COIL Institute for Globally Networked Learning in the Humanities Course Development and Implementation Case Study

22. South Africa-Denmark-USA: Music

Abstract

Using elements of Jazz - improvisation and managing uncertainty - the North Carolina Central University (NCCU)-University of South Africa, Pretoria (UNISA)-Royal Academy of Music, Aarhus, (RAMA) COIL Fellows share research in planning and implementing a course between the largest of the 23 COIL Institute teams. Fellows from each cohort - joined by students from the course participating via live stream - outline the inherent problems and solutions encountered in the design and implementation of a GNLE amongst three countries. Team fellows will discuss the two-tiered course design that facilitated tackling insurmountable challenges for successful course outcomes, and the presentation will reveal student cultural competencies in class video footage and project samples.

Contents

Section 1: General Course Information

1. Courses

Course Title	Institution(s)	Discipline	Academic Level
Jazz! Born in America, Created internationally.	University of South Africa, Pretoria (UNISA)	Media Arts and Cultures	Mixed
Blended new & pre-existing course: MUSL 1300 OL (Online); and MUSL 2940 Directed Study. Course Subtitle: Jazz! Born in America, Created Internationally	North Carolina Central University, (NCCU)	Discipline: Jazz	Undergraduate & Graduate
Jazz! Born in America, Created internationally	Royal Academy of Music, Aarhus/Aalborg (RAMA)	Music Performance	Bachelor and Master students

2. The team

Team Member #1	
Name:	Arisa Voges
Role on Team:	International Programs
Institution:	University of South Africa, Pretoria (UNISA)
Position at Institution:	Director: Music
Department and/or Program:	Directorate Music
Team Member #2	
Name:	Dr Charl du Plessis
Role on Team:	Faculty
Institution:	Unisa
Position at Institution:	Part-time contractor
Department and/or Program:	Directorate Music
Team Member #3	
Name:	Madeleine Short
Role on Team:	Instructional Designer/Technical and administrative support
Institution:	University of South Africa, Pretoria (UNISA)
Position at Institution:	Administrative officer
Department and/or Program:	Directorate Music

Team Member #4	
Name:	Sean Adams
Role on Team:	Faculty
Institution:	University of South Africa, Pretoria (UNISA)
Position at Institution:	Subject Specialist
Department and/or Program:	Directorate Music
Team Member #5	
Name:	Dr Mageshen Naidoo
Role on Team:	Faculty
Institution:	University of South Africa, Pretoria (UNISA)
Position at Institution:	Deputy Director: Professional
Department and/or Program:	Directorate Music
Team Member #6	
Name:	Dan Reis
Role on Team:	Instructional Designer/Technology support
Institution:	North Carolina Central University, (NCCU) Durham, NC USA
Position at Institution:	Changed positions - now with Elon University
Department and/or Program:	Teaching and Learning Technologies
Team Member #7	
Name:	Lenora Helm Hammonds
Role on Team:	Faculty, COIL Lead Fellow for team
Institution:	North Carolina Central University, (NCCU) Durham, NC USA
Position at Institution:	Instructor
Department and/or Program:	Department of Music, Coordinator-Community Engagement,
Team Member #8	
Name:	Emmanuel O. Oritsejafor
Role on Team:	International Programs
Institution:	North Carolina Central University, (NCCU) Durham, NC USA
Position at Institution:	Interim Chair, Department of Political Science, AND Director, Office of International Affairs - changed position to only Interim Chair near launch of course, Fall 2012.
Department and/or Program:	Department of Political Science, Office of International Affairs

Team Member #9	
Name:	Lana Garland
Role on Team:	Consultant, New Media & Instructional Design
Institution:	Insibah Media, Inc.
Position at Institution:	Consultant to entire team
Department and/or Program:	Affiliation through North Carolina Central University. Primarily worked at beginning of project
Team Member #10	
Name:	Robert Trowers
Role on Team:	Faculty (support to Lenora Helm Hammonds). Assisted with Jazz History content of curriculum
Institution:	North Carolina Central University, (NCCU) Durham, NC USA
Position at Institution:	Assistant Professor, Jazz Studies (Jazz History)
Department and/or Program:	Jazz Studies, Department of Music
Team Member #11	
Name:	Baron Tymas
Role on Team:	Faculty (support to Lenora Helm Hammonds), Assisted with Jazz Theory and Performance concepts of curriculum
Institution:	North Carolina Central University, (NCCU) Durham, NC USA
Position at Institution:	Interim Chair, Assistant Professor, Assistant Director of Jazz Studies Program
Department and/or Program:	Department of Music
Team Member #12	
Name:	Keld Hosbond
Role on Team:	International Programs
Institution:	Royal Academy of Music, Aarhus, Denmark (RAMA)
Position at Institution:	Head of International Relations
Department and/or Program:	International
Team Member #13	
Name:	Jens Christian Kwella
Role on Team:	Faculty
Institution:	Royal Academy of Music, Aarhus, Denmark (RAMA)
Position at Institution:	Assistant Professor
Department and/or Program:	Jazz/Pop/Global Department

Team Member #14	
Name:	Christian Vuust
Role on Team:	Instructional Design
Institution:	Royal Academy of Music, Aarhus, Denmark (RAMA)
Position at Institution:	Assistant Professor
Department and/or Program:	Jazz/Pop Departement
Team Member #15	
Name:	Jan Trane Hansen
Role on Team:	IT setup
Institution:	Royal Academy of Music, Aarhus, Denmark (RAMA)
Position at Institution:	Head of IT and Economy
Department and/or Program:	Adm.
Team Member #16	
Name:	Sine Flarup Budtz
Role on Team:	IT design
Institution:	Royal Academy of Music, Aarhus, Denmark (RAMA)
Position at Institution:	IT developer
Department and/or Program:	Adm.

3. When?

Semester 2 - Fall 2012 Semester (NCCU, UNISA, RAMA)

4. Number of students enrolled from each institution

Unisa: 15 students enrolled. NCCU: 26 students enrolled; RAMA: 10 enrolled

5. Is this typical for classes of this type?

UNISA: Unusual for Unisa. Unisa is a distance learning university and the Directorate Music does not offer tuition. There are no students on campus.
NCCU: This is about normal for a course size for a distance education course, although of the courses where Lenora Helm Hammonds had been the principal instructor, this course was about 20% larger than her distance ed course enrollments. Additional students (about 3) were involved in track 2 (student performers), but not officially enrolled in the course. These students performed with UNISA students when they traveled with Lenora Helm Hammonds and Baron Tymas to South Africa for their International Jazz School, and participated and performed in the weekly sessions online and in face-to-face sessions with the students from RAMA
RAMA: Unusual - one of the first attempts to introduce distance learning as a tool for international classes. However the size of the class corresponds to normal ensemble teaching small-group classes

Section 2: Issues of Language

6. Language(s) of instruction at each institution
Unisa: English, NCCU: English, RAMA: Danish /English
7. Primary language of most students in each class
Unisa: English/Afrikaans, NCCU: English, RAMA: Danish
8. Language of the course collaboration
Yes, our course was taught entirely in English.
9. Language fluency
All students were fluent in English from each institution.
10. Language proficiency difference
Comment from Lenora: The students at UNISA and NCCU were comfortable speaking and written communications. However, some students from RAMA did mention the language challenges only with regard to understanding subtleties in perception or description of experiences. The NCCU students did speak to me about trying to be careful in their comments, and/or live conversations so they would be understood by students in Denmark.

Section 3: Curricular Information

11. Online or blended?
UNISA: Fully online. Some face to face meetings and music-making during Unisa International Jazz School.   **RAMA & NCCU:** The course was offered in a blended format with both online and face-to-face meetings in the classroom with students and faculty.

12. Duration
Twelve weeks in total. Four weeks per institution.

13. Class work or discussion related to their collaboration before and/or after the actual collaboration period
Yes, we had a two weeks of pre-course activities written into our syllabus. It is below: Pre-Week 1   Pre-course Preparatory Tasks - NCCU/UNISA/RAMA   •   Students complete review of introductory handouts   •   Review Glossary for Syllabus,   •   Set-up You Tube channel,   •   Practice sessions on course website;   •   Choose Listening Sample to share with class   •   Find jazz venue to attend concert in Course Wk 2   Pre-Week 2   *Pre-Course Assignment: Icebreaker: "Who I Am in Music"   every student should submit or have begun work on the Icebreaker Task before the first class, with the intent for it to be due by Course Week 1.

Section 4: Asynchronous Technologies Used

14. Tools

LMS: Lore.com - used for communication with and between students, resource library, course calendar, and assignment submissions: 60%

Recorded class sessions: students not able to participate in the live class session were able to watch the class on-demand: 20%

YouTube: students viewed and created videos: 15%

Google Docs (Drive): Used for technical documentation to assist students with the technology: 5%

15. Server location

Cloud-based. We didn't use an institution supported LMS because students from each institution were not able to get access to the other institution's LMS.

16. Technical problems

Yes: Lore.com is a very new tool and they updated their product several times during the semester. The updates modified the layout of the site, changed the locations of several functions and led to confusion for the faculty and students. Important information, like assignments, were moved. We updated the technical documentation after a major update to help clarify where things were moved. Also, has a very different layout than traditional LMSs like Blackboard or Moodle. That may have led to additional confusion for the faculty and students.

17. Frequency of use

Lore.com: Use was inconsistent among the students. Some students from NCCU and RAMA used Lore during the live class sessions to recap important points, ask questions and socialize with the other students. UNISA students rarely (if ever) interacted on Lore. Students also posted assignments on Lore. Students were expected to use Lore regularly but those expectations may not have been clearly communicated.

Recorded class sessions: Students were asked to view the recorded sessions if they didn't participate in the live class session.

YouTube: Students viewed YouTube videos created and posted by faculty and students throughout the semester. One assignment required students to create a video describing their experience with Jazz to other students. Additional videos not created by the faculty or students were also shared on Lore.

Google Drive: Students were not required to use Google Drive but used it to access technical help documentation. The links to the help documentation were on Lore.

18. Informal communication

Lore was chosen because of its potential for informal student interaction. The center piece of Lore is the Discussion where students can leave comments, resources, and questions for the class. There was also a way to chat with individual students from any institution at anytime.

19. Re-use
Lore.com: unsure - changes in the LMS layout causes disruption in the class. Lore has seem to mature since we began using it. The potential for easy student-to-student interactions is still appealing.

Section 5: Synchronous Technologies Used

20. Tools
Video conferencing facilities on each campus: 70%
Lore.com: Was used during the real-time video conferences to gather student text-based comments and questions. 30%

21. Server location
Each campus used its own video conferencing facilities and NCCU bridged the video streams. NCCU recorded the class sessions and made them available for those not able to participate in the live session. Lore.com is cloud-based.

22. Technical problems
A technical limitation was that students needed to be at a video conferencing facility to fully participate in the live class sessions. Students were able to view the live sessions from their own laptop but they were not able to audibly talk to the other students. They could text chat in real-time with the class on Lore.

23. Frequency of use
Video conference: Each campus communicated every week over video conference. If they weren't able to participate in the video conference because they weren't on campus, they were expected to watch the class session and participate in the conversations on Lore.
Yes, students at NCCU did connect synchronously online via chat with students from RAMA on Facebook, sharing song links, video links and comments. Students were not instructed that this was necessary, but did it on their own accord.

24. Informal communication
Video conference: Because the video conferences required presence in a video conferencing facility, informal video chats among students were not possible outside the regular class meeting time.
Lore: Lore was our venue for the students to communicate with each other and with the faculty. Students had access to any other student or faculty member in the course at any time on Lore. Students could post a message for the entire course or to individual students/faculty at any time on Lore. I think we could have done a better job of encouraging the interactions or create assignments that required interactions outside the regular class time.

25. Re-use
Video conference: Yes, we had no problems with the live video conference. The connection was reliable and worked on each campus. Any issues were handled by the professional staff at each location.
Lore: Unsure, the opportunity for informal interactions is appealing. If we did use it again, additional

technical training should be a priority so students and faculty know to communicate with other students.

Section 6: Assessment Information

26. How?

The synchronous activities (online lectures/ discussions), provided the best platform for the development of intercultural awareness as students from the different continents were able to interact and engage with one another.

27. Common assessment rubric

No, we created desired outcomes: the observations of the students demonstrating the following:
Student Learning Outcomes (NCCU):
Demonstrate ability to evaluate and compare listening samples of jazz repertoire.
Demonstrate ability to identify jazz styles.
Demonstrate ability to perform jazz repertoire.
Create a project using characteristic jazz elements.
Demonstrate understanding of impact of Jazz in respective cultures in the media.
Course Competencies and Objectives: Upon successful completion of this course, student will be able to:
Recognize the characteristic musical elements fundamental to jazz music;
Recognize names of jazz icons and artists in jazz in the global jazz community
Participate in a group collaboration representing Jazz music concepts of improvisation, solo and ensemble performance via creation of a group project.
Student learning outcomes: (Royal Academy of Music, Aarhaus, Denmark (cont'd.)
For level 2:
- Ability to access and use tools to take part in jazz ensembles, jazz improvisation and possible composition in practice.
- Ability to understand the characteristics of jazz from South Africa, USA and Denmark
- Ability to be included independently in a musical context (with participating students from other countries)
For level 1
- Ability to recognize and describe tools needed to take part in jazz ensembles, jazz improvisation and possible composition.
   ● Ability to understand the characteristics of jazz from South Africa, USA and Denmark
UNISA
To know:
Level I:
 - Demonstrate the ability to evaluate and identify concepts in the jazz repertoire.
 - Evaluate and compare listening samples of jazz
 - Identify jazz styles from three continents
Level II:
 - Demonstrate ability to create a project using characteristic jazz elements
To do:
Level I:
Demonstrate the ability to perform jazz repertoire and exhibit a basic knowledge of style and some improvisation.
Level II:

Demonstrate the ability to perform advanced jazz repertoire and improvisation.
To be:
Determining a definition for What is Jazz

28. Assessment outcomes

Students who participated expressed learning about Jazz, the cultural impact resulting from Jazz and the particular aspects of the Jazz music characteristic in each country.

29. Peer assessment

Yes, students gave feedback to other students on their performances, and compositions.

30. Charter or guidelines for student interaction

Yes we did develop a charter or what we termed our "10 Golden Rules" for student interaction. It is as follows:
10 Proposed GOLDEN RULES for the COIL course
1. Have sensitivity and respect for cultural differences
2. Be honest and avoid plagiarism
3. Have an open mind for new ideas
4. Be creative in your approach
5. Submit on time
6. Listen Listen Listen to as much jazz as possible and know what you are listening to
7. Be spontaneous to react and comment other opinions, and be respectful to classmates and faculty as you comment. If there is a concern you would like to have addressed, please email the faculty at your school immediately.
8. Be proud of your own cultural heritage and write/think from that perspective
9. Music and the experience of it remains objective, therefore let your taste guide you
10. Always try and sing or play what you learn to apply your knowledge
One more golden rule or thing to be aware of:
Please note that English is a foreign language for Danish students and teachers. Please remember anyone can inadvertently say and write things that can be misunderstood. We may therefore sometimes need for others to speak slowly, using vocabulary that is not too advanced.

31. Attrition

UNISA: 93%, NCCU: 2%, RAMA: 30 %

32. Is this typical for similar classes at your institution?

UNISA: No. Negative impact included: 1. Challenges with broadband internet. Students experienced challenges in online participation due to limited broadband internet access (poor connections).2. Different time zones proved to be problematic. Synchronous activities for Unisa students fell during the later afternoon/early evening time period.
NCCU: Yes, students enrolled in distance education courses usually remain for the duration of the course.
RAMA: only very few comparable courses - drop-out rate higher than in ordinary courses

Section 7: Institutional Support

33. Type of support

UNISA: Financial support from Unisa's side was enabled through existing strategic project funding. Without this funding participation would not have been possible. Administrative support was limited because of the small size of the Directorate Music.

Technical: Each campus used their own video conferencing facilities. This helped greatly because our tests with consumer video conferencing tools were not successful due to inconsistent internet speeds across the institutions. It may have been useful if we could have used a campus LMS instead of using a cloud-based LMS. Using an institution LMS would have meant that some of the faculty/students would already know how to use it - instead everyone was new to the LMS.

RAMA: Technical and Financial Support from Management - esp. salary for instructors - otherwise the course would not have been possible.

NCCU: Lenora Helm Hammonds: - From the very beginning, our senior administrator (Dean Carlton Wilson) and our Department of Music Interim Chair (Baron Tymas) and Director of Jazz Studies (Dr. Ira Wiggins) were enthusiastic about the opportunity of the proposed COIL project for our campus. In March, 2011, I traveled (using my personal funds) to NYC for the COIL conference of workshops and presentations from pilot projects. I received the time release to attend the conference, and **administrative support** to assist with the writing of the grant to respond to the RFP from COIL. At that time, the support was seen as faculty professional development. Once the grant application was awarded and NCCU was designated as lead partner, I was given a green light, and a directive to engage other faculty to assist with **pedagogy and course design**. I approached our Center for Teaching and Learning staff, and that initial conversation with our subsequent IT designer and specialist, Dan Reis, also garnered his enthusiastic response and, from his request, support from his supervisors - specifically to agree to **time release** for his availability to work on the COIL project.

The **technical support** at NCCU was also impactful for the success in facilitating the weekly online workshops. Our teleconference facility was made available each week, with assistance from a partner organization that set up the bridge connection between UNISA-NCCU-RAMA. So, in addition to the NCCU COIL Fellows, we had an "technical staff" of 2-4 additional persons per week involved with creating this weekly teleconference session.

The benefits of the financial and administrative support from senior administration in the grant application, planning stage, and trip to NYC in October for the COIL workshops was also key:

Financial Support: I was reimbursed for incidentals, meals and related travel costs related to the October travel to NYC, and to a related trip for research to the Distance Education conference in August, 2011 in Copenhagen, Denmark. This August 2011 trip was a significant milestone as it allowed relationship building with our Danish partner, Royal Academy of Music, who also had staff attending the conference. Another important demonstration of financial support from NCCU, which allowed relationship building and for facilitation of the Track 2 portion of our COIL syllabus was for NCCU faculty and students to travel to South Africa to participate in UNISA's International Jazz School. And finally, as we prepare to attend the Capstone Conference, and in assessing our course to complete this Case Study, I have been allowed time release from course work to complete the necessary proposals, narratives and communication with international partners. I also have been granted financial support with coverage from NCCU for the registration fee and incidental travel costs.

Administrative Support also came in the form of recognition. As the collaboration moved through the various phases of conceptualization, weekly online meetings, planning and implementation, it became clear how labor intensive the project would be. NCCU created a buzz on the campus about the COIL collaboration and course, spotlighting it in the campus magazine, sending press releases and invitations to present the COIL course in technology symposiums on campus. The attention from senior administration raised the profile of the COIL collaboration and had an impact on faculty in other areas. Many faculty related to me of their being inspired to create or infuse curricula with global components or asked for feedback on new courses in development.

34. Engagement with international programs office

NCCU: Lenora Helm Hammonds - I learned of the RFP for the COIL project and intitiated contact with our Director of International Affairs, Emmanuel Oritsejafor. Dr. Oritsejafor had a Memorandum of Understanding in place with UNISA (in other areas outside of the Directorate of Music) for previous projects before the start of the COIL Project. When the COIL project was first being considered by NCCU, Dr. Oritsejafor identified the appropriate person at UNISA to approach to ask for their interest in the COIL collaboration. That person was Arisa Voges, and she approached her university and appropriate offices to begin discussions to establish the collaborations, hiring the remaining parties at UNISA and appointing them to the project. Lenora also reached, through a professional musician colleague, the name of the international programs officer at RAMA. This person was Keld Hosbond, who repeated the same scenario as Ms. Voges, approaching the appropriate persons at RAMA, and identifying the team at RAMA best able to facilitate the collaboration. The international programs officers at each institution were key in connecting all parties.

NCCU: Emmanuel Oritsejafor - The international programs office at NCCU has been instrumental in the development of the project partnership between UNISA, NCCU, and the Royal School of Music in Denmark. The Office of International Affairs hope to sustain and strengthen the existing international partnership through other collaborative projects that will reinforce network teaching of jazz.

UNISA: Contact with NCCU was initiated through the international office at Unisa. Further contact was established when an NCCU contingent visited Unisa during the International Jazz School.

35. Importance given to globally networked learning

UNISA: Partnership development is considered very important but internal structural matters are limited.

NCCU: The international programs office at NCCU has been instrumental in the development of the project partnership between UNISA, NCCU, and the Royal School of Music in Denmark. The Office of International Affairs hope to sustain and strengthen the existing international partnership through other collaborative projects that will reinforce network teaching of jazz.

RAMA: This program is considered very important as a strategic tool for extending distance learning based courses and to fulfilling the strategic goal of realizing a "global mindset" among students and staff

36. Commitment
NCCU: Yes, for NCCU, enhancing our curriculum with global connections is a university-wide directive and a core element of our 2020 Strategic Plan. All areas of the college are encouraged to create programs to bring global engagement to curricula. As a result, the conversation with senior administration for support of the COIL project was easier than expected. However, because there were no programs on campus that had engaged a course design like the COIL project, a huge learning curve was encountered by the NCCU faculty to market the course to students. Additionally, the NCCU Distance Education Department had not encountered a course of this scope. So, in addition to the groundwork of the NCCU 2020 Strategic Plan for a globally enhanced curriculum creating a positive environment initiating the COIL collaboration, the commitment by faculty, Lenora Helm Hammonds was helpful to overcome obstacles at her institution. Also, the singular commitment of faculty across all three institutions was key to overcoming obstacles in the course design around the different program make-up: UNISA being a distance education only campus; NCCU having mixed enrollment of graduate and undergraduate; musician and non-musician student participants, and RAMA - a school of music, having all student musicians. **UNISA:** Yes. Unisa as one of the largest distance learning institutions has made great strides in adopting the Open Distance Learning model.

37. Future iterations
Yes, it will be offered again at NCCU and UNISA and RAMA are in agreement to offer the course in the future as well. NCCU would like to offer the course in Fall 2013.

38. New globally networked courses
RAMA: The results of the program are expected to be carried over into new globally networked coursed in the future **NCCU**: Yes, we will use the lessons learned in this pilot project and secure funding and invite faculty to use our course design as a template for future courses both in our Department of Music, and in the College of Liberal Arts.

39. Response of chairs, deans, provosts or other administrators to the possibility of expanding this pilot course(s) into a broader program of globally networked courses
NCCU: The Dean of the College of Arts & Sciences (Dr. Carlton Wilson), The Interim Chair (Baron Tymas) for the Department of Music, the Assistant Provost of Academic Programs (Dr. Janice Harper) and the Director of Jazz Studies, Dr. Ira Wiggins have all given enthusiastic support for continuing the course, and creating a broader program of globally networked courses. **UNISA:** Globally networked courses are encouraged by Unisa Management in line with the Open Distance Learning policy. **RAMA:** Globally networked courses are a part of the overall strategy

40. Institutional commitment to further developing globally networked courses
NCCU: On a scale of 1 - 10, our institution is fully committed (a 10) to further developing the work we have begun. **RAMA**: On a scale of 1 - 10, our institution is fully committed (a 10) o further developing the work we have begun.
41. How to nurture the development of globally networked learning
Investment in technical support and infrastructure to support global learning. Better internet connectivity.

Section 8: Reflections

42. Goals set

RAMA: Our goals were:

1. To learn about what jazz means for the students and teachers in the other countries involved.
2. To share our perceptions and interpretations of jazz with the other countries involved.
3. To learn about the technical possibilities and limitations for long-distance learning.
4. To build an international network for both students and teachers.

NCCU:

Lenora Helm Hammonds

1. To build a globally networked learning environment to use as a template for successful course design
2. To learn about Jazz in other cultures and foster this interest in students
3. To understand how to collaborate across programs and ideologies
4. To learn best practices in distance education course planning and implementation

Emmanuel Oritsejafor - When the course began I had the following goals:

1. Identify external funding to sustain the initiative beyond the funding circle
2. Identify ways in which project partners could continue similar project
3. Discuss the replication of the project locally to engage high schools and higher education partners in developing a curriculum that deepen international education at these institutions.

UNISA: Mageshen Naidoo and Sean Adams and Charl du Plessis

Our goals were to:

1. create an awareness of South African Jazz
2. explore the core elements of Jazz in other cultures
3. explore the expansion of Unisa's Open Distance Learning mission within a globally networked learning environment
4. expand our own knowledge of the technological tools available from the international online learning environment, for engaging with students.
5. explore the perception of South African jazz from an American and Danish perspective and to see how the cultural background influences the objectivity of the participants.

43. Goals achieved

RAMA: For me as a teacher the goals were largely achieved. During certain periods it was difficult to get most of the students to engage themselves and therefore the aims were not so much achieved in their case.

NCCU: Lenora Helm Hammonds I feel I learned a great deal from resources and training provided by the COIL Institute, and had an extraordinary time building relationships with my international colleagues. I feel ready to create the course anew and build a more dynamic impactful experience - yes, I feel I have an understanding of what is needed for a successful globally networked learning environment and distance education course. My students were very impressed with what they learned and who they

met, and we created some new Jazz lovers!

UNISA: **Mageshen Naidoo and Sean Adams and Charl du Plessis**

The positive response and interest shown by students from Denmark and the USA was a good indication of the success of our first goal. Participating in this project provided us with deeper insight into our technological limitations in terms of our involvement in this collaborative course. Even though the student participation in SA was not high the insight and knowledge gained in these weeks were most valuable.

44. Most unique aspect for students

RAMA: The most unique thing was when they could talk to and play for the students in the other countries.

NCCU: The most unique experience for my students was the ability to interact and forge relationships with international students, and to learn how similar they are, though they are from different cultures

UNISA: Online interactive learning is a relatively unique experience in South Africa as a whole. We would have loved to see more of our students make use of this experience. The culture of this kind of study needs to develop amongst the music students.

45. Most successful aspect(s) from a pedagogical perspective

RAMA: I think that it worked best when the students were active in the lessons and had to talk about a topic or play something for each other.

NCCU: I also think that the students enjoyed the opportunity to interact in discussion online and/or in online or in-person performance(s). The discussions about the interaction were most impactful for measuring the cultural competencies reached.

UNISA: Live interaction created a more immediate teaching and learning environment. It created a platform for instant feedback on the issues raised and the music performed/played. The person view of participants added a reflective and sometimes quite revealing insight into the perception of live music making.

46. Most problematic aspect(s) from a pedagogical perspective

RAMA: The most problematic was the technical difficulties in the lessons. In addition, it may subsequently be discussed whether syllabus was too extensive and thus confusing for students. And perhaps also teachers.

NCCU: I would have like the weekly sessions to be a bit longer perhaps 90 minutes instead of one hour. Access for internet connectivity was the most problematic I would have to say.

UNISA: Internet connectivity was a major challenge. The unavoidable disparity in time zones required after hours commitments from South African students which impacted negatively on their participation. The lack of Unisa full time students attending any classroom activities was problematic as it does not match the academic culture from the other two universities.

47. Changes for future iterations

RAMA: We would choose to limit the topics and to focus more on very specific musical points. More "hands on".

NCCU: I agree with limiting topics for future installments of the course and discern what few course outcomes are most desirable, and then plan for those outcomes carefully. I would also suggest having a clear understanding between partners of student expectations for the course.

UNISA: We would shift the focus of the lectures more towards addressing intercultural understanding rather than the technical and structural components of the music.

48. Technical support

NCCU: All of the IT designers discussed how detailed they needed to be, with respect to particular needs of each university, and for choosing amongst the many IT tools best used for pedagogical purposes. Often in training faculty to use tools in the course, they are discussing potential uses and impact of tools. The very hands-on nature of our course design required individuals to be patient and attentive to the faculty's ideas, even as ideas are being vetted. Flexibility and a breadth of knowledge of up-to-date resources was necessary for the instructional designers and IT specialists.

UNISA: We agree with the above. The IT issues were addressed collectively as well as by individual institutions.

49. International programs person

RAMA: A quite different role - the international staff and academic staff need to work closer together than in most regular courses, which makes it interesting and more time consuming in terms of coordination.

NCCU: The international programs staff person, Emmanuel Ortisejafor, had to be involved in planning and implementation in a more hands on way - especially in the beginning. Additionally, Dr. Oritseajafor traveled to the trainings in NYC, and the International Jazz School in South Africa. It was important that he had experience as a faculty member to allow his input during our planning of course outcomes, and this experience is recommended for international programs designees in a course of this scope.

UNISA: We did not appoint an international programs person although we interacted with Dr Ortisejafor during our International Jazz School.

50. Time commitment

UNISA: Due to problems with internet connectivity, many sessions/hours were lost for months in the initial planning stages.

RAMA: The time spent was very substantial. An estimate is that a course is not globally networked could be developed using 10% of the time spent on planning this course.

NCCU: Lenora Helm Hammonds: This course was extremely time consuming. It required work time release from my teaching load, and a personal commitment of time during my Summer, Holiday and Weekend time. If I had to compare, the course communications requirements alone added an

additional 50% of time to the regular needed to develop, implement and support a similar non-globally networked course.

55. Was it worth it?

RAMA: It was very much worth it. We have all become much wiser about how to plan and execute such a course. In addition, students and especially teachers gained an invaluable international network. And not least, new friendships.

NCCU: We concur! The collaboration was groundbreaking for our campus, and facilitated personal and professional relationships with our South African and Danish students, faculty and staff network. The learnings garnered from the many layers of planning, design and implementation in our COIL Course will be invaluable in our humanities coursework across our campus. We look forward to sustaining and building more global networks in the future.

UNISA: We concur with our colleagues. The collaboration and interaction with international faculty members and students were beneficial to our growth as academics, educators and students.

Section 9: Course Collaboration Narrative

Calculating Improvisation Through a Cultural Lens: *Jazz! Born in America, Created Internationally*

This course examines jazz music from the beginning of the 20th century until today. The core of the course is designed for online delivery, with designated course-related activities occurring in classroom settings or on performance stages. Designated course-related activities include master classes, workshops, performance combos and concerts. Student will utilize various technological venues facilitating access to course contents and activities. Students interact and learn with international partners in the United States, South Africa and Denmark for a virtual study abroad experience of a globally linked classroom. This course provides an overview of jazz music history from an international perspective, jazz repertoire, performance concepts, and the cultural impact of Jazz music around the globe. Students of all arts and humanities disciplines are encouraged to enroll. The class (Level 1) meets online weekly at a designated time to interact with international students between partner institutions, and are encouraged to participate in course-related activities with Level 2 student performers.

PRE-COURSE LAUNCH

The commitment of the COIL Fellows of the three international partners for Jazz! Born in America, Created Internationally was very clear from the very beginning of the collaboration. All partners had representatives in Copenhagen Denmark (August, 2011) to attend a Distance Learning Conference in Higher Education in Music.   All partners attended the COIL Workshops (October 2011) to experience the information that lay the groundwork for the course planning period. These pre-course meetings and conferences were a key component to the success of the course for several reasons. First, the partners were able to meet together and digest the information while learning the elements of successful courses outcomes. Second, the face-to-face time was important to build trust and comfort with each other that was useful when challenges came up in communications. Third, when personnel changes at each university created a shift in team dynamics, the core personnel were intact, and had fully enrolled their university administration in the COIL vision and potential. For such a large team, and in facing the inherent challenges in maintaining a shared vision while planning and implementing a globally networked learning environment between universities with very different program structures, those initial relationships were the glue upon which we relied.

COURSE ACTIVITIES

Jazz! Born in America, Created Internationally is a course designed to observe and explore the cultures of Denmark, South Africa and the United States, through the lens of Jazz. The significant course activities included:

1. weekly meetings via live teleconference sessions between international partners;
2. online chat during weekly teleconference sessions for students unable to attend in-person;
3. viewing videos of iconic jazz performers;
4. viewing of historical film footage;
5. course readings;
6. student-created video bios;
7. composing music and/or lyrics;
8. learning songs to perform together in class;
9. student performances during weekly live teleconference sessions

10. short writing assignments
11. listening to mp3s of recordings for assignments
12. analysis of recordings and videos for assignments
13. discussion of observations and perceptions of evidence of cultural customs in conversations, writings and media

Secondary course activities included:

1. performing in concert events at UNISA International Jazz School (for our track 2 students);
2. attending workshops at UNISA International Jazz School (for our track 2 students);
3. conversations with NCCU Guest Faculty and Artist-in-Residence Branford Marsalis in culminating class;
4. viewing of concert footage of performances of student musicians;
5. viewing archived weekly live teleconference sessions
6. faculty-led workshops (Sean Adams @ NCCU and NCCU and RAMA faculty at UNISA)
7. internet research
8. student-to-student informal discussions

The above primary and secondary course activities unfolded in practice in the weekly assigned tasks during the online teleconference sessions, through access to course content on the LMS, Lore, and in visits between universities (UNISA to NCCU and NCCU and RAMA to UNISA). The weekly lesson plans from the syllabus incorporated synchronous and asynchronous activities to allow students who were not able to join the weekly teleconference sessions to also experience the course content and engage in dialogue with their classmates. Because RAMA had two locations of their campus dialed into our teleconference connection, the student participants from RAMA's remote locations were able to be included and interact in the weekly teleconference sessions.

Class Discussions:

During the weekly live teleconference sessions, students and faculty would discuss the assigned videos, course readings and listening links (mp3s) related to each weeks' topic. The discussions allowed the students to reflect on observations about numerous cultural comparisons, related historical events and their impact on Jazz music. For example, a discussion ensued one week about the similarities and differences of treatment of American jazz musicians being discriminated against during Jim Crow and South African jazz musicians during Apartheid, and Nazi German officers who reportedly convened clandestine listenings to Danish Jazz musicians during the German occupation in Denmark.

Submission of Assignments:

Short writing assignments (reflections and research), student-created video bios and student compositions were submitted by students, uploaded to our course LMS, Lore.

Student-Led Discussions:

Informal student-to-student discussions took place on our LMS. We chose Lore because it functioned much like Facebook - a platform we felt, because of its familiarity to most, would facilitate communications amongst all partners. Students were able to freely post comments and respond to faculty and student posts about assignments, uploaded material and/or results of research.

Online Performances:

Students were given assignments to create and submit compositions, or create derivative compositions based on traditional folk songs or traditional repertoire. These compositions were performed by the

students during weekly live teleconference, or, were submitted through student-created videos of their performance(s).

Guest Faculty Presentations and Interviews:

Guest faculty, Baron Tymas and Robert Trowers led discussions on weekly live teleconference with students to facilitate a deeper experience of Jazz History (Trowers) and Jazz Theory (Tymas). During the last class, Branford Marsalis joined the class for a candid and lively discussion about global cultural perceptions of Jazz music.

Live Concerts and Workshops:

Travel between international partners allowed students and faculty to deepen relationships and perform together. These interactions were especially important later in the residency as we learned of the challenges with online connectivity and access through Lore and the weekly teleconferences for the South African students. Some of those South African students attended the UNISA International Jazz School, and were able to meet and interact with the NCCU and RAMA faculty and students in Track 2 who travel to South Africa.

ICEBREAKERS AND INTERCULTURAL INTERACTIONS

The faculty decided upon an icebreaker required for students and faculty of a video bio, and the assignment was called Who I Am in Jazz. This assigned task was done in the two weeks prior to the course launch, and designed to be an informal and fun introduction between classmates and faculty. It was also a way to test the students' comfort level with using video, using the course LMS, and using new media. Those students that completed the task were very engaged with this exercise. The video bios were required to be uploaded to Lore and remained there throughout the course.

The intercultural interactions were assisted by weekly assignments; many assignments required students to identify a comparative example of a concept or event represented in their culture. One example is a discussion about organizations that support Jazz or promote Jazz on television or radio resulting from an assignment to listen to an NPR (National Public Radio) segment dedicated to Louis Armstrong. Our initial discussions and inquiry of similar programs in Denmark or South Africa garnered a short research excursion for Danish Students, who returned the next week with information of a new discovery of an historical radio program and series in Denmark. Further intercultural interactions that were notable are discussions about South African icons- Jazz singer Miriam Makeba and pianist Abdullah Ibrahim, and comparisons with American Jazz singer Nina Simone and American ex-patriots in Europe.

CHALLENGES AND SOLUTIONS

We had two key areas of challenge:

Program Structure Differences and Student Expectations

We never were able to completely overcome our very different program structures. NCCU is a liberal arts university of undergraduate and graduate students, and our participants were music majors and non-music majors. The course was primarily offered as a distance education course - with the added feature of a weekly online meeting time, and with some student musicians recruited for the Track 2 component, to assure performers to interact with the student musicians at RAMA.   Though it was a distance education course, most students were on campus for traditional courses. Many of the NCCU enrolled students had never taken a distance education course, but rather, were interested in the course description and wanted to participate due to the nature of the globally networked environment feature. UNISA is a distance education university, and does not have students on campus. Additionally,

the bandwith capacity or accessibility for students was not consistent across students enrolled. And lastly, some students at UNISA commented being VERY insecure about participating online or in weekly teleconference meeting. Some were uncomfortable interacting face-to-face, citing that Jazz was a very new field and area for them, and they instead preferred to take an observer-only approach. RAMA is a program designed entirely of music majors, and though the students were informed that the goal of the course design was to learn about each other's culture through the lens of music, were expecting to perform together with their international classmates in every class. Because of this expectation, the discussions and assignments that did not involve performing seemed less desirable to the RAMA students.. However, many RAMA students did state that they enjoyed the exposure to cultural learnings and related historical events, as well as iconic contributions of South African and American jazz musicians.

We tried to address the different program structures in a two-tiered syllabus design. Student performers and musicians would demonstrate Jazz concepts, characteristic elements in Jazz music and create compositions and lyrics in weekly class sessions. All students would complete written assignments, reflections and prepare to participate in discussions. Some students would travel to perform.

What may have created more realistic expectations for students is a clearer understanding amongst all faculty of the need for integrative and comprehensive course outcomes. Because some faculty came onboard after the October COIL training workshops, there was a learning curve, and a training-after-the-training dynamic that did not become apparent until the assessment phase of the project.

Time Changes

A very unexpected challenge, caught many of us by surprise - Daylight Savings Time. When the time changed in the U.S. our European and South African partners were inconvenienced with moving the class back, and then forward again, arising out of a misunderstanding in communication.   Even though we all discussed this expected change of time, some thought the course would not have to be moved to the new Daylight Savings time. It was a scramble, and was a bit of frustration for everyone. Eventually we discussed a solution, and the RAMA students and faculty, in the spirit of cooperation, moved their class to accommodate the change. It was a learning experience for everyone involved, albeit uncomfortable, as we chalked it up to miscommunication.

UNEXPECTED AND INTERESTING DIRECTIONS

Some interesting directions arose out of the students performing online together, and with students and faculty performing together in concert. Memories were frozen in time for some students, who never imagined traveling to South Africa to perform, or having the ability to perform with international musicians online in real time in-person. Comments from students, who before the class had not met anyone from another country to interact with online, ranged from being floored at the commonalities with their musician peers in tastes in music, to surprise at kindred journeys and shared interests. The last class and conversation with Branford Marsalis was also a memorable moment - and unexpected - in the course. It allowed for a nice touch for the closure of the conversations that had arisen from the course content.

TECHNOLOGICAL SUPPORTS

We chose the LMS, Lore, after our IT specialists provided several sample formats to explore. We wanted the tools to be accessible at a variety of bandwiths, and for the access to be free. Also, it was important that the functionality resemble platforms the students were already familiar with. Everything we

needed was in Lore. However, the internet speed and accessibility was problematic for our South African partners.

During our planning stages, we used the access to Moodle and to COIL Commons to begin gathering information and receiving training and resources from the COIL Institute. As our planning progressed and moved toward implementation, our team staggered between Google + and Flash Meeting for our weekly discussions, and for our small and large group meetings. We found Flash Meeting to be the most reliable and easy to use amongst the team.

We had a unique addition to our team in American born, Danish speaking New Media consultant, Lana Garland, who, though not affiliated directly with a particular university offered her services to the course mission and outcomes. She videotaped concert and workshop footage used in our course syllabus, and was a key player in the conceptualization and planning stages. Her professional obligations did not allow her to continue in full capacity with the team for the duration, but her imprint was an important element of the success of the course.

CLOSING THOUGHTS

Inherent in the mindset within Jazz is a predisposition to uncertainty and the need for adaptability. Because of the familiarity, whether as jazz performers or jazz lovers, faculty and staff comprising this NCCU-RAMA-UNISA COIL team of fellows demonstrated an innate ability to somehow move from challenge to challenge with calm and steadiness, as if performing an elaborate jazz solo. Though our planning and implementation was deliberate and calculated, a pervasive feeling that we could all flow, create, adapt and recreate remained throughout the collaboration. Everyone expressed having their creative needle move and their cultural lens sharpened. Everyone worked extremely hard, and everyone wants to come back and do it again. This is a sign that overall, the collaboration worked. We are grateful for the nurturing support of the COIL Institute leadership, and of the attentiveness and expertise of Jon Rubin in our Media, Arts and Cultures track.

Section 10: Student Feedback

I enjoyed the class , but due to it being on-line and me having a class on thurs, i did not get to be in all the live classes which i really enjoyed. I now listen for jazz music in almost everything i watch on tv. like movies and commercials

Jazz is the perfect way to express how you feel in song; the instruments help you to feel it deep down in your soul touching your musical spirit.

Very interesting listening to Michelle relate childhood playing to jazz. So true how you have to learn how to walk before you learn to run, same in jazz. Fundamentals are so important especially to the concept and skill of improvisation.

Profound words: "Everytime I play jazz I get to know myself better". Wow.

It's amazing to be a jazz musician here in Berlin. The level of players is extremely high, and I benefit a lot from being in the middle of it all.