



EFFECTIVE MODELS OF  
VIDEO ASSESSMENT:  
**TEACHING  
CONNECTED  
KIDS**

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iPods, iPads, laptops, and smartphones with Internet accessibility provide adolescents with an untethered, programmable “global digital jukebox” (Katz, 2009, p. 36).

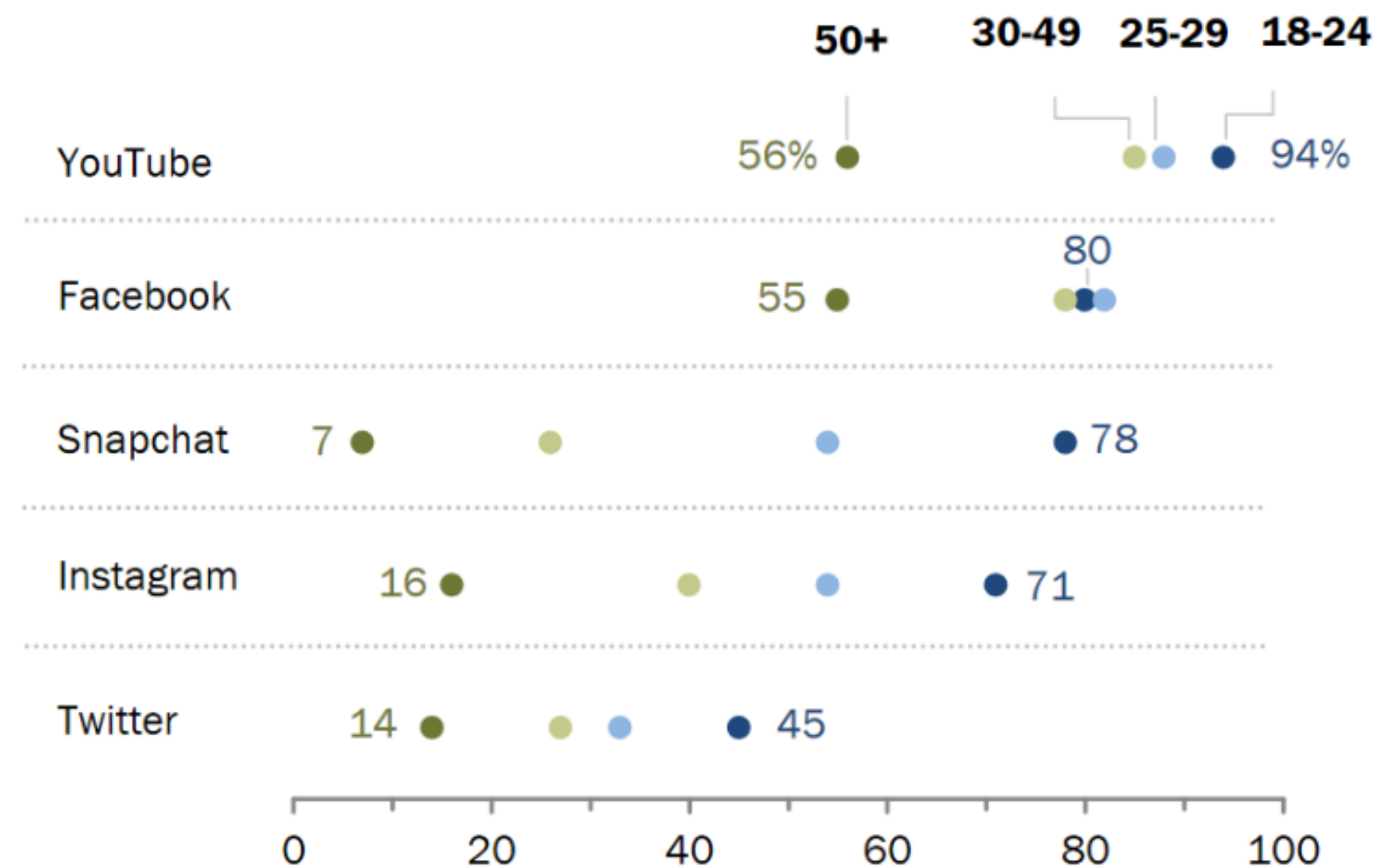
## MUSICAL IDENTITY / DIGITAL IDENTITY

- Technological innovations profoundly changed the ways in which music is consumed (Lamont & Greasley, 2011; Livingstone, 2008; North, Hargreaves, & Jon, 2004; Tobias, 2014).
- Ubiquity of digitally distributed media makes understanding how music functions in the life of adolescents essential for music educators (Burnard, 2008; DeNora, 2000; DeNora & Adorno, 2003; North, Hargreaves, & Jon 2004; Sloboda, 2005).
- Listening to popular music plays a significant role in youth culture (Bennett, 2000).
- Adolescents’ production and consumption of digital media and the ways they learn music outside of school.
- Students’ music identity is influenced by their experience with commercial multimedia.

# ADOLESCENT MEDIA CONSUMPTION HABITS

## Social platforms like Snapchat and Instagram are especially popular among those ages 18 to 24

% of U.S. adults in each age group who say they use ...



Source: Survey conducted Jan. 3-10, 2018.  
"Social Media Use in 2018"

PEW RESEARCH CENTER

- Majority of the research is driven by commercial marketing.
- Children's consumption of recorded music is bound to screen time.

### U.S. Adolescents in 2014:

- 95% use Internet
- 75% have broadband at home
- 74% access internet on mobile device
- 78% have cell phones
- 80% have personal computers
- 81% use social networking sites

(Pew Internet Project, *Teens and Technology*, 2014)

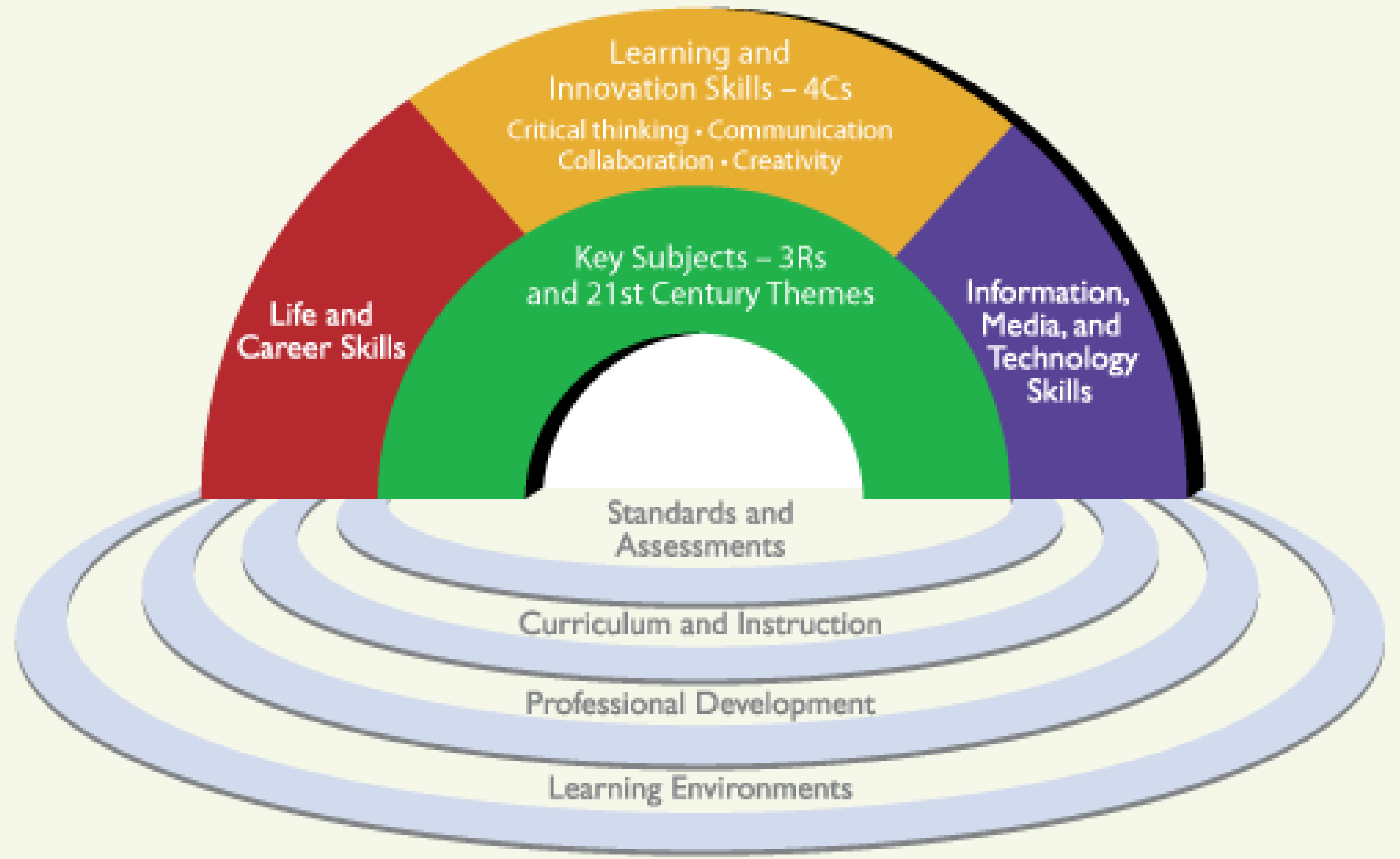
- References to adolescents' digital music practices have only recently emerged in the literature ([Pignato, 2015](#); [Rinsema, 2012](#); [Tobias, 2014](#)).
- Need for professional development in context with students' digital technology usages outside the classroom ([Folkestad, 2006](#); [Jorgensen, E., 2009](#)).



# P21 Framework for 21<sup>st</sup> Century Learning



- Learning and innovation skills are recognized as those that prepare students for complex life and work environments
- A focus on creativity, critical thinking, communication, and collaboration is essential to prepare students for the future



# WHY VIDEO ASSESSMENT?

1

Provides ongoing feedback; teachers and students can improve learning by viewing.

2

Combined with written assessments, creates a comprehensive picture of the whole student; captures students participating in real life rehearsals, practice, and performances.

3

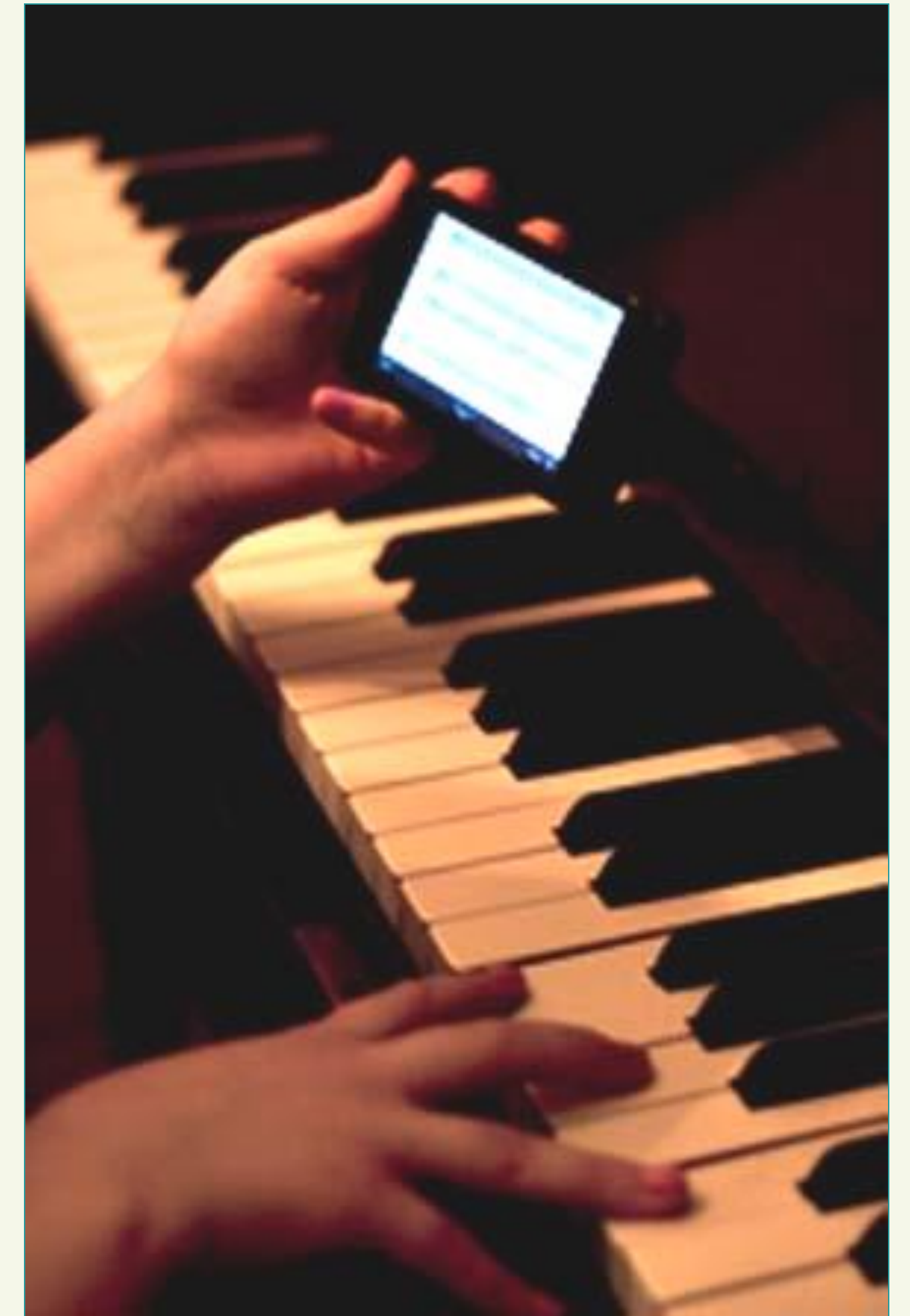
Promotes accountability for self-learning, self-reflection, and presentation skills needed in creative music-making.

4

Supports comprehensive, authentic assessment.

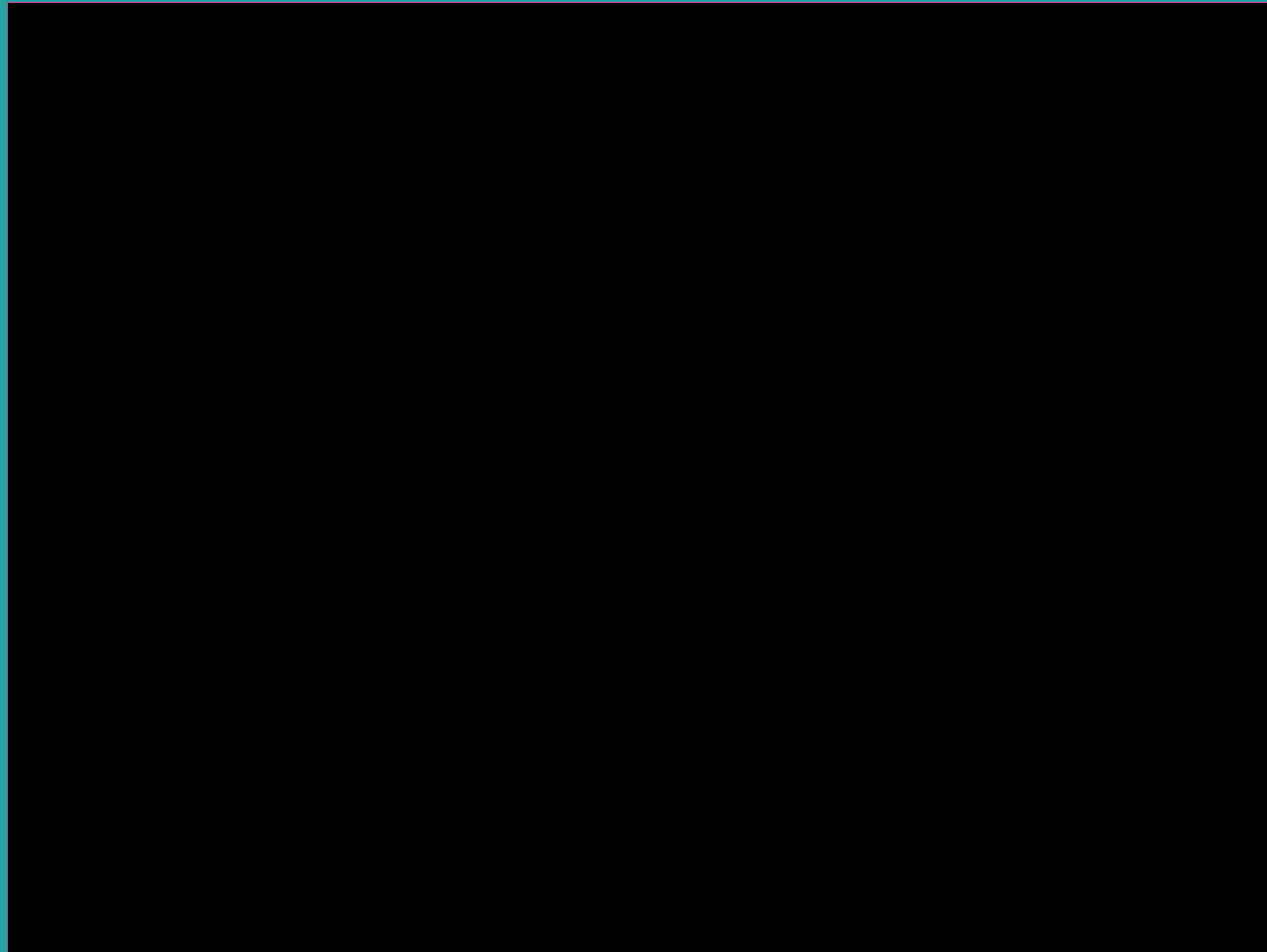
5

Prepares students for professional performing.

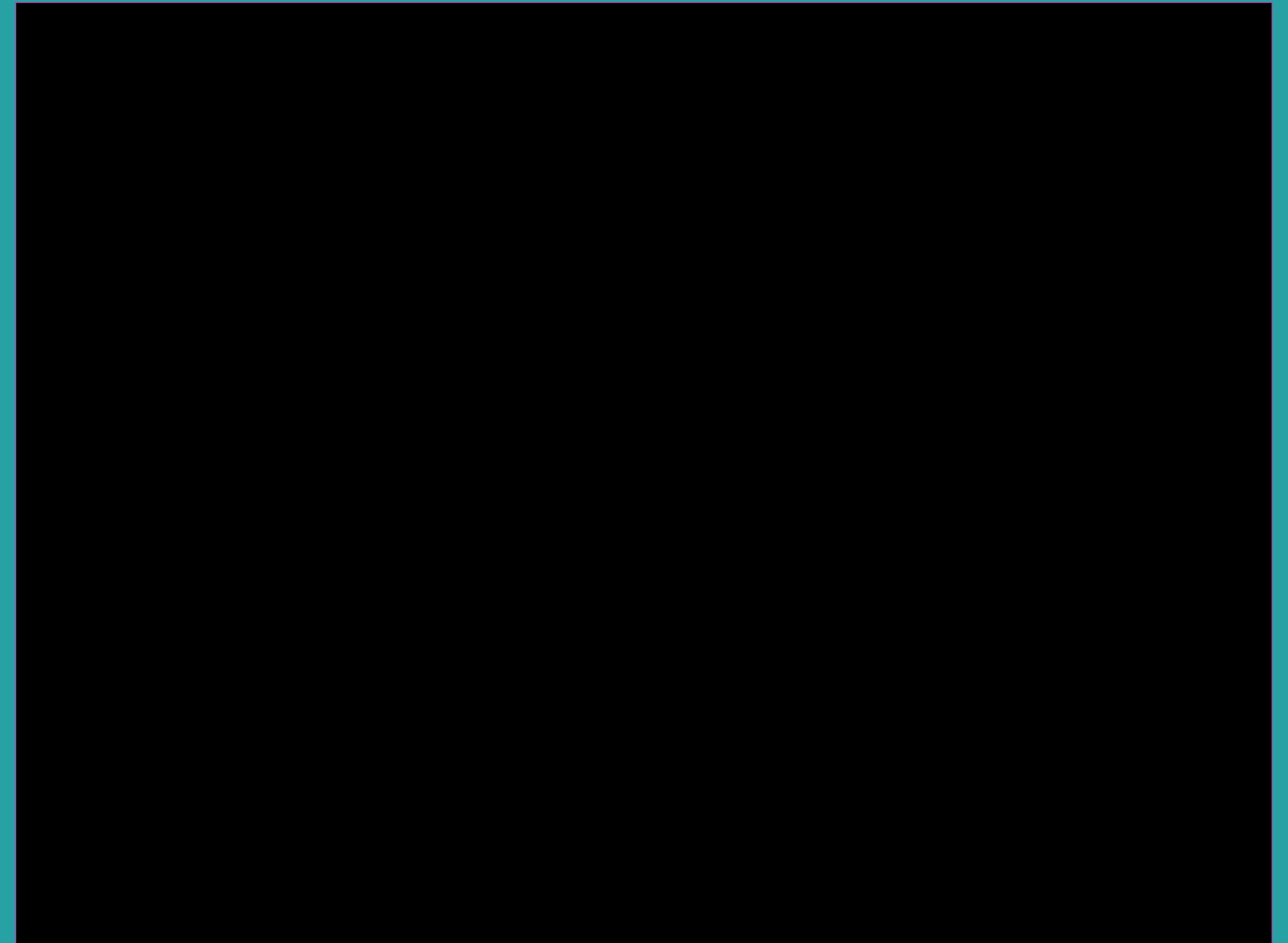


# WATCHING YOURSELF

Students talk candidly about viewing themselves on video

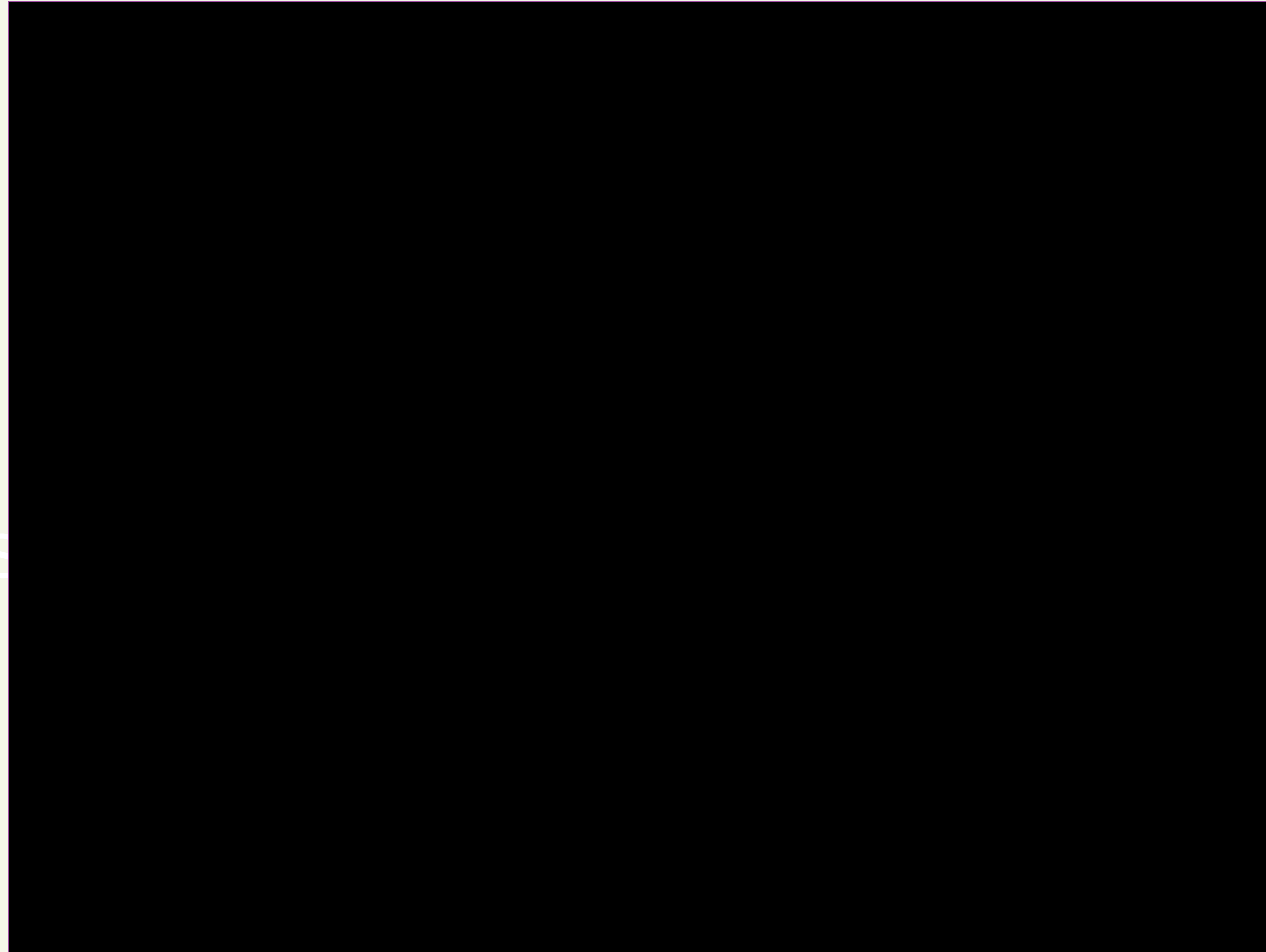


**Hannah, 17**



**Victoria, 10; Leah, 12; and Corbin, 12**

# SELF-ASSESSMENT IN MUSIC PERFORMANCE



Val, 17 (saxophone); Neil, 16 (pianist)

Video help students to become *“reflective practitioners”*



## ADVANTAGES

- Watching video makes it easier to focus on individual performances
- Highlights facial expression, body position, and arm movement
- Builds reflective, non-critical self-assessment skill
- Provides immediate feedback about what students need to do to improve
- Means of gathering information
- Offers qualitative guidance to students and teachers

## DISADVANTAGES

- Recording and viewing videos is very time-consuming!
- It's not very engaging to watch your practices
- Technically challenging to record and manage the video files
- Expensive to capture high-quality video (cameras, microphones, storage)
- Good sound quality is a factor
- Students and teachers are self-conscious about their recorded performances





# PREPARING THE CLASSROOM

## Elements and Equipment:

- Camera(s)
- File Capture
- Editing Software
- Upload / Storage of Video Files
- Viewing / Archiving of Video Files



# Case Study #1: Hannah



# Applying the Rubric

# Hannah's comments



# Case Study #2: Victoria, Leah, and Corbin

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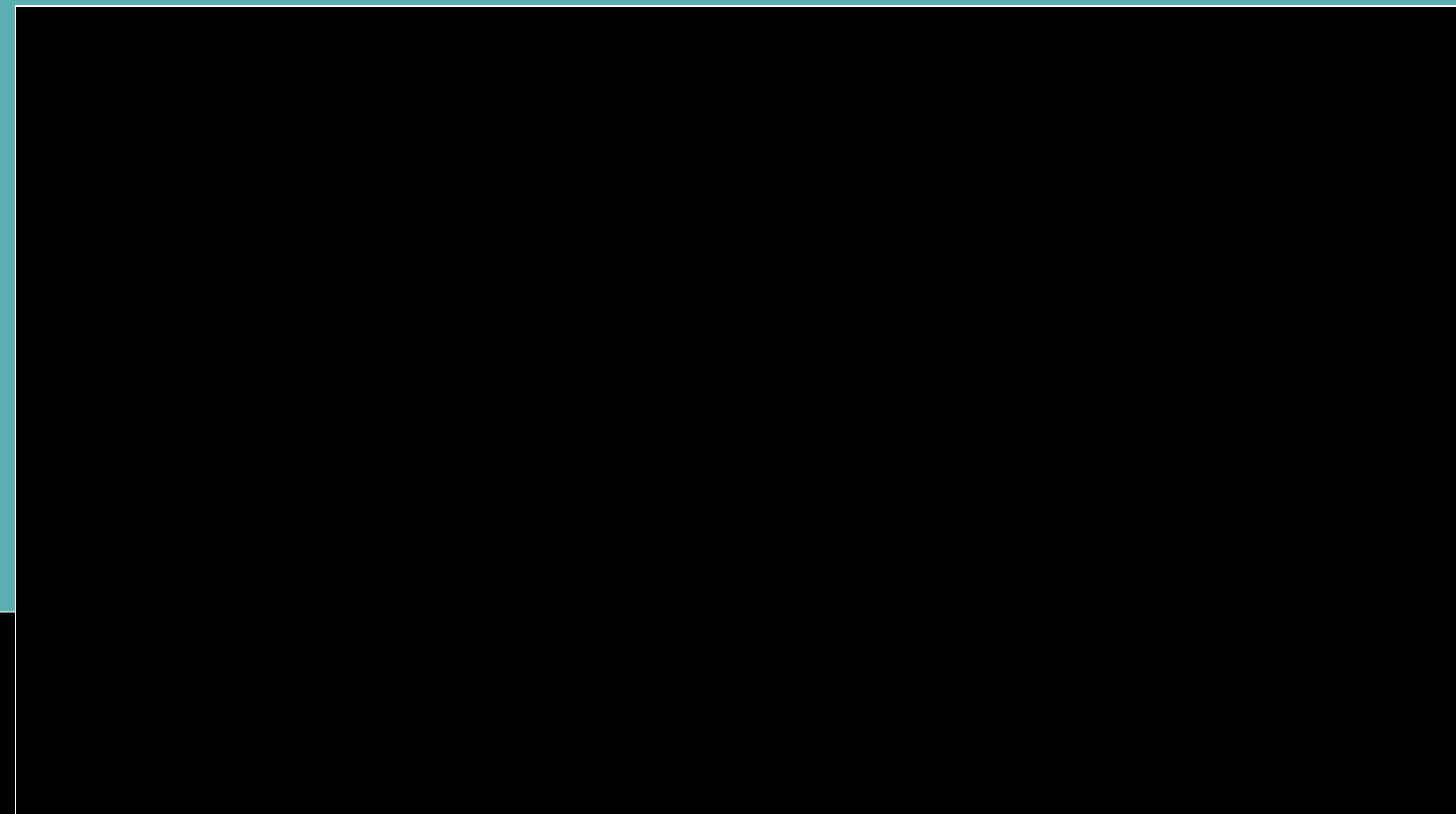
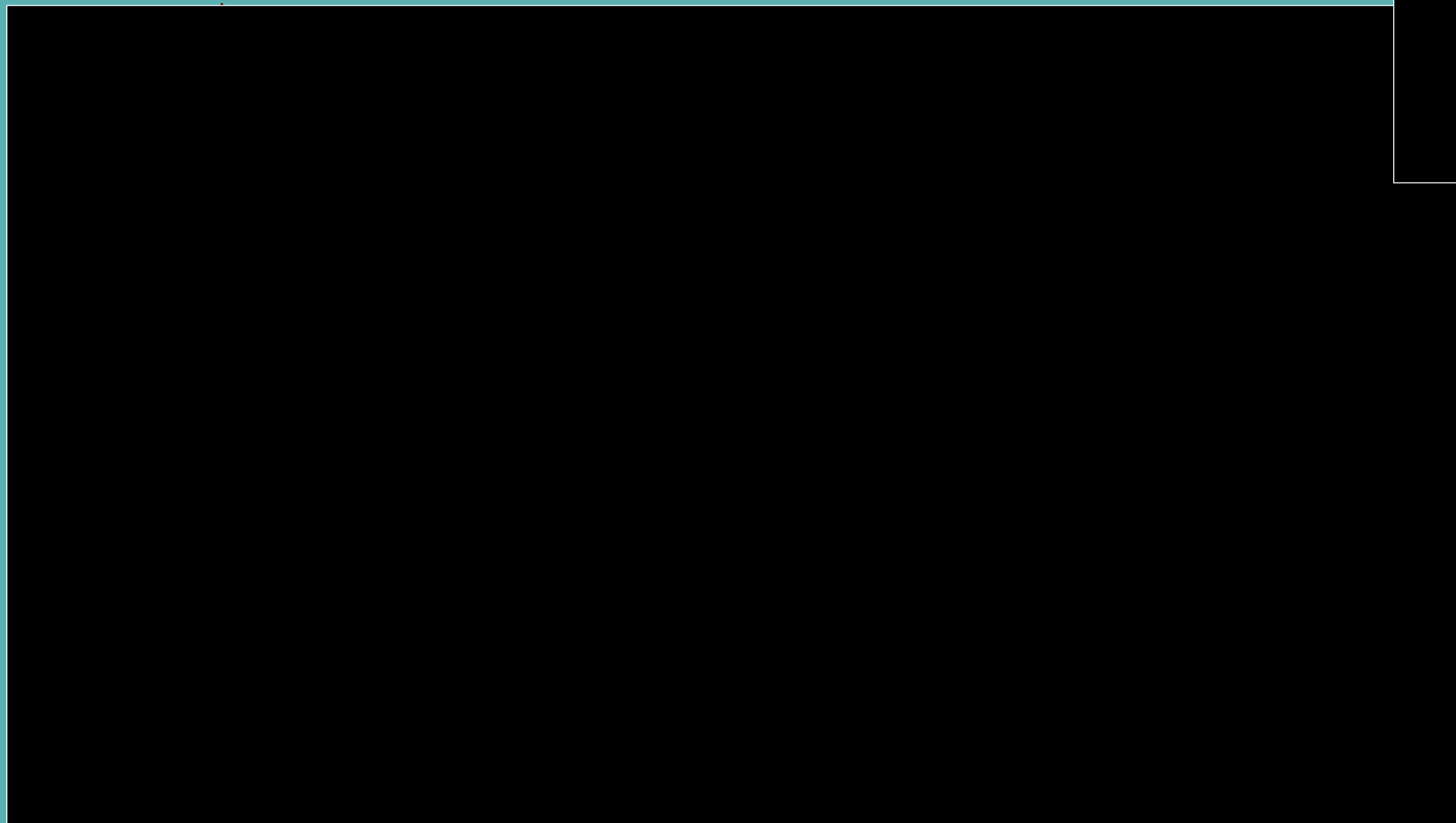
# Case Study #3: Val and Neil



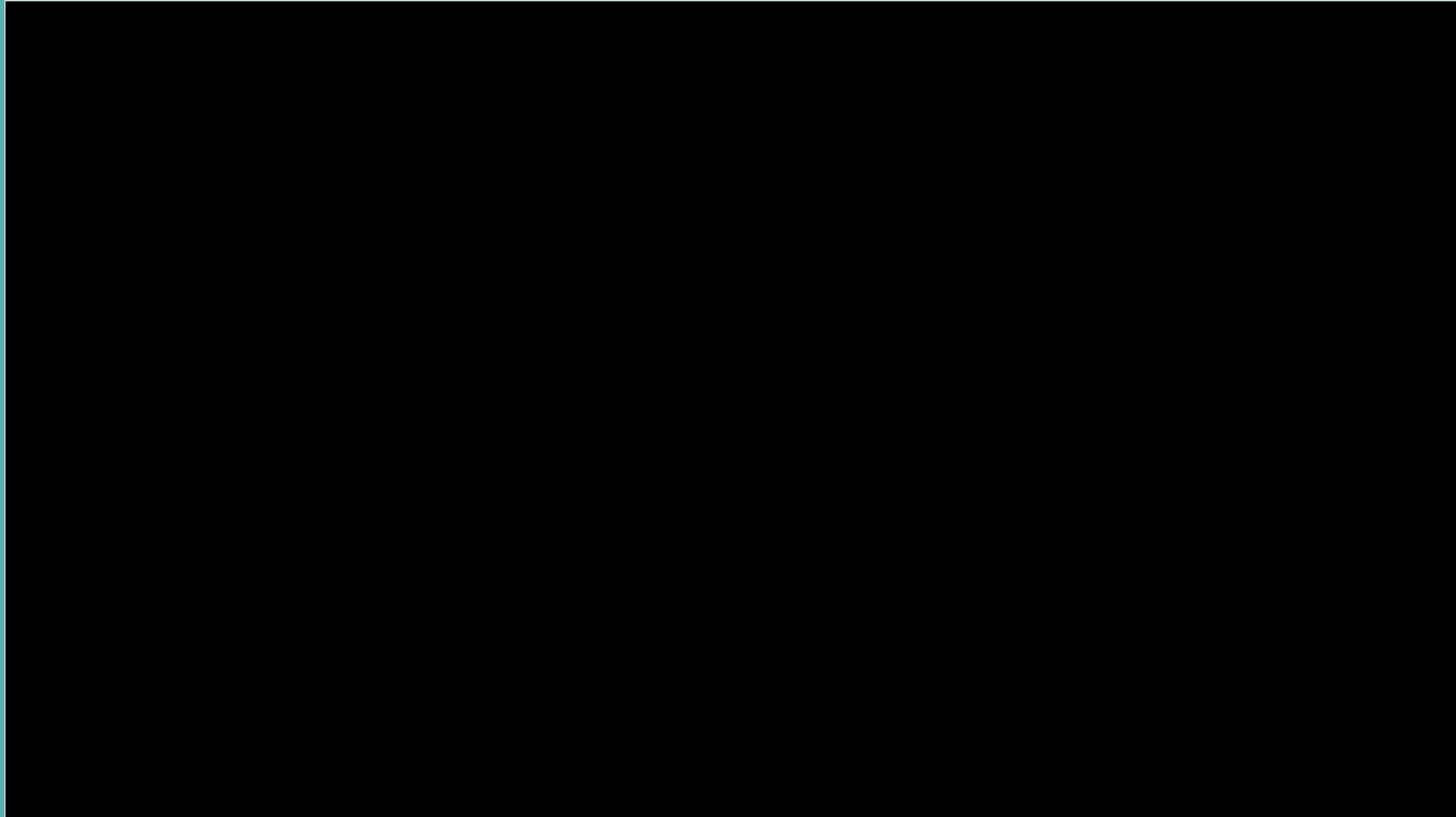
# Case Study #3: Val and Neil



# A FINAL WORD FROM THE STUDENTS



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# VIDEO ASSESSMENT RUBRIC SAMPLE

	<b>Unacceptable 1</b>	<b>Poor 2</b>	<b>Fair 3</b>	<b>Good 4</b>	<b>Superior 5</b>	<b>Excellent 6</b>
<b>Visual Performance</b>	Performer does not communicate the emotion of the piece, significantly detracting from the overall performance.	Performer rarely communicates the emotion of the piece, detracting from the overall performance.	Performer occasionally communicates the emotional sense of the piece, detracting from the overall performance.	Performer usually communicates the emotional sense of the piece without detracting from the overall performance.	Performer communicates the emotional sense of the piece at all times. Professional level performance.	Performer fully communicates the emotional sense of the piece. Professional level performance.
<b>Rhythmic Accuracy</b>	Incorrect rhythms consistently occur significantly detracting from the overall performance. Rhythms generally unrecognizable.	Incorrect rhythms frequently occur detracting from the overall performance.	Incorrect rhythms occasionally occur detracting from the overall performance.	Incorrect rhythms rarely occur without detracting from the overall performance.	Rhythms are consistently accurate as notated enhancing the overall performance.	Rhythms are always accurate as notated; Professional level rhythmic accuracy.
<b>Pitch Accuracy</b>	Incorrect pitches consistently occur significantly detracting from the overall performance. Pitches generally unrecognizable.	Incorrect pitches frequently occur detracting from the overall performance.	Incorrect pitches occasionally occur detracting from the overall performance.	Incorrect pitches rarely occur without detracting from the overall performance.	Pitches are, for the most part, consistently accurate as notated enhancing the overall performance.	Pitches are accurate as notated; Professional level pitch accuracy.
<b>Intonation</b>	Intonation is never accurate, significantly detracting from the overall performance.	Intonation is rarely accurate, detracting from the overall performance.	Intonation is usually accurate, but detracting from the overall performance.	Intonation is usually accurate without detracting from the overall performance.	Intonation is consistently accountable in performance.	Intonation is accurate; Professional level intonation.
<b>Diction</b>	Vowels are consistently inaccurate; consonants are consistently unclear, significantly detracting from the overall performance.	Vowels are frequently inaccurate; consonants are frequently unclear, detracting from the performance.	Vowels are occasionally inaccurate; consonants are occasionally unclear, detracting from the performance.	Vowels are rarely inaccurate; consonants are rarely unclear without detracting from the overall performance.	Vowels are stable and consistent; consonants are clean, crisp and appropriate to the language being sung enhancing the overall performance.	Professional level diction.
<b>Tone Quality</b>	Tone is never focused, clear, centered throughout the dynamic range, significantly detracting from the overall performance.	Tone is rarely focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is mostly focused, clear, centered throughout the dynamic range, detracting from the overall performance.	Tone is usually focused, clear, centered, and ringing tone throughout the dynamic range without detracting from the overall performance.	Tone is consistently focused, clear, centered, and ringing tone throughout the dynamic range enhancing the overall performance.	Professional tone quality.

# DYNAMICS OF DIGITAL MEDIA IN SCHOOL MUSIC CONTEXTS

## Digital processes of musical Interactions

**Digital music discovery**

**Digital music Self-production**

**Digital music Sharing**

**Teacher-facilitated instruction**

## Central themes/ Action drivers

Cultural influence  
Peer influence  
Teenage identity

Autonomy  
Experimentation  
Self-taught  
Personal creativity  
Instruments

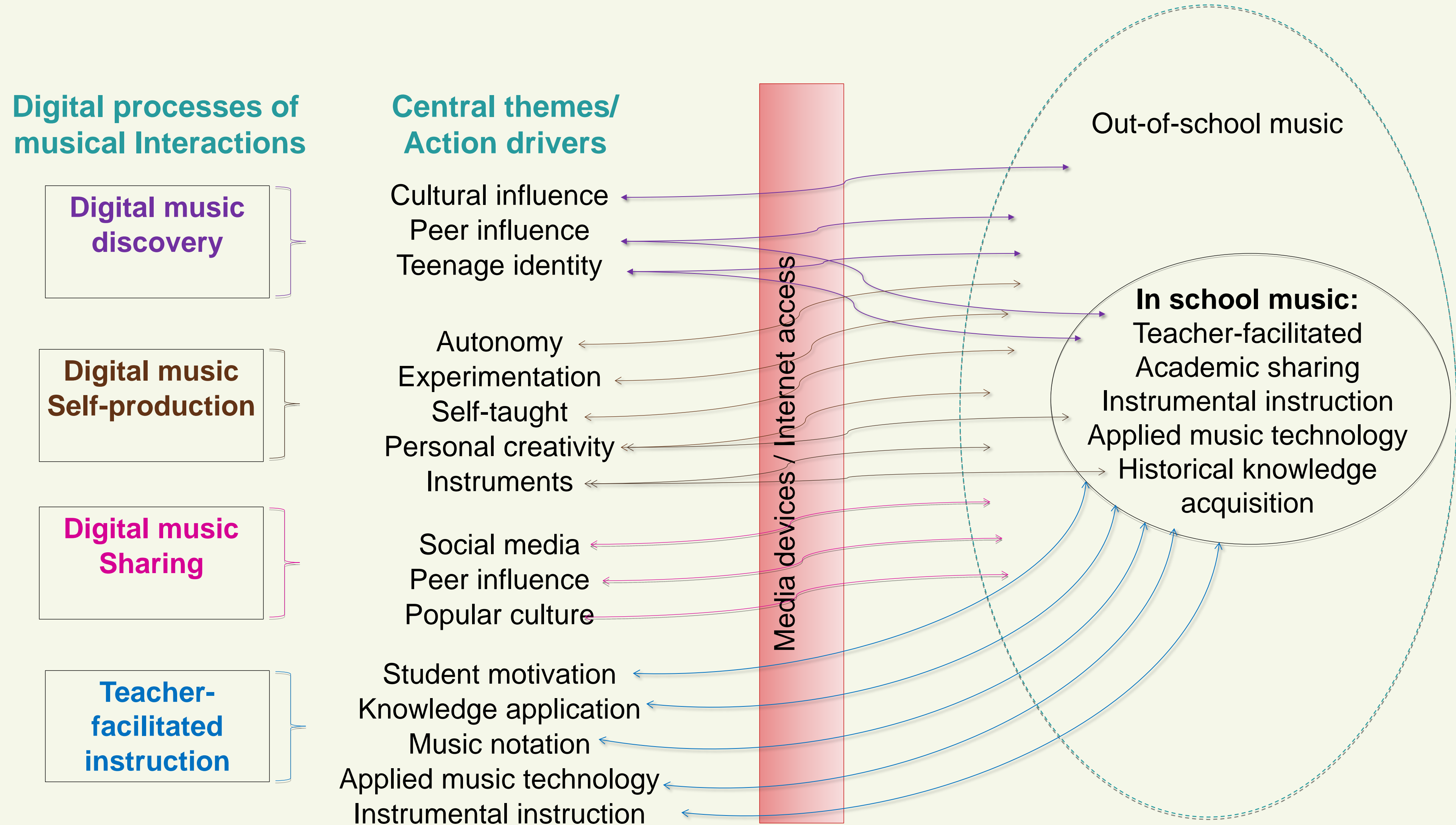
Social media  
Peer influence  
Popular culture

Student motivation  
Knowledge application  
Music notation  
Applied music technology  
Instrumental instruction

Media devices / Internet access

Out-of-school music

**In school music:**  
Teacher-facilitated  
Academic sharing  
Instrumental instruction  
Applied music technology  
Historical knowledge acquisition





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# THANK YOU

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Your Questions are Welcome



# RESOURCES



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