Arts Very/ Extremely Important...?"
- **Sustainability** n=33/49 (67%)
- **ATSI** n=54/74 (73%)
- **Literacy** n=33/44 (77%)

Note: ILAs importance in **Music** learning n=64/82 (78%); in **Visual Arts** learning n= 57/85 (67%). **Average Very/Extremely Important n=121/167 (72%).**

\*No qualitative response option provided.



So this one was all about the ILAs you know the use of my mobile technology to record their practical making and this was in response to the question how important were those to improving your skills in that area? And so on average it all very important extremely important it was 72 per

cent which is quite high, I think. And you can see the spread between the units. I'm not sure what that increase over time suggests so 67% 73% 70% centered increases over time whether that had to do with their comfort in understanding how those worked I don't know for sure. Another thing to note there and I don't know whether this is something to do with music and visual art or not, but there was more importance of applied or significance applied to music activities rather than visual activity. So whether more people felt it was more important that they're able to do that in music than in visual arts I'm not sure what that's about but it certainly is something we can look further at. Again no qualitative response opportunity provided.



### 3. The Importance of Instructional Videos\*

“How important would you say the instructional videos provided in MyLO were in improving your skills and understanding in Music/ Visual Arts Very/ Extremely Important...?”

- **Sustainability** n=36/49 (73%)
- **ATSI** n=50/74 (68%)
- **Literacy** n=29/44 (66%)

Note: ILAs importance in **Music** learning n=61/82 (74%); in **Visual Arts** learning n= 54/85 (64%). **Average Very/Extremely Important n=115/167 (69%).** Congruent with earlier findings in Baker (2011) and Baker (2012b).

\*No qualitative response option provided.

So this was an interesting one in terms of it was it was considerably lower than I thought it would be like the instructional videos where we gave them very specific skills the overall agreement was 69 per cent that they were very or extremely important. It is congruent with some earlier research that I did but it's still likewise a little bit lower than I thought it might be and I'm not sure what the declining trend is from the first to the third module and no qualitative opportunities there.



### 4. Assessment was Appropriate

“Do you think the assessment task (for the module) was a good way of assessing your learning...?”

- **Sustainability** n=22/23 (96%)
- **ATSI** n=34/37 (92%)
- **Literacy** n=19/22 (86%)

**Average Agreement n=75/82 91%.**

**Qualitative Analysis.**

16 substantive qualitative quotations. Eight related negatively to limitations in word count to complete the assessment task. Seven were overtly positive such as this ‘I really appreciated these assessments as they were directly related to our learning and what activities we will be doing in our classroom’.

So this is the one that that really interests me particularly. Did they think this was a good way of assessing their learning? That is using their phones or their tablets to record and then to reflect on their learning. And as you can see that's astonishingly high data so a 91 per cent average agreement is pretty incredible. There were 16 qualitative quotations in there. So we had this this idea and once again I'd be rapt to find out what people think about this we allocated a specific word count equivalent for these mobile recordings, so what they gave to those we took out of their word count for other things. So usually a word count for a unit say four thousand words. We only gave them two and a half thousand words to write their reflections on etc and their lesson plans. And because of that, there was real pushback about the lack of space to write in a focused way. So there are eight quotes there about it and we have since worked to improve that.

Seven were you know overtly positive and related in this case here I really appreciated that these assessments as they were directly related to our learning and to what activities we're going to do in our classroom. So it's just kind of a nice nod to how we need to make our learning and our assessments super relevant to future careers and future teaching in my case.



## 5. The Arts & Integrated Curriculum Outcomes\*

“The ways in which Music and Visual Arts can help to teach about Sustainability/ ATSI/ Literacy were clear...?”

- **Sustainability** n=22/24 (92%)
- **ATSI** n=36/37 (97%)
- **Literacy** n=21/22 (95%)

**Average Agreement n=79/83 (95%).**

\*No qualitative response option provided.

The last two questions which I'm presenting today so the ways in which the domain learning could help people learn about these other areas sustainability literacy and ATSI was likewise incredibly high so from our point of view that talks about the fact that they learned how to use these in their future careers 95 per cent and no qualitative response provided.



## 6. Overall Learning Experience

"I rate my overall experience in this module as Outstanding/ Very Good/ Good..."

- **Sustainability** n=23/23 (100%)
- **ATSI** n=32/36 (86%)
- **Literacy** n=19/22 (83%)

**Average Agreement n=79/83 (95%).**

### Qualitative Analysis.

13 substantive qualitative quotations. Two related negatively to limitations in word count to complete the assessment task. Eight were overtly positive such as this 'It was very refreshing to have such a practical and engaging unit where we were able to go beyond sitting at tables and writing notes and actually participate in making and composing'.



And our last thematic finding was once again quite high in fact in the first one the outstanding very good response was incredibly high and overall 95 per cent agreement again. There were two negative responses particularly about word count but once again there were very positive qualitative responses in there too. Eight of them.



## Conclusions

Limitations of this research include:

1. Thematic analysis of interview data underway – will contribute to evolved conclusions.
2. Some ATSI survey and interview data already published (Moore & Baker, 2019) as cited.
3. Some Sustainability survey data under review (manuscript submitted) as noted.

Improved student learning and experience occurred in six main areas:

1. Improvement in core curriculum understanding (improvement ratio of 3.62). RQ3 (Curriculum).
2. ILAs important to development of Arts skills and understanding (72% agreement). RQ2 (TELT).
3. Instructional videos marginally less important to development of Arts skills and understanding (69% agreement). RQ2 (TELT).
4. Over 90% of participants viewed the form of assessment (evidence of ILAs + Teaching Session + written reflections) as appropriate. RQ1 (Constructive alignment).
5. Ways that the Arts can help teach these curriculum areas was clear (95% agreement). RQ2 (TELT).
6. 95% of 'overall experience' in the unit was 'Outstanding, Very Good, Good'. RQ2 (TELT).

Okay so last two slides I'd just like to chat through some of the conclusions and where we're heading now with this so I think there are some very real limitations that we need to chat about and the first one is that we're only part way through the analysis of this data. There is there have been well there's one publication out there already about some of the data, and there's another that's in press at the moment but I've only been able to provide analysis of partial aspects of the data. So that's

ongoing and yes some ATSI has already been published etc. Those other six main areas are just a reiteration of the six main themes.



## Further Research

1. The positive relationship between student learning and active Arts making through completing, recording and reflecting on ILAs requires further exploration. Of particular interest is the relationship between making and reflecting on making and how this may contribute to improved Arts skills and understandings for students.
2. The positive outcomes in pre-post understandings of core curriculum suggests further exploration of the relationships between making, reflecting and curriculum.
3. The positive reporting about these forms of assessment, particularly the recording and reflection on a micro-teaching session, and the ways in which this is a performance of understanding and likewise professionally relevant would also be fruitful.

So where are we heading in our further research so I think that probably the most exciting area to research is not necessarily just to do with the technology but is more to do with the relationship between how students can record what they do and how they reflect on it through their assessment. I think that is probably the most future fruitful way to proceed at this juncture.

And likewise I think probably that last point there talks a little bit about the idea of using micro teaching sessions and of course I'm a teacher educator, but that could be anything that you ask your students to do. But that is the one that has received you know a lot of incredibly positive feedback and it's I think the way that that relates to theoretical learning to reflection into curriculum is quite powerful. I think that's also a way forward in our research.

And finally just to look at the ways, the relationships again between technology and reflection and core curriculum I think that offers some really interesting pathways for some future research.

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I know Vinh's going to share the PowerPoint which is why I've put all of the references from today there for you and so I I'm quite hoarse from having talked for such a long period of time please forgive me I hope that we can now have some questions and some conversations.

*Monica*

Thank you very much bill that was that was really interesting and for those of you who the PowerPoints that bills use where he quickly went over some of the one of the PowerPoint slides, but he had embedded links in there which I actually clicked on and they were sort of really interesting so I urge you to do that too.

I was essentially I was really interested in the idea of with the sustainable assessment, because that reflected one of the issues that came out in the survey that was taken from our participants in this conference which was that they were quite concerned about the impact on their own health during the switch to online. So the enormous workload that was required of them and to make that switch and also the just the sitting and all those sorts of things.

I thought that was a really interesting issue and I wanted really much to talk a little bit more about that.

*Dr Baker*

Yeah it's a really interesting one and I think we are academics are so often they're just so generous in their time and I think someone the other day in the second session talked about don't answer emails after 7pm and we all do it. And I don't think it's in our own best interest to do it, but I do it too. And I think having said that whatever we can do by manipulating the way we assess students and making that process easier for all concerned I think the better off everyone's health and well-being is going to be.

And so one of the things that I tried to do with this sort of refined since is try to make my core rubrics as refined as they possibly can be so that any questions or any doubts that students have about what those rubrics might mean is really minimized, that makes their job easier and it makes our job easier in assessing their work.

*Monica*

One of the questions in the chat was around you know sharing examples of your teaching and the responses from the students and I have mentioned already that there are some embedded intents that you have provided

*Dr Baker*

Yeah it's interesting I think it's testament to the really diverse cohort that we have coming through the bachelor of education degree there are some students that come into that degree who have really advanced skills whether it might be in singing or dance or playing a guitar or painting media skills whatever it might be many of them come into the degree with quite advanced skills in one of those areas very rarely more than one. And so what we're hoping to do, and we've just rolled out a new curriculum change of this space, is to gear ways up for those students to be more engaged in what happens.

Unfortunately, I can only share what I've got permission to share at this stage. The Sarah J Moore Baker article has got more in it which is in the reference list there. The other thing is that I don't know how other people find technology but often it's really hard to get stuff from another system like our LMS to play you know in a PowerPoint. I would have loved to have showed you though that group of teacher initial teacher education students singing because one of the things that comes out of that is their absolute joy in showing what they had been able to do that they couldn't do three weeks earlier yeah.

*Monica*

Bill there's a question here from Dr Irish Mae Fernandez, do you actually want to ask the question directly?

*Irish Mae (Philippines)*

Oh, sure thank you hi Dr bill thank you very much for your presentation. I'm particularly interested briefly on the idea that you shared to us a while ago, that learning should be able to inculcate I mean should be able to be socially constructive at the same time should you know emphasize student agency. I am an advocate of critical pedagogy and critical pedagogy is not although it's not necessarily new, but in the Philippines it's a relatively new discussion. Therefore what I could observe really in in our classrooms is that a lot of teachers apparently just focus really on finishing the curriculum what's written in the prospectus, just finishing the syllabus, and all that ultimately forgetting about what is it really that we need to inculcate among students that they could in fact you know bring with them even after you know schooling or after graduating from the course. Now my question sir is that, the study I believe is contextualized of course in a college setting right and I'd like to believe that these college students have somehow very profound ideas already on what art is and what are the contributions of art in the society and all that. But then my question now is focusing on more on what can you suggest to teachers in contexts where art is only considered as if it's just for creative expression and not really about rallying rights or advocating causes and all that. So how do you think teachers should emphasize social construction, agency, what else rights, inequities, inequalities etc etc in their art classes?

*Dr Baker*

Irish thank you that's an incredibly good question. Thank you so much. If I get off topic would you interrupt me? Listen I'm a long time fan of Paulo Freire's work in the pedagogy of the oppressed and I teach around a lot of his ideas. It's a really hard question, how do you inculcate these things? The I guess the thing I read earlier this year a study out at Monash university that was called *thank a teacher hashtag* and what they did was they got open to the public not to teachers or academics or anything just anyone they asked them to say something in gratitude to a teacher that they had had as a student themselves. And it was really interesting because they then took all of these tweets and analyzed them thematically and they applied this lens over it called the head heart hands lens.

And so basically what they looked at is they analyzed the responses according to those three ideas. A head approach has the things that are really specifically academic responses, the hands had to do with really practical ways of helping students, and the heart was more to do with things like inspiration. And the results absolutely shook me because the what do you think the lowest of those three was? *The academic*. Yeah head was head was like 14 the biggest one was hard and so the things that people remembered at the end of their education were teachers who cared about them teachers who made a different difference in their lives teachers who inspired them, who gave them practical assistance. And so whilst we can't discount the massive importance of the academics in the domain, what actually came through that was that what stands in people's memories perhaps are the experiences they have. And I think all too often we need to tell ourselves as teachers it's not transactional it's relational. It's the relationships we're able to forge with our students that enable learning.

And there was likewise another when I came across out of South Africa where students were enrolled in a school after school care situation called the safe parks. And these students were encouraged to be with friends where they could do their homework safely and where they could have a meal at the end of the day. And this was in Johannesburg. And once again it's those experiences that were agentic which were enabled those students to learn to live, to engage, and so these it's not it's not one or the other one enables the other. So that safety enables the other I guess

*Monica*

You had a question for Bill would you like to ask him directly?

*Jiraporn (Thailand)*

Hi because I'm teaching English not quite so I would like you to explain more about technology enhancement especially when we use it's in teaching language and especially for skills like listening speaking. Because my students they are not quite engaged when it comes to practicing listening speaking, especially talking yeah.

*Dr Baker*

Thank you Jiraporn, that's a really good question I'll make a couple of points. Firstly the first one is that in our conversation on I think it must have been Wednesday night what came out of that was the massive difference between locations in terms of the quality of internet access. I think generally in Australia we're pretty lucky but in Tasmania it's really patchy. And so there are places in my state where people have really ordinary internet access. But having said that it's really hard to talk about this because it's so dependent on students being able to access the internet in order to be able to use their technology. So that's my first my first point and so it's hard to generalize from this.

The second point I'd make is about a research project I did a few years ago with some colleagues one of whom was a Chinese language teacher in the school of humanities. And she used mobile phone technology to do assessment of spoken word of conversation basically between students and she said that what she had been doing previously in that space, was getting sitting down with her marketing rubric in a classroom, and getting students to demonstrate their conversation skills according to whatever parameters that task had. And she said you know if she has 200 students that's a massive time commitment for assessment for a start, it's also incredibly confronting for students. So what she did was she simply she disabled that and she said okay you choose a group you get into a group with three people you plan your conversation you rehearse it and then you record it when you're happy with it upload it and I'll assess it. And she has saved dozens and dozens of hours just by doing that that way. So that's one way she was able to sort of help her own assessment practices make her life a bit easier and likewise provide a task that was relatively less confronting for students. That's about all I've got in language education I'm sorry to report.

*Jiraporn (Thailand)*

Thank you and I see that Martin suggests some kinds of poetry and yeah, the other application I think that will be interesting thank you we actually do a really interesting I know.

*Dr Baker*

we do this really interesting thing based around Hokusai great wave of Kanagawa. I don't know if you know that artwork it's a beautiful block print of this wave engulfing these poor fishermen in this little wooden boat on the way to offload their fish in Tokyo in I think it's the 13th century. And we get students to write a haiku poem and to set that to music and so once again I mean there are nice links there to literacy and it's it's enabled by the technology likewise.

*Monica*

Thank you bill do we have any other questions that people want to?

*Jess (Philippines)*

Hi good afternoon. There you go I'm kind of like fascinated about your presentation because you focus on the use of technology as a platform to actually like advance your like learning assessment and other performance tasks I'm not mistaken. So in in short you focus on video student learning and mobile phone assessment of am I right? Yes so I was like kind of curious because, I think your main focus of using videos and mobile phone is just to use them as purely tools for your subject? Okay that's it. And I kind of I hope you could give me or give us an explanation if you agree with me if I would say that, when we talk about socially constructive and active learning you're referring to performance? Because I major performance studies and when we speak of performance we use different modalities right? So it could be you know yeah performance that it could be written performance based tasks okay. So it's more focused on doing and I can I kind of relate to the idea of student agency or student direction in learning. I like that fact that we tend to empower more of our students, rather than giving them loads of assessments to finish the course. So yeah I'm kind of curious if we can relate performance studies to the so-called socially constructive and active learning and of course student agency or direction thank you.

*Dr Baker*

Ah thanks jess that's a really great question I've got to tell you a little story it won't take me long it's only a minute. When we first made this massive decision to fund this fully online learning and it is super challenging because and I gotta say a lot of universities make the mistake of saying it's cheaper it ain't cheaper it takes a lot of time and takes a lot of pedagogic understanding to do it well. When we first did this, the head of learning and teaching who looks after learning and teaching in the faculty said okay so we're going to need to do dance online? And I had this childhood textbook which had I don't know if you've ever seen them like dance routines done in little footprint icons you know with little footprints doing this and that's how you learn how to dance and I sent it to her as a tongue-in-cheek joke saying is this online dance learning. How do you get that embodied learning I think it's really hard? And I don't think that technology does it well. I think we're a long way from doing that. And the part about recording for example music making in that way is you really can't get that embodied experience. The only way to get that embodied experience is to sit in an audience or to dance yourself. So I'm sure technology will advance but I think at the moment, you know if you're like me you have the belief that not only the arts but learning is fully embodied. It's something that involves all of our senses and different modalities of learning. And if we're really to enable our students to learn in rich and deep ways our assessment needs to reflect that and I think that is still a big big big challenge.

*Jess (Philippines)*

yeah okay I'm gonna add something when you mention about embodiments because embodiments is another key idea or key concept we talk in performance studies, so thank you for bringing that up on embodied learning.

*Dr Baker*

I think you know this area of active learning is something I'm really looking at in a lot of depth at the moment. There's a journal called the international journal of active learning or some such but I don't think they do it in a really distinct way they just talk about anything that's not sitting and listening you know and anyone who's worth their salt as a teacher doesn't do that anyway. So yeah that looked okay like you so

*Monica*

Bill while we're waiting for other people to be come up with their questions, I wondered if you you know you were talking there about the requirement to have those really good pedagogic understanding to apply to the online learning and one of the things you've been talking about today is that alignment between assessment and intended outcomes and so on. Do you have any other kind of headline elements that you would think of as pedagogically appropriate for applying to the online learning space that may be helpful to people?

*Monica*

Oh thanks Monica. Today I was in you know in a in Facebook actually looking at some research that we're doing based around the Tasmanian youth orchestra where we're getting our teachers and conductors and tutors to say to talk about their pedagogic practice which has been super challenging during COVID lockdown because it's really hard to play your cello when you're a metre and a half from someone else. But anyway they're sharing they're sharing their activities there. One of the things that one of the conductors said was that the last thing we actually want to teach our students is just to learn the notes, that's not what we're interested in them being able to do because once

they learn the notes of one piece they have to learn the notes to the next piece and so what we're trying to get them to do is to own their own learning to own their own ways of learning so that they can then apply those pedagogically to every single piece of music that they learn thereafter.

And so I said to this conductor I said it's a little bit like English language like we teach English language in senior years through novels and through great literature but we're not just using the novels to learn a story we're learning it learning about language and about life and what it's like to live in the world. And so from a pedagogic perspective I guess that's one of the things that once again it's got to do with that idea of embodiment in learning also.

In terms of pedagogic hints based around that that online space, I guess the thing I said the other day when we were talking about in our groups was that it's really about treating for me at least it's treating all of your students in a way that is really respectful and that they're a person not a number. And that's really challenging because it takes time and it takes care it takes all of those things that good teachers need to be able to do, but it's super hard when there's a screen in between you. And I think the more ways that you can do that to reassure students, because I don't know what people have found at the moment, but our students are hyper anxious during COVID, they are really super anxious. They want very often to know all the answers to something before they've even engaged with some of the content. And so I think we need to be very much aware of those that anxiety and any way that we can sort of relieve that anxiety has got to be a positive in the same way.

As I said earlier on that once people feel at home somewhere and comfortable and safe then they can learn I think that applies likewise to the online space.

The other thing I'd say about pedagogy just a final point would be I don't know I find it very hard to teach on the fly. I just it's just something that doesn't come naturally to me and so I like to pre-load as much as I can at the start of the unit through really good rubrics etc so that the teaching so that I'm left free to teach I know that's a kind of privileged approach to it, because I'm able to do that at the moment but, as much as I can I try to prepare so that things so that I can deal with the issues as they come up.

*Monica*

Thanks I was wondering if anybody else had comments about how they've dealt with the anxiety that students have felt in this this particular peculiar time that they're teaching through feel free to speak up if you have something to say here.

*Dr Baker*

You know I'm on its five o'clock on a Friday, if we don't have any questions I'm happy to go and have a glass of wine.

*Monica*

Well before you do some questions in the or some discussion rather than questions about rubrics and how the concern that they may be too limiting I guess and that I wondered if you wanted to speak to that at all.

*Martin (?)*

One of the issues that I have with using rubrics is that sometimes the students they just learn to perform based on meeting the rubrics they don't really understand what they are doing. So it's like if

we change the tasks that they are unable to perform and you know that is not really learning right? Just like training a little puppy to do a trick and that's it actually works that way so that was one question that I had. And the second question that I had was that, in your experiment with the school did you compare the results with other more traditional learning within the same group? Because what I see is that you have very you know enthusiastic results, but I don't see that it's compared with something else with that other alternative right? So it would be interesting also to know what their opinion is on whether they would skip the method that you presented to them or they will return to a more traditional way if they had a choice so those were two of my questions yeah.

*Dr Baker*

Thank you Martin, yeah that's a limitation of the study there's no doubt about it it's not a comparative study. So I don't know is the answer to that one hopes I guess that take away things that they have learned in the way they study and the way they learn in terms of rubrics I think yeah it's really interesting isn't it I think rubrics can be really hard to do. I mean to get a really good rubric can take ages and to get a rubric that gives the standards that that give you enough focus to focus on what they can do what they show they can understand they can do all of those things can be really challenging my the only thing I can say in terms of developing rubrics is I try and get as many people to look at them as possible because the more eyes I don't know about you but how many times have you put something up online and then you've seen the mistake that you've left in there so the more people I get to look at them really critically and say this doesn't work for me the better I get at writing rubrics.

I'm not sure that I I've fully answered your question though Martin I'm sorry perhaps you could rephrase that first part of it for me?

*Martin (?)*

Yeah no my point was because the rubrics normally are connected with a certain type of tasks, and so therefore the students are not learning critically they are just learning how to perform the task.

*Dr Baker*

So do you put critical reflection in in your rubric?

*Martin (?)*

Yes but critical reflection in our lessons learned as part of it right

*Dr Baker*

So I mean if you're putting something in there that might be about critical reflection then that certainly opens it up area up for assessment and critical thinking for example yeah it's a challenging one I do agree with you but I'm not sure what the answer is okay thank you.

*Monica*

We did have a question from Alyanna do you want to ask the question yourself?

*Alyanna (Philippines)*

Hi good after good afternoon. I would like to ask a clarification about how the students wrote their reflections like is it like a more general question or a very specific question to the particular topics thank you.

*Dr Baker*

Thank you Alyanna and this kind of goes to what Martin was asking too. I guess it's really specific and so in our area what we're asking them to show that they can do is make just take an example okay to make a painting all right and it could be really basic when they do this painting they need to understand about things like line shape colour space all of these different understandings critical terminology in visual arts so when they reflect they have to reflect on their painting that uses this terminology so I'm through that and comparing the two I can see if they're actually authentic in their understanding when they talk about the use of line I can look at what they're doing I can read what they're saying but there's also another aspect of it Alyanna which was where they were asked to relate it to curriculum so they had to likewise then relate it to a curriculum document and reflect on how they can teach it themselves so it's super focused and it's certainly not free reflection in that respect that respect as you might say in journaling or something like that thank you.

*Monica*

Masitah has a question about observation during the pandemic would you like to ask that question yourself all right yeah thank you for Monica

*Masitah (Brunei)*

Hi everyone Dr Baker. Just a bit of information we also have the MTeach program in the in my university and last year during the pandemic it was very difficult for my colleagues and myself to observe our student teachers who are placed in schools around the country so I'm just wondering was there any difficulties as well or did you did you have the opportunity to observe any student teachers teaching in schools in Tasmania?

*Dr Baker*

Yeah there's two points there I guess Masita and I it's a good question thanks for asking. I can't answer the second part of it or my perception of the second part of the question. I believe we were forced to cease almost all teacher observation. But perhaps Victoria might be able to add something to that. In terms of my unit what was done was purely all online anyway so we solved that problem in that respect. But in terms of general teaching placements that was that was a different kettle official together I think.

*Masitah (Brunei)*

Okay yeah because from my exp well one of my experiences was I had to inform my student teachers can you please record yourself teaching if it's via zoom or the Microsoft teams and submit it to myself for assessment. And when I had to conduct the fortnightly seminars yeah it had to be done online as well. It was it was challenging

*Dr Baker*

When you say the fortnightly seminars what are you referring to there?

*Masitah (Brunei)*

Because based on the we based on the Melbourne model we also followed the fortnightly seminars meaning that we meet up once every two weeks to discuss what whatever is happening in schools any problems that they had though those are the seminars that I meant.

*Dr Baker*

Yeah so it was all online then for them>

*Masitah (Brunei)*

Yes it was yeah so I'm just wondering was it the same for everyone around the world especially with observing student teachers at schools

*Dr Baker*

Monica do you have any information about professional experience from last year?

*Monica*

Not really except I know that many of our students quite a lot of them weren't able to complete and so we had to reschedule some of the way that the program was offered so that they could do more as time became as the lockdowns became less strict than what they were able to do. So there's quite a lot of re-scheduling I think around what was required. We do occasion we do have some schools within our within our nation that are that do offer online learning anyway to their students and I think they took some student placements as well and students who were in requiring to finish their degrees were able to get some placements there. Victoria do you have anything to add to that?

*Sapto (Indonesia)*

My name is Sapto. Let me have some questions in your slide five, the arts and visual arts comes say that the ways in which music and visual arts can help to teach about sustainability then yes literacy blah blah blah blah how many percent. What's something I would like to ask how, to what is what is how to assess the what is the student project maybe how what kind what are the criteria of videos good music? Then how to choose what is good video sure yes so accept if you are the musician? I believe that you are able to determine the good music I think that's all so. Also about could you involve are they expected to assess it or do you assess by yourself? Did you involve other experts to assess what is what is the student's project?

*Dr Baker*

We have a policy of moderation so if anything's awarded a high distinction or a fail it needs to be moderated by a second party for every assessment task. So that takes on board quite a lot of time to do that but we don't normally assess the mid bands of assessment more than once. The other thing that we do in the moderation space is we have lots and lots of pre-assessment meetings where things are really clearly talked through to make sure everyone understands rubrics etc in terms of how we mark the videos that's a that's a really good question in fact the first two assessment tasks we don't we in a sense we mark how many they've done so I know it sounds really ridiculous but it really works as a student engagement mechanism. It works on two levels one these students lack confidence in in doing these things in the first place if I was to say you're going to get marked on singing this song we would have a 50 per cent dropout rate by week two. So we don't mark that we mark how many they have attempted to do and then we mark them on how they reflect on that the only exception to that is their teaching task at the end where they have to do a teaching activity

where we do actually mark the relationship between the lesson plan that they provide and their actual pedagogic and content knowledge that they apply during the video so we do mark that from that point of view but we don't actually mark their making as it were does that make does that answer your question yes thank you no thank you thanks for the question Sapto.

*Monica*

Thanks Grace you have a question you'd like to ask bill your mic is off Grace but we can't hear you so perhaps I'll ask bill the question in case there's a problem can I be heard there we go oh okay.

*Grace (Philippines)*

Bill yes good afternoon good afternoon everyone. Although I would like to inquire how did you go about and feedbacking about the submitted videos and how did you manage corrections of incorrect performances?

*Dr Baker*

Yeah I'll get back to that idea of sustainable assessment Grace thanks for that question. We set really strict word counts on the reflective components that associated to the videos and so the first one I think is 600 words the second one is 800 words and the final one is 1200 words so they're very short but that's intentional because we are aware that they're putting a lot of time into completing their activities and they're putting a lot of time into completing the teaching at part of it as well so in terms of the feedback for it based. It's largely based around the written component of it except for the final teaching task where we comment on their teaching the feedback we provide in in the LMs through an online rubric that we just click on to give their score it adds it up gives them their final grade and then we write into a text box where we give them very specific feedback usually once one set of feedback or one sentence for each of the criteria so it's limited it's not greatly in depth but it increases over the time

*Grace (Philippines)*

that is why that is one of my concerns because sometimes I am into health I'm a nursing I'm a nursing instructor so our students really would have a hard time especially on performance tests. For example we also have a lot of problems with feedbacking especially on how will we be able to manage incorrect performance yeah okay that in fact that in fact they have already submitted their outputs.

*Dr Baker*

it's really interesting thank you very much you know I have a comment on that a colleague Richard say from nursing in Hobart also has used video assessment in his nursing unit and they have what's called they're called **oski's** I think which is basically their opportunities for students to work in a simulation with a simulated I don't know what you call it a body and they have all of the gas provision and all yeah all that sort of stuff there. They were experienced highly high levels of anxiety pre-Oski about what was going to be required and so they were finding they were spending many hours responding to highly anxious emails about how the Oski would work, what they would be required to do and how they would receive feedback about it and did they get multiple opportunities etc. And so he simply he put together a video of someone doing an Oski and then had the assessment sheet there up on the screen and it circled wherever the student was on it, engaged in a dialogue with the student and automatically the outcomes improved.

*Monica*

I think Bill we may have reached the end there seemed to be no more questions in the chat and although there are a number of people oh I'm sorry there is somebody here Hong van vu wanted to ask your question?

*Hong Van Vu (Viet Nam)*

How are you very interesting to listen to your presentation. So I also have to teach my students online and it seems easier for me to access my students' performance in speaking you know so because we asked our student to make a video or recording and then they upload online for us to access. But I have a problem with the writing you know yeah because a lot of students write and then we have to access their writing skills and we also have the I mean that criteria and rubrics for writing but for writing is more flexible more flexible when we access our students writing do you have any suggestions for writing I mean that some kinds of essays are something like this?

*Dr Baker*

I'm not sure that I do yeah I suspect many of your English colleagues are you talking about English language maybe some English language specialist might have a something for you there I'm terribly sorry I don't really have much I could add to that.

*Hong Van Vu (Viet Nam)*

We also have to yeah I also have you know sometimes we teach our students grammar yeah and we like to have more interactive lessons with our students about grammar. Because you know teaching them is seems not very interesting yeah and sometimes it's I mean that it's not easy to make them more interactive in grammar lessons.

*Monica*

But I think he might be asking him questions that are a bit beyond his general area thank you thank you thank you anyway thank you there will be something that we can talk about in the future. I can't recall on the face and who our speakers are there may be somebody who's got some particular expertise or of course people who are actually listening here might be able to talk with Hong about that.

So Bill I want to say thank you very much for a really interesting session and a great discussion afterwards and I thank you all who have been contributing to everyone the discussion while we have I think apart from Hong Kong I've finished all of the questions here we have had lots of comments about how useful it's been so thank you very much and thank you all for participating so effectively honour at the end of the week we look forward to seeing you all again next week so have a nice weekend everybody thank you very much and thank you bill thanks everybody lovely to see you goodbye