

THE CHINESE UNIVERSITY OF HONG KONG

Micro-Module Courseware Development Grant

Scheme 1: Basic Scheme

Final Report (2016-17)

Report due 30 April 2018

Please return by email to The Ad hoc Committee on Planning of eLearning Infrastructure
mmcd@cuhk.edu.hk

PART I

Project title: Developing a Flipped Classroom Approach to Post-Tonal Music Analysis

Principal supervisor: Prof. Cheong Wai Ling

Co-supervisor(s): N.A.

Department / Unit: Music Department

Project duration: From May 2017 to April 2018

Date report submitted: 30 April 2018

1. Project objectives

Is the project on track to meet its objectives?

Have the objectives been changed as a result of the experience of working on your MMCDG project?

The project has succeeded in meeting the objectives. A total of six videos on post-tonal music analysis have been launched for “Post-tonal Music Analysis”, a required course for year-3 music major students. These include two videos that address the core concepts of set theory (replacing the former plan to devote one video each to discuss recent research on octatonicism and hexatonicism). This adjustment benefits a larger pool of music major students since a discussion of octatonicism and hexatonicism at more advanced levels targets students in the composition and research streams but not necessarily those in the pedagogy and performance streams.

2. Process, outcomes or deliverables

Please specify the number of micro modules produced, and the course(s) (with course codes and titles) that have used the micro modules in Part IV, and provide more detailed descriptions here. Must specify duration of each micro-modules (in terms of students online contact hours), total duration time of all deliverables and style. (With reference to the “Summary of video presentation styles” developed by CLEAR)

Has the nature of the deliverables been changed?

Have you adjusted your timeline?

Overall, was the project completed satisfactorily?

All six videos on post-tonal music analysis have been completed. Chinese subtitles have been added to the first four videos:

“Introduction to the octatonic collection” (7 min. 21 seconds)

“Post-tonality and hexatonicism” (9 min. 15 seconds)

“The use of the (014) motive” (7 min. 37 seconds)

“Scriabin’s octatonicism” (7 min. 59 seconds)

“Mirror inversion in set theory (I)” (9 min. 24 seconds)

“Mirror inversion in set theory (II)” (7 min. 52 seconds)

The project has been completed in advance of the deadline. No particular difficulties have been encountered. Quite on the contrary, more opportunities come into view and I should like to apply for another micro-module grant to produce a complementary set of videos.

3. Evaluation Plan

Have you altered your evaluation plans?

What monitoring data did you collect?

Does your evaluation indicate that you have achieved your objectives?

As stated in the proposal, student feedback on the flipped classroom approach is collected through (1) the course evaluation mechanism, and (2) regular exchanges of views between instructor and students. In addition, students’ performances at the end-of-term examination (topics covered in the micro-modules were set to questions) yield evaluation information of high relevance. At the time of writing up this report, the end-of-term examination results and the course evaluation data have not yet become available.

4. Dissemination, diffusion and impact

Please provide examples of dissemination: website, presentations in workshops or conferences, or publications.

Please provide examples of diffusion: how the project results/process/outcomes/deliverables have been used in your unit and other parts of CUHK or other institutions?

Please provide examples of impact: how the project results (micro modules) can be adapted to other disciplines.

The link for the afore-mentioned set of four videos (Chinese subtitles not yet added) is as follows:

<https://www.youtube.com/playlist?list=PLy6HrLi4rrtO9bHUUM2fFQmVjoPWYI0On>

The whole set of six videos was launched when I offered “Post-tonal Music Analysis” in the second semester of 2017-18. I also shared them with distinguished colleagues at Central Conservatory of Music Beijing and the Shanghai Conservatory of Music.

PART II

Financial data

Funds available:

Funds awarded from MMCDG	\$ 100,000
Funds secured from other sources (please specify _____)	\$ nil
Total:	\$ 100,000

Expenditure:

Item	Budget as per application	Expenditure	Balance
Research assistant	70,000	70,000	0
Teaching relief	30,000	30,000	0
Total:	100,000	100,000	0

PART III

Lessons learnt from the project

Please describe your way forward.

Please describe any of the following item(s) accordingly:

- *Key success factors, if any*
- *Difficulties encountered and remedial actions taken, if any*
- *The role of other units in providing support, if any*
- *Suggestions to CUHK, if any*
 - *Example: what should be done differently?*

The videos are tailored-made for our undergraduate students and are much more suited to their educational needs than similar learning materials available on the web. The videos will be of lasting value given the importance of the topics treated. The main difficulty is a severe shortage of time given the current pressure to work intensively on the RAE2020 submission.

PART IV

Information for public access

Summary information and brief write-ups of individual projects will be uploaded to a publicly accessible CUHK MMCDG website. Please extract from Part I the relevant information to facilitate the compilation of the publicly accessible website and reports.

1. Keywords

Please provide five keywords (in the order of most relevant to your project to least relevant) to describe your micro-modules/pedagogies adopted.

- (Most relevant) Keyword 1: set theory
- Keyword 2: mirror inversion
- Keyword 3: octatonic collection
- Keyword 4: hexatonic collection
- (Least relevant) Keyword 5:

2. Summary

Please provide information, if any, in the following tables, and provide the details in Part I.

Table 1: Publicly accessible online resources (if any)
(a) Project website: <i>If a publicly accessible project website has been constructed, please provide the URL.</i> https://drive.google.com/drive/folders/1RLoY2jbPxRlBu-p6Ph2NaC2QvNNqCEW0
(b) Webpage(s):

If information of your project is summarized in a webpage (say a page in the department's or faculty's website), please provide the URL(s) here.

(c) Tools / Services:

If you have used any tools or services for the project, please provide names of the tools or services in here. Ic Artist Services

(d) Pedagogical Uses:

If any flipped classroom activities have been conducted, please provide information in here. If relevant, please indicate how your project output can be used to support flipped classroom activities.

(c) Others (please specify):

Table 2: Resources accessible to a target group of students (if any)

If resources (e.g. software) have been developed for a target group of students (e.g. in a course, in a department) to gain access through specific platforms (e.g. Blackboard, facebook), please specify.

<u>Course Code/ Target Students</u>	<u>Term & Year of offering</u>	<u>Approximate No. of students</u>	<u>Platform</u>
<i>Eg1. DEPTXXXX</i>	<i>1st term 2015</i>	<i>50</i>	<i>Blackboard</i>
<i>Eg2: Dept of xxxx</i>	<i>All 1st year students</i>	<i>40</i>	<i>facebook</i>

Table 3: Presentation (if any)

<i>Please classify each of the (oral/poster) presentations into one and only one of the following categories</i>	Number
(a) In workshop/retreat within your unit (e.g. department, faculty)	<i>Please insert no</i>
(b) In workshop/retreat organized for CUHK teachers (e.g. CLEAR workshop, workshop organized by other CUHK units)	<i>Please insert no</i>
(c) In CUHK ExPo jointly organized by CLEAR and ITSC	<i>Please insert no</i>
(d) In any other event held in HK (e.g. UGC symposium, talks delivered to units of other institutions)	<i>Please insert no</i>
(e) In international conference	<i>Please insert no</i>
(f) Others (please specify)	<i>Please insert no</i>

Table 4: Publication (if any)

<i>Please classify each piece of publication into one and only one of</i>	Number
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<i>the following categories</i>	
(a) Project CD/DVD	<i>Please insert no</i>
(b) Project leaflet	<i>Please insert no</i>
(c) Project booklet	<i>Please insert no</i>
(d) A section/chapter in a booklet/ book distributed to a limited group of audience	<i>Please insert no</i>
(e) Conference proceeding	<i>Please insert no</i>
(f) A chapter in a book accessible internationally	<i>Please insert no</i>
(g) A paper in a referred journal	<i>Please insert no</i>
(h) Others (please specify)	<i>Please insert no</i>

3. A one-page brief write up

Please provide a one-page brief write-up of no more than 500 words and a short video.

The course *Post-Tonal Music Analysis* has in the past been delivered through lectures supplemented by reading, listening, and written assignments. Students acquire knowledge about music-theoretical notions, analytical techniques, and a repertory of music compositions unfamiliar to them. Having applied what they learnt and conducted music analyses, they receive feedback that helps them to consolidate their knowledge.

The introduction of micro-modules this semester has enabled students to acquire knowledge of selected music-theoretical and analytical topics before class meetings, and apply their knowledge in class rather than on their own. This greatly enhanced interaction, and I can provide guidance and feedback to students in a more timely fashion. Students whose previous musical training are relatively weak or in Chinese rather than Western music benefitted most. The videos guide them to explore and understand unfamiliar concepts step-by-step in a highly systematic fashion and at paces that are best suited to them.

A set of six videos on post-tonal music theory analysis has been produced, with topics that range from mirror inversion in set theory, the all-important (014) motive, the octatonic collection, and the hexatonic collection. The videos, given their multi-media nature, excel in the illustration of concepts that draw heavily on numbers, graphics, and sounds. Chinese subtitles have been added to all except the two videos that tackle the topic of “mirror inversion”. I have shared the videos furnished with Chinese subtitles with colleagues at the Shanghai Conservatory of Music and the Central Conservatory Beijing. Their feedback is encouraging and collaboration along these lines may come to fruition in the near future.