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# CREATING AND INTEGRATING VIDEO CLIPS TO DEVELOP MUSIC HISTORICAL LITERACY SKILLS

Nancy November and Phillippa McKeown-Green

Educators in historical disciplines at the tertiary level need to rethink how they enable all students to become critical beings. For example, second-year music history students at the University of Auckland surveyed in 2012–2014 tended to view music history as established fact and had great difficulty posing complex, critical questions and constructing analytical, evidence-based arguments about history. History teachers have given much attention to historical literacy in various disciplines, especially at the secondary level; but much of the research is devoted to “content-area literacy”<sup>1</sup>. Recent research targets and explores the role of secondary school research projects in motivating students to develop disciplinary expertise in history<sup>2</sup>. However, it is not until tertiary level that learners usually first encounter sharply divided discourse communities in the various academic disciplines. Isolated studies touch on discrete aspects of information literacy in music history<sup>3</sup>. But to date, no study has specifically addressed the learning of a set of basic historical literacy skills in undergraduate music history.

This project was to create and integrate video clips into the teaching of undergraduate music courses in order to support the development of key historical literacy skills for music students. These include crucial skills and understandings that music students need to master in their first two years:

- identifying different kinds of music scores;
- understanding the difference between primary and secondary sources for music historical topics;

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1. For example, Paul Broomhead, “(Re)Imagining Literacies for the Music Classroom”, in *(Re)Imagining Content-Area Literacy Instruction*, ed. Roni Jo Draper (New York, NY: Teacher’s College Press, 2005), 69–81; James S. Damico and Mark Baildon, “Content Literacy for the 21st Century: Excavation, Elevation and Relational Cosmopolitanism in the Classroom”, *Journal of Adolescent and Adult Literacy* 55 (2011): 232–243; and Timothy Shanahan and Cynthia Shanahan, “Teaching Disciplinary Literacy to Adolescents: Rethinking Content-Area Literacy”, *Harvard Educational Review* 78 (2008): 40–59.

2. For example, Mark Sheehan, Kate Hunter and Jonathan Howson, “‘Thinking Historically’: The Role of NCEA Research Projects in Motivating History Students to Develop Disciplinary Expertise” (2013), <http://www.tlri.org.nz/tlri-research/research-completed/school-sector/%E2%80%98thinking-historically%E2%80%99-role-ncea-research-projects>, accessed 17 August 2019.

3. Beth Christensen, Erin Conor, and Marian Ritter, *Information Literacy in Music: An Instructor’s Companion* (Madison, WI: A-R Editions, 2018).

- finding one's way around a critical, "complete works" edition of music; and
- finding and assessing music-related literature on the Internet.

We aimed to develop these four literacy skills by integrating into music history courses four professionally created, student-presented, three- to five-minute video clips on each of these topics. We took this approach based on our previous research that demonstrates high levels of online usage and digital literacy, and an affinity for student-centred, student-created learning scenarios among recent music students<sup>4</sup>. The key skills were chosen by identifying particular problems students have had in previous years in first- and second-year music history courses.

### Background and Motivation

We used data gathered from student queries in the library and from several years' worth of assignment performance to identify the areas of greatest need. We came up with a list of topics including those that students had handled poorly in assignments, and those questions for which students had required extra assistance from the librarians. Students struggled with straightforward practical skills, such as locating scores and identifying the differences between these scores. These were skills identified in the course syllabus, which had been planned in conjunction with the department's musicology lecturers and across all musicology courses. Students also had problems with higher-level skills, especially thinking critically about Internet resources.

We verified our ideas about where the students needed help by surveying second-year music students. Surveys helped us to identify the problems they most frequently encountered when doing research in music history—for example, when preparing to write a music history essay, or when researching a work that they are performing. One of the most acute problems concerns identifying and understanding different kinds of musical editions. In a cohort of twenty-four second-year music history students surveyed at the start of a second-year music history course at the University of Auckland in 2018, 92 percent of students could not define a "critical edition of music", and not one of the survey respondents could name or briefly describe any other kind of musical edition. The University of Auckland Library currently holds eleven different published editions of Bach's B Minor Mass, including two online editions and a facsimile edition. But undergraduate students are often oblivious to this variety. When they are made aware of various editions of a given work, they find the variety bewildering: how to choose the most appropriate version or versions for their purposes?

Through careful direction on the part of subject librarians, students can navigate their way. Indeed, our research on the use of library tutorials in first-year music history courses has shown that undergraduate music students reap benefits from bibliographic and information literacy training. The following table and graph show the results of completing a basic music history skills library assignment, with and without a hands-on library tutor-

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4. Nancy November and Karen Day, "Using Undergraduates' Digital Literacy Skills to Improve their Discipline-Specific Writing: A Dialogue", *International Journal of the Scholarship of Teaching and Learning* 6 (2012), <https://files.eric.ed.gov/fulltext/EJ1135593.pdf>, accessed 17 August 2019; Nancy November, "Literacy Loops and Online Groups: Promoting Writing Skills in Large Undergraduate Music Classes", *Journal of Music History Pedagogy* 2, no. 1 (2011): 5–23, <http://www.ams-net.org/ojs/index.php/jmh/article/view/31>, accessed 17 August 2019.

Table 1. MUS 144G Library Assignment Results, 2017

	Whole class	With tutorial	Without tutorial
<b>Mean</b>	76%	87%	75%
<b>Minimum</b>	0%	62%	28%
<b>Maximum</b>	100%	100%	100%
<b>Total students</b>	164	69	87

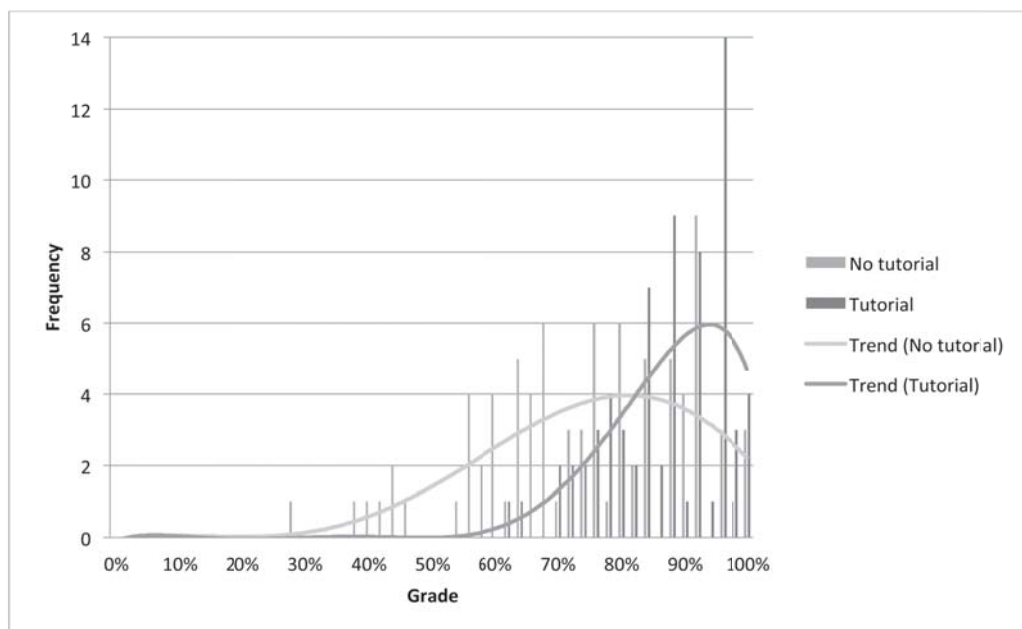


Fig. 1. MUS 144G Library Assignment Grade Distributions, 2017, n=164; the “curve of best fit” shows a roughly 12 percent grade improvement, and a tightening of the distribution about the mean, for those students who carried out the library assignment.

ial, in a large first-year music history survey course (MUS 144G, 2017; n=164). The graph shows a statistically significant positive difference between those who completed the library tutorial and those who did not. The mean grade for those who took the tutorial was A; for students who did not take the tutorial, the mean grade was B. The “curve of best fit” shows a roughly 12 percent grade improvement, and a tightening of the distribution about the mean, for those students who carried out the library assignment.

Hands-on tutorials with subject librarians are ideal for helping music students with discipline-specific literacy learning. But can videos be used to this end as well? The answer would seem to be “yes”, especially when combined with other types of instruction. Education researchers have shown that video and other online learning tools work best within a group framework, and within blended learning environments (that is, learning environments that are partly online, partly offline). D. Randy Garrison and Heather Kanuka, in

particular, argue for the transformative power of blended learning: “The emphasis must shift from assimilating information to constructing meaning and confirming understanding in a community of inquiry. This process is about discourse that challenges accepted beliefs, which is rarely accomplished by students in isolation”<sup>5</sup>.

However, achieving the right blend of teaching and learning modes for literacy learning has proven challenging. In general, the integration of modern teaching and modern resources within academia has been met with some resistance over the last three decades. Fear of loss of traditional academic literacy has been a stumbling block for the progress, inclusiveness, and relevance of tertiary institutions in today’s world. Recent research has found, though, that information literacy learning in particular can be greatly assisted through digital media such as online courses and instructional videos<sup>6</sup>. Video has proven to be a particularly effective method of delivering course content, especially when specifically designed for that purpose<sup>7</sup>.

To what extent can online and video resources help students with literacy learning for music history? The answer is unclear: there is little specific research to date. In the field of music history, there has been an especially slow shift in perceptions regarding the use of digital and online teaching techniques and resources. This is perhaps because until very recently many of the key research resources, including several important music reference works and archive catalogues, were only available in hard copy. Further, first-hand inspection of rare and fragile manuscripts and printed sources still remains an important research tool for musicologists.

Thus, our study broke new ground in teaching basic music history skills by means of videos. This approach seemed to us to provide a useful way forward with research into literacy learning in music history: not only could students choose when and where to watch the videos, and how often to engage with and review the information, but the videos also allow for a level of learning that is socially and generationally relevant. Although current students may be identified as “digital natives”, they do not appear to be necessarily confident or adept at using digital information<sup>8</sup>. Just because a given cohort of music students are frequent and adept users of social networks, this does not make them skilled at using and assessing other online resources. But we noted that our students appreciate and enjoy using technologies, including video. Their increased engagement during tutorials using the videos was particularly evident. Beyond the specificity of information-literacy learning, videos can play an important role in making sense of information and creating connections between a pre-existing schema and any new content being delivered. By com-

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5. D. Randy Garrison and Heather Kanuka, “Blended Learning: Uncovering its Transformative Potential in Higher Education”, *The Internet and Higher Education* 7 (2004): 95–105.

6. Flavia Renon, Tim A. Pychyl, and Chris P. Motz, “A Conversation about Collaboration: Using Web-based Video Streaming to Integrate Information Literacy into a Research Assignment for a Large Blended Class”, in *Using Technology to Teach Information Literacy*, ed. Thomas P. Mackey and Trudi E. Jacobson (New York, NY: Neal-Schuman, 2008), 29–50; Eamon Tewell, “Video Tutorials in Academic Art Libraries: A Content Analysis and Review”, *Art Documentation: Journal of the Art Libraries Society of North America* 29, no. 2 (2010): 53–61; Nicholas Wyant, “The Effectiveness of Online Video Tutorials as Supplemental Library Instruction”, *Kansas Library Association College and University Libraries Section Proceedings* 3 (2013): 39–43.

7. Nichole A. Martin and Ross Martin, “Would You Watch It? Creating Effective and Engaging Video Tutorials”, *Journal of Library & Information Services in Distance Learning* 9 (2015): 40–56.

8. On early-2000s undergraduate students as “digital natives”, see especially Marc Prensky, “Digital Natives, Digital Immigrants”, *On the Horizon* 9 (2001): 1–6.

binning traditional course content into new modes of delivery, educators are able to bridge the gap between traditional instruction and modern learning, thus promoting meaningful learning, and life-long learning skills<sup>9</sup>.

### Creating the Videos

In designing our sequence of four videos, we noted that only a handful of public online resources fulfil a function similar to what we intend for ours, and none of these use students as presenters. These existing resources are largely produced using screenshots, and the presenter is a music librarian or scholar. We surveyed twenty-two videos relating to music historical literacy skills acquisition at the tertiary level. These ranged over nine topics, the most popular of which were plagiarism and referencing (two videos); using music research databases (two videos); identifying and finding journal articles (three videos); and finding scores (ten videos). All are publicly available on YouTube. The videos are fairly homogenous in style, mostly using a voiceover narration to a PowerPoint-like presentation.

A typical example is that from Schenectady County Community College's Begley Library, entitled "Finding Music Scores". The video uses voiceover narration with text-based demonstrative slides (<https://www.youtube.com/watch?v=oSLhNh6Mj=4>). Another simple example made by University of South Carolina, Aiken, Gregg-Graniteville Library (<https://www.youtube.com/watch?v=03pT9F7-vd4>) is very basic in design and execution. As with many others of this type, the video was made using screen recorder software, in this case Screencast-O-Matic. Yet in only ninety seconds, the video shows users how to limit a catalogue search for scores by item type, how to find a call number, and where to find oversize scores in the library. This is one of the features of video-based learning that we sought to capture in our three-to-five-minute clips: showing is as powerful as telling, and actions can speak louder (and faster) than words.

For comparison we surveyed six of the numerous non-music-specific online library videos, and found more engaging examples using cartoon figures, video demonstrations, and even background music (for example, the Charles Sturt University "Quick Library FAQs": <https://www.youtube.com/watch?v=Nfpu6DHkVQo>). Most of the video clips we surveyed were under five minutes long. Exceptions include comprehensive videos from the University of Denver Music Library on navigating collected critical score editions with the *New Grove Dictionary of Music and Musicians* (<https://www.youtube.com/watch?v=TZSKrf-0jf0&t=20s>) and on using music research databases (<https://www.youtube.com/watch?v=n-Dclz9eres>). Both are narrated, in the style of a lecture, with walkthrough-style demonstrative slides; each is around thirty minutes long. These longer videos allow greater coverage of material, but do not necessarily sustain the attention of students.

We sought to create resources that would be more engaging than anything currently available publicly for students learning music historical literacy skills. We aimed to create resources that students would want to watch repeatedly, for learning and enjoyment. Our project drew in particular on the work of Stephanie Cook et al., which shows that two- to three-minute, student-centred clips are the most effective type of online visual media for

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9. Paivi Karppinen, "Meaningful Learning with Digital and Online Videos: Theoretical Perspectives", *AACE Journal* 13 (2005): 233–250.

reaching target audiences of undergraduate learners<sup>10</sup>. These researchers' experience suggested to us that we should embed the clips within appropriate supporting materials online, scaffolding its use appropriately within each course. We also drew on the work of Oliver Dreon et al., who describe digital storytelling as "the art of combining narrative with digital media such as images, sound, and video to create a short story"<sup>11</sup>. Such short stories are seen as an effective mode of communicating content to today's learners who mostly lead digital-centric lives. Teachers can make use of digital media to communicate course content effectively while promoting critical thinking about, and social engagement with, the learning tasks.

We undertook a five-step process to create the videos: we sought ethics approval to carry out the project (since it involved some of our own students, and would potentially be released to the public); we drew on our knowledge of staff and students' aptitude for performance to find suitable School of Music "talent" to act in the videos; we produced scripts, in consultation with students and professionals in Media Productions at the University of Auckland; we shot the videos, over a period of one week; and then we reviewed and edited the videos. Each clip showcased music students' talents as presenters and performers; and in each one, two students engaged in dialogue with each other and with music librarians and lecturers. Each clip tells those two students' story of exploration in relation to the given music historical literacy skill.

The scripts themselves were based on the areas identified by academics and library staff where the students needed a good deal of help (as discussed above). They were initially drafted by academic staff, then adapted by media production staff into working film scripts, which often involved turning them from five-page documents into two pages of talking points (see Figure 2). The student and staff presenters then improvised from the scripts. This led to more spontaneous delivery than would have been possible with a literal reading based on scripts; but we needed to keep a check on the accuracy of what was being said in the final videos. The production team and students were not as knowledgeable as the music librarians and lecturers on the topics. So small mistakes could easily creep in, as when a student was supposed to be discussing a nineteenth-century score but in the video clip can be seen with a new Henle edition. The video producers were looking for continuity errors and visual inconsistencies, but not for factual errors.

In order to integrate the videos into courses, we designed appropriate supporting materials including written transcripts, practical examples, and links to related literature and other videos; we then embedded the clips within a specially designed assignment sequence in CourseBuilder, the University of Auckland's online learning platform. Melanie Hibbert has shown that instructional videos with high numbers of views are often those that are directly connected to course assignments or course assessments<sup>12</sup>. So, we integrated and trialled the clips in a music course for advanced undergraduates, a history-based course on "The Symphony", which was given in 2017 (see Figure 3). One assign-

10. Stephanie Cook, Stephanie Reid, and Li Wang, "Speaking their Language: A Student-Centered Approach to Translating University Policies into Interactive Practice", in *From Policy to Practice*, ed. Abhaya Nayak and Sonia Saddiqui (Sydney, Australia: Macquarie University, 2013), 139–153; Stephanie Cook, Tricia Bingham, Stephanie Reid and Li Wang, "Going 'massive': Learner Engagement in a MOOC Environment", paper presented at THETA 2015 – Create, Connect, Consume – Innovating Today for Tomorrow, Gold Coast, Australia, 11–15 May 2015, <http://hdl.handle.net/2292/28183>, accessed 17 August 2019.

11. Oliver Dreon, Richard M. Kerper, and Jon Landis, "Digital Storytelling: A Tool for Teaching and Learning in the YouTube Generation", *Middle School Journal* 42 (2011): 4–9, at 5.

12. Melanie Hibbert, "What Makes an Instructional Video Compelling", *Educause Review* 4 (2014), <http://er.educause.edu/articles/2014/4/what-makes-an-online-instructional-video-compelling>, accessed 17 August 2019.

Number/time	Actors involved and Setting/Props/Emotions	Dialogue
1.1 VO: Wed 12 April, 2-3 pm; Tues 11 April, 9- 10, 820-318 (Studio 1, KMC)	Voice of Beethoven [with shot of the Beethoven bust]  Ben [in a practice room singing a line from the opera]	VO (Beethoven): 'Ben wants to practice an aria from my one and only opera <i>Fidelio</i> ; (what a lot of time and effort that opera cost!) ... any way I digress, he has a piano/vocal score (the 1869 vocal score of <i>Fidelio</i> pub. for 100 <sup>th</sup> anniversary of my birth) and is disappointed not to be able to see the full orchestra'.
1.2 Wed 12 April, 11 am-1 pm, Music Library	Ben and Modi are searching through the stacks and pulling out various kinds of scores [in the library]	Ben: [comments to the effect that the piano/vocal score does not help him to understand what the orchestra is doing] Dialogue between Ben and Modi: [comments on the mini score that they find ...]

Fig. 2. Excerpt from a video script, showing talking points from which the actors could improvise.

ment module, for instance, entitled “Finding Primary and Secondary Resources”, included the following questions:

1. Find a secondary resource (book or article) about London concert life in the time of Haydn.
2. Locate an online database for eighteenth-century newspapers and find two references to performances of Pleyel's symphonies. Transcribe the information contained in these references and discuss their significance in terms of public performances in this period.
3. Where would you go to find a reliable list of Pleyel's works?
4. Find H. C. Robbins Landon's *Haydn: Chronicle and Works* and browse it. Is this a primary or secondary resource? Justify your answer.

Then, in 2018, we used the clips in a second-year music history course, “Music, History, and Ideas”. Within an assignment, we created some straightforward questions to support and extend the theme of each video clip for this course. We hoped the videos and questions would steer the students towards finding and using some helpful resources for their research essay. Here are some examples of the simpler questions posed for less advanced students:

- Find a primary resource (book or article) related to your essay topic and explain why it is a primary resource;
- Locate a critical edition of music by a composer who is relevant to your topic. Describe what makes it a “critical edition”.



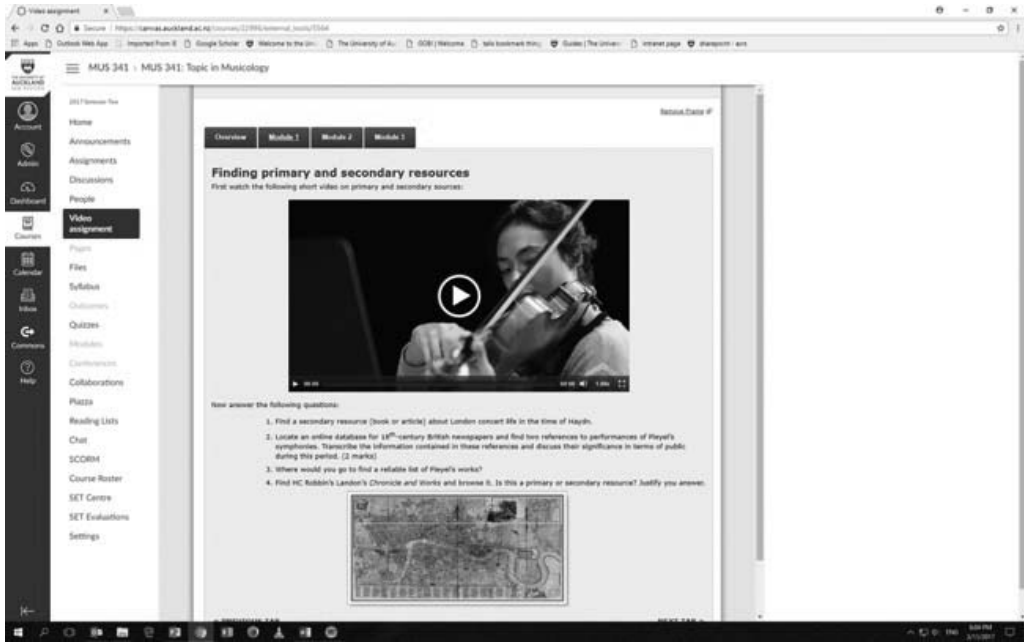


Fig. 3. An example of a video clip embedded within the CourseBuilder Web site for “The Symphony”.

There was also a set of questions to cover other areas that the students needed to know, for which we have not yet produced videos, such as database searching. For example: “Using the RILM database locate two articles or books that are related to your topic. Explain briefly how you found them (for example, explain the search terms that you chose)”.

## Results

After each course we carried out focus groups with students to help us to evaluate the videos and the CourseBuilder framework. In “Music, History, and Ideas” in 2018, we also carried out “before” and “after” surveys (n = 26 and 24, respectively) to ascertain which tasks students perceive to be the most difficult in relation to music historical literacy learning, and which teaching strategies they found most helpful in accomplishing these tasks. The “before” surveys took the form of anonymous questionnaires in which the students were asked to define terms such as “critical edition”, “primary and secondary resource”, and asked how they would assess a given online resource. After the students had completed the online modules, in which they watched each video in turn and answered questions about each, they were once again assessed on their understanding in each of these areas. The most striking results were as follows:

Before working with the videos

- 31 percent of students in the course had trouble knowing how to assess online resources for music history;

- 50 percent of students could not define a “primary” or “secondary” resource for writing a music history essay;
- 92 percent of students could not define a “critical edition of music”;
- 100 percent of students could not name or briefly describe any other kinds of musical edition.

After working with the videos

- 80 percent of students in the course could define a “primary” or “secondary” resource for writing a music history essay;
- 73 percent of students could define and discuss a “critical edition of music”;
- 72 percent of students could name and briefly describe other kinds of musical edition.

A further evaluative questionnaire, delivered at the end of the 2018 course, comprised a list of fifteen short-answer and open-ended questions. These were designed to show how students rated the videos in terms of various parameters: length, depth, use of humour, clarity of main message, helpful and unhelpful aspects, and so forth. Among questions we asked the students in surveys (n=24) were:

1. Have they used anything similar in another course? (23 “no”/1 “yes”)
2. Were the videos easy to follow? (2 “no”/22 “yes”)
3. Did the videos actually help with the assignment questions? (3 “no”/20 “yes”)
4. Would transcriptions be useful? (4 “no”/19 “yes”)
5. Did having real students and staff as actors make it easier to relate to the content? (4 “no”/20 “yes”)
6. Would they be happy to watch less-professional videos if topics and content were useful? (4 “no”/19 “yes”)
7. How was the length of the videos? Too long, too short, about right? (2 “long”/22 “just right”)
8. How did they like the style—would they like the videos to be more or less serious? (3 “more”/4 “less”/17 “just right”)
9. Were there helpful/unhelpful aspects?
10. What was the main messages you received from each of the four videos?

Regarding helpful aspects of the videos, the most common responses were that the students liked examples, including, for instance, types of primary and secondary sources. They were particularly interested to learn about critical editions and the other different types of musical editions, and their various purposes. Students repeatedly commented on the fun, informative nature of the videos; they enjoyed the humour that we had introduced by the repeated visual cue of a bust of Beethoven, which follows the student actors around and is associated with a voiceover—a narrative voice that is supposed to represent the composer’s commentary on the action in the videos. So, for example, in Figure 2 the Beethoven voiceover sets a scene in which one student is using a piano vocal score of *Fidelio*, and will enquire as to whether there are other types of scores with more details. Where possible we gave the “voice of Beethoven” comments drawn from contemporary documents such as his letters.

In terms of unhelpful elements, a couple of respondents found that the videos “tried too hard” with the jokes and focus on Beethoven: they wanted more depth of instruction. Those students would probably have been better served by thirty-minute lecture-based videos such as those produced by the University of Denver Music Library (mentioned

above). But for those who want greater depth, or greater clarity, transcripts and associated resources built into the online assignment platform can be an ideal way forward: the videos themselves can be kept short and punchy, so as to engage students and deliver the basic ideas; then students can delve further into the material using linked resources, and, importantly, engaging with the associated questions.

Many of the main messages that the students got from the videos showed they had been prompted to critical and lateral thinking. In the student's own words, the videos and associated questions promoted them to:

- Choose resources carefully;
- Use various sources;
- Use international resources;
- Use correct referencing and citation.

They were also encouraged to think that:

- There is more to research than online resources and books;
- The library and its databases are very useful for music research.

Finally, the teaching staff assessed how the students had performed on the bibliography assignment for "Music, History, and Ideas", compared with previous years. The results showed that the students had done noticeably better in the assignment, particularly in understanding the differences between primary and secondary resources, and also in understanding critical editions. There was also a clear improvement in engagement during tutorials, in which students voiced their approval of the style of the videos and enjoying seeing familiar faces. Library staff reported that students still asked them questions about the assignment, as in previous years, especially "is *this* a primary or secondary source?" However, the number of questions was lower, and where they did still ask for further help, the students were much better informed about what they were trying to answer.

## Conclusions

The project had as its central aim the development of students' historical literacy skills in an innovative way, building on their digital literacy skills. This aim is in line with the graduate attributes of critical thinking and academic citizenship that are advocated in recent literature on historical literacy. Jeffrey Nokes, for example, has argued that the purpose of developing "historical literacy" is to produce students who are "able to negotiate and create the complex texts of the Information Age"<sup>13</sup>. This project used video and online instruction to help achieve this aim effectively, efficiently, and accessibly, as follows:

### *Effective e-learning*

Music students are among the highest users of online resources at the University of Auckland, and they show high levels of digital literacy. For instance, the University Library's music subject pages, which direct students to music databases, were measured one year as the fourth most accessed subject pages across the whole Library system, just behind New Zealand legal resources and APA guides for business and medical referencing, although music students make up only about 1 percent of the student population.

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13. Jeffrey Nokes, "Historical Literacy", *Social Studies: Newsletter of the Utah State Office of Education* (2011): 6.

Furthermore, some music databases such as Naxos Music Library have often registered in the top twenty for database use. This situation is likely to be similar at other large, diverse tertiary institutions<sup>14</sup>. The CourseBuilder environment, in which the videos were embedded, was designed to further develop students' digital literacy and foster independent thinking, especially through questions that were designed to test their learning from the videos, and to test whether they could apply the knowledge in relevant situations.

### *Efficient literacy learning and teaching*

In the past, teaching music historical literacy skills has involved library tutorials and in-class library sessions. This involves specialist staff and requires time away from the teaching and learning of other key concepts and course content. Librarians found that they were frequently approached by students with basic questions regarding these skills, even after tutorials, especially as essay and assignment deadlines approached. In this project we created an online resource that students can revisit as often as they need, which frees up librarians for more specialist areas of instruction.

### *Accessible learning*

This initiative potentially opens the door to enlarge the off-campus student cohort in certain areas, and to make basic lecture content accessible for prospective applicants in preparation for their entry-level tests. But the accessibility also extends to on-campus use: the videos deepen the involvement in learning of a more diverse set of students. This is primarily due to their student-centric nature. The video clips were developed in consultation with students, and in creating them we drew on student and teacher talent. In focus groups, students told us that they greatly appreciated seeing their peers on film and in familiar situations. The feelings of familiarity and proximity helped them to see the relevance of the learning tasks and helped them to relate to the material. Students repeatedly commented that they enjoyed the element of humour in the videos, as well as the musical performances. Although these aspects were an aside from the main material, they helped greatly with engagement in and the enjoyment of what might otherwise have been perceived as dry or even irrelevant material.

### *Future developments*

Producing this sort of video is expensive and time consuming, especially given the need for professional video production and directing expertise. However, the University of Auckland does subsidise these production costs for the purpose of creating course materials, as, for instance, in the case of the University's Critical Thinking MOOC. The new Learning and Teaching Unit of the Libraries and Learning Services is interested in producing more resources along the lines of these literacy videos, to create resources that could be supplied online.

Meanwhile, the authors have been considering the development of student-produced, student-led instructional videos for literacy learning. Could a less resource-consuming means of delivering the same material lead to similar learning outcomes? We asked the question in a survey delivered at the end of "Music, History, and Ideas" in 2018. Twenty-one out of the twenty-four survey respondents responded "yes" to the question: "Would

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14. Diane M. Andone, Jon Dron, Lyn Pemberton, and Chris W. Boyne, "E-learning Environments for Digitally-Minded Students", *Journal of Interactive Learning Research* 18 (2007): 41-53; Mark Edmundson, "Dwelling in Possibilities", *The Chronicle of Higher Education* 54, no. 27 (March 14, 2008): B7-11.

you be happy to view less ‘professional’ videos if the topics and content were useful, e.g., student-created videos?” It was notable that five students qualified their responses to this question, one observing that the quality would need to be good, and four emphasising that the content would need to be relevant.

A student-led approach to creating instructional videos stands to greatly enhance the entire process, not merely in terms of saving money, but by creating a learning experience out of the process of video creation, one that casts students in the role of teachers. A recent study showed ways in which pedagogy was enhanced in five Australian schools through the use of student-generated digital video projects<sup>15</sup>. The effects of empowerment might be even greater at the second-year university level, when the students’ digital literacy (and thirst for autonomy) are likely to be higher. The use of student-created videos for subject-specific literacy learning is a subject for future research.

### English Abstract

Four professionally created, student-presented, three- to five-minute videos were integrated into two undergraduate music history courses at the University of Auckland, to support the development of key historical literacy skills. These include crucial skills and understandings that music students need to master in their first two years: identifying different kinds of music scores; understanding the difference between primary and secondary sources for music historical topics; finding one’s way around a critical, ‘complete works’ edition of music; and finding and assessing music-related literature on the Internet. The key skills were chosen by identifying particular problems students have had in previous years in undergraduate music history courses. In the past, teaching music historical literacy skills has involved library tutorials and in-class library sessions. This takes time away from the teaching and learning of other key concepts and course content. We took a video-based, online-learning approach building on previous research that demonstrates high levels of online usage and digital literacy among recent music students. The intervention led to marked improvements in student learning in each of the four areas. In particular, using students as the main presenters in each of the clip, and using humor, helped engage students in the learning of historical literacy.

### French Abstract

Quatre vidéos de trois à cinq minutes, créées par des étudiants et présentées de manière professionnelle, ont été intégrées à deux cours d’histoire de la musique de premier cycle à l’Université d’Auckland, afin de soutenir l’acquisition de compétences informationnelles clés en culture musicale. Celles-ci incluent des compétences et une compréhension cruciales que les étudiants en musique doivent maîtriser au cours de leurs deux premières années : identifier différents types d’édition de partitions ; comprendre la différence entre sources primaires et secondaires pour les sujets d’histoire de la musique ; se repérer dans une édition « monumentale », complète et critique de musique ; et enfin, trouver et évaluer de la littérature sur la musique sur Internet. Les compétences clés ont été choisies en identifiant des problèmes rencontrés au cours des années précédentes par les étudiants en musique de premier cycle lors des cours de culture musicale. Dans le passé, l’enseignement de compétences informationnelles liées à l’histoire de la musique a fait l’objet de tutoriels construits par les bibliothécaires et de cours en bibliothèque. Cette méthode empiète sur le temps consacré à l’enseignement et à l’apprentissage d’autres concepts clés et sur le contenu

15. Matthew Kearney and Sandy Schuck, “Students in the Director’s Seat: Teaching and Learning with Student-Generated Video”, in *Proceedings of ED-MEDIA 2005. World Conference on Educational Multimedia, Hypermedia & Telecommunications*, ed. Piet Kommers & Griff Richards (Montreal, Canada: Association for the Advancement of Computing in Education, 2005), 2864–2871, <https://www.learntechlib.org/primary/p/20518/>, accessed 17 August 2019.

du cours. Nous avons adopté une approche d'apprentissage en ligne basée sur la vidéo, et fondée sur des recherches antérieures, qui montraient un haut degré d'utilisation du format en ligne et de connaissances numériques chez les récentes générations d'étudiants en musique. Cette intervention a entraîné une nette amélioration de l'apprentissage des élèves dans chacun des quatre domaines cités plus haut. En particulier, le fait de solliciter les étudiants comme présentateurs principaux dans chaque clip et d'utiliser l'humour, a aidé à impliquer les étudiants dans l'apprentissage de compétences informationnelles en histoire de la musique.

### **German Abstract**

Um die Entwicklung von Schlüsselqualifikationen der historisch-musikwissenschaftlichen Bildung zu verbessern, sind vier jeweils drei bis fünf Minuten lange Videos in zwei Kurse zur historischen Musikwissenschaft in Bachelor-Studiengänge der Universität von Auckland integriert worden. Die Konzeption der Videos wurde von Fachleuten entwickelt und von Studenten umgesetzt. Die Inhalte umfassen entscheidende Fähigkeiten und Kenntnisse, die Studierende im Lauf der ersten zwei Jahr verinnerlichen müssen: das Auseinanderhalten, verschiedener Arten musikalischer Notation; das Verständnis, Primär- und Sekundärquellen für musikhistorische Themen zu unterscheiden; das Zurechtfinden im Umgang mit musikalischen Werkausgaben sowie Suche und Bewertung musikbezogener Literatur im Internet. Die Auswahl der Schlüsselqualifikationen erfolgte aufgrund der Erfahrung mit besonderen Schwierigkeiten, die Studierende in musikhistorischen Einführungskursen der vergangenen Jahre gehabt hatten. Früher war das Lehren musikhistorischer Kenntnisse mittels Bibliothekstutorials und Lehreinheiten zur Bibliothek erfolgt, was einen hohen Zeitaufwand bedeutete, der für das Lehren und Lernen anderer wichtiger Fähigkeiten und weiterer elementarer Inhalte fehlte. Wir nutzten einen videobasierten Ansatz im Rahmen des Online-Lernens und griffen dabei auf existierende Forschungen zurück, die unter jüngeren Musikstudierenden einen sehr hohen Grad von Onlinenutzung und digitaler Kompetenz feststellten. Die Umstellung führte zu einer spürbaren Verbesserung des Verständnisses der Studierenden auf allen vier Gebieten. Besonders der Einsatz Studierender als Hauptakteure in allen Clips und die Einbindung von Humor halfen den Studierenden beim Erlernen der historischen Grundkenntnisse.