

Composing from Scratch: A Storyboard, Rationale and Reflection on Creating a Course for Digital Music Examiners Using The 7Cs Framework

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Abstract

The impact of COVID-19 as a global pandemic placed the cultural field of music education into an online world which requires new and innovative ways of thinking about teaching, learning and assessment.

Innovative methods in the field of music education, are often about the pedagogy with less consideration and understanding of how to create approaches using learning design technology to enhance and engage the experience of every learner, including that of the teacher. This research paper presents a storyboard depicting a conceptual model of learning design, the rationale for design and reflection on peer review researcher feedback.

The study seeks to use learning design in practice as a tool to provide the necessary training to music examiners undertaking music assessments delivered on an innovative digital platform designed and built by the International School of Musicians. A conclusion is provided with suggestions on how to improve practice now that we all find ourselves living in a world of digitalisation.

Keywords: learning design technology, music assessment, 7Cs framework, digital music examiners, music education.

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1. Introduction

When we think of innovative methods in the field of music education, it is often the pedagogy that is the primary catalyst to encourage new and exciting ways to deliver our teaching. In my experience, less consideration is given to develop approaches in the assessment of music education that both enhances new ways of delivery through equally engaging and appropriate innovation to match. This research presents a storyboard depicting a conceptual model of learning design, rationale for design and reflection on peer review researcher feedback.

This research paper looks at using learning design in practice as a tool to provide the necessary training to music examiners undertaking music assessment delivered on an innovation digital platform designed and built by the International School of Musicians.

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1.1 Background

At the London College of Music Examinations (LCME), which is part of the University of West London (UWL), I am the senior examiner responsible for developing and implementing graded music and performing arts examinations as online assessments. I am also the managing director of the International School of Musicians (ISoM), the partner organisation which provides the digital platform for UWL's examinations to take place internationally.

LCME's graded examinations founded in 1887 revolve around traditional ways of assessing music performance through face-to-face in-person assessments. Their examinations require a UK based examiner to travel to a designated centre where candidates perform to the examiner live, in the same room. LCME's reach is far and wide, with hundreds of examination centres in fifty-three countries

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throughout Asia, Africa, North and South America, Europe, and Australasia. During 2019, over 90,000 candidates completed their graded examinations with LCME through the traditional in-person assessment with the examiner handwriting their examination report form. Just as ‘music instruction has remained unchanged for centuries’ [1, p. 93], the same can be said for the assessment practices of graded music examining boards as ‘the process appears largely unchanged to the present day’ [2, p. 57]. The assessment contains no direct use of technology; neither is there any requirement for an examiner to possess even the most basic digital literacy skills.

In March 2020, The World Health Organisation (WHO) declared the novel coronavirus (COVID-19) outbreak as a global pandemic [20], immediately affecting worldwide travel and significantly disrupting LCME’s business model. UWL tasked LCME to place all 1,548 variations of their examinations online, resulting in a rapid and drastic change to the everyday working practices of 150 LCME examiners providing little if any training and support to adapt their ways of working. Since beginning this journey on developing innovative ways in delivering assessments digitally, the research has showed that examiners lack awareness about what it means to be digitally literate and how this is situated in their professional practice. Furthermore, they are unaware of how their lack of digital literacy skills is now impacting LCME, which is a commercial business arm of UWL. This introduction provides the context for the storyboard and rationale in professional practice, leading to the chosen course design.

2. Rationale

Research in Learning Technologies helps us to understand further how to design and implement appropriate training for examiners for their online work. Examiners possess an incredible depth of knowledge of music, performing arts and

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the broader cultural field of instrumental music education. However, during the journey of research, it has become increasingly apparent examiners also need to possess digital literacy skills to complete their work in an online digital world in which they are unfamiliar.

For those working in further and higher education settings, the pressure from finance departments to meet revenue targets without investing in people may come as no surprise. During the pandemic, UWL consistently applied pressure to LCME's 135-year-old unchanged operational model to ensure this commercial business arm remained viable without understanding the digital skills examiners need to deliver summative assessments successfully. The rationale to create a course for examiners contains several layers.

Although the ongoing effects are yet to be fully understood, Covid-19 has triggered an economic catastrophe on a global scale [3], with 'severe contraction of GDP in many countries to multi-dimensional environmental and social issues across the strata of society' [4, p. 4]. The argument is that there will be no going back to the pre-covid operational model of graded examinations. The private exam sector steeped in tradition, funded entirely by the consumer, will need to continue operating online to survive and sustain business growth.

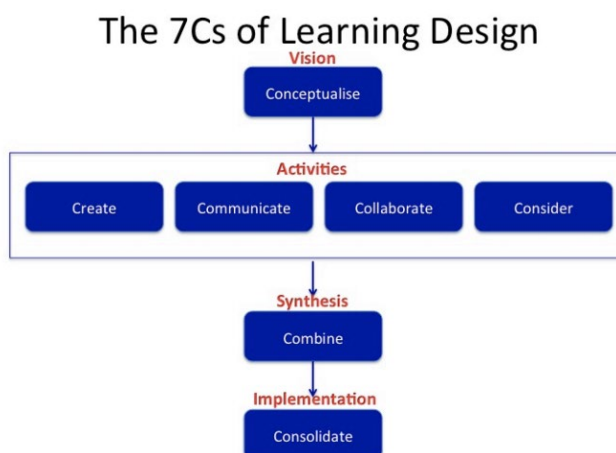
The added fear factor of long-established businesses such as Debenhams closing after 242 years of trading due to the effects of the Covid-19 pandemic [5] provides additional evidence of the need to take action. The proposal is to create a course that will equip examiners with digital literacy skills and place LCME in a strong economic position, ready to take on the challenges that lie ahead. The rationale is to ensure examiners can provide quality assured, valid and reliable summative assessments utilising their digital literacy skills to increase candidate satisfaction whilst meeting the needs of all stakeholders. This section has provided

evidence for the rationale and demonstrated the aims for the course. The following section will explain the approach to the course design and draw on the supporting methodology.

3. Methodology

Having been involved in research in Learning Technologies at Leicester University has assisted me greatly in understanding learning design. A 7cs framework was employed [6], which is now embedded into professional practice.

Pic. 1. below provides a visual representation of the framework.



Pic. 1: The 7Cs of Learning Design Framework [19]

The 7Cs framework allows for a holistic view of the design stages, from initial conceptualisation to implementation and delivery, leading to evaluation.

The 7Cs framework is explored further by Conole [7] through the following questions in the table below.

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7Cs	Question
Conceptualise	<p>Who is the course designed for?</p> <p>Who are the examiners, what is their persona?</p> <p>What are the core principles of the course?</p> <p>What exactly will be designed?</p> <p>What are the suitable pedagogical approaches?</p> <p>How will guidance and support be provided to ensure the learning design outcomes?</p>
Create	<p>What learning activities and resources will be required?</p>
Communicate	<p>How can examiners be enabled to communicate between themselves as a group?</p> <p>How can the researcher be included in the communication?</p>
Collaborate	<p>What operational mechanisms are needed to be created to enable group work?</p>

Consider	<p>How will examiners reflect and demonstrate their learning?</p> <p>What methods of assessment will provide evidence of progress and attainment?</p>
Combine	<p>How will reflection play a part in the learning design?</p> <p>What is the overview of the course?</p>
Consolidate	<p>How does the course work in practice?</p> <p>How effective is the design as a whole course?</p>

Table 1: 7Cs questions

The questions above were used to foster a more learner-centred holistic approach, focusing on the learning environment rather than creating course content. These questions helped me, as the researcher to form the basis of my course design, and the initial answers are presented in appendix one.

Laurillard's [8] conversational framework was also used as a theoretical underpinning focusing on a learner-centred approach aligned with constructivist pedagogy. The conversational framework is a theory-informed conceptual model drawing on established learning theories applied to technology enhanced learning. It provides a pathway for 'students to discover knowledge as they develop their own

understanding gained through engagement in authentic learning activities' [21, p. 619].

Laurillard's [8] conversational framework encourages dialogue, emphasising the interaction between the educator and the learner situated in a cognitive/constructivist perspective. Examiners are used to working alone remotely, so it was important to ensure the course design addressed this allowing more significant interaction between all members.

The storyboard is presented overleaf as pic. 2, covering two pages. The storyboard includes the learning outcomes, activities, and notes on the researchers blue-sky thinking.

Storyboard - Online Course for Music Examiners Undertaking Digital Assessments
 Aim – To provide examiners with the digital literacy skills they need to complete assessments of graded music exams

Week 1	Week 2	Week 3	Week 4	Week 5
<p>Overture</p> <ul style="list-style-type: none"> Overview of digital examining Understanding the differences between in person and digital exams. Beginning to think about how we can assess music through the digital platform 	<p>Conducting</p> <ul style="list-style-type: none"> How to use the digital platform Using the function buttons to conduct an exam Controlling the tempo of assessments 	<p>Listening</p> <ul style="list-style-type: none"> Checking sound levels and for you and the candidate Ensuring exam integrity Managing latency and delivering aural tests 	<p>Composing</p> <ul style="list-style-type: none"> Writing reports in a digital format Considering presentation skills in digital reports Making corrections 	<p>Finale</p> <ul style="list-style-type: none"> Conducting live exams Ensuring best practice by writing accurate and assured summative assessments
Activities	Activities	Activities	Activities	Activities
<ul style="list-style-type: none"> Course leader presentation Quiz on identifying differences with digital exams on Facebook Examiner group Short written exercise describing differences LO1 	<ul style="list-style-type: none"> Demonstration followed by 1:2:1 mentoring Time to play on platform Facebook post on five things they like or dislike about the platform. What will they need to do differently? LO1 	<ul style="list-style-type: none"> Demonstration followed by 1:2:1 mentoring Mock exams to test examiner abilities to adjust sound functions Troubleshooting exercise followed by quiz on Facebook LO2 	<ul style="list-style-type: none"> Course leader presentation what makes a good report? Examine the examiner (Examiners take mock exams – peer review) Do's and Don't quiz on FB – What to say and what not to say! Whatsapp Group LO2 and LO3 	<ul style="list-style-type: none"> Examining live candidates supported by mentor Going solo – examining unsupported but observed by mentor Audience reaction – feedback from candidates. Reflective Facebook post and commenting on others for mutual support LO2 and LO3

Pic. 2: Storyboard

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Learning Outcome 1	To become familiar with UWL's online digital examining platform (DEP)
Learning Outcome 2	Demonstrate ability to be able to use the DEP effectively with confidence
Learning Outcome 3	Demonstrate ability to successfully use the DEP to provide summative assessments for graded music exams

7 C's Blue Sky Thinking

Conceptualise – I am still working on this, trying to understand what examiners need, personas and user journey

Create – My attempt to get the thoughts from my head onto a storyboard

Communicate – Using the activities to reach the learning outcomes, ensuring individuals can work as a group to learn together

Collaborate – Help! What do you think? Finding ways for group work, using examiner Facebook group as this is something they are very familiar with

Consider – Your feedback and how will I ensure examiners make progress?

Combine – Bringing the themes together into a symphony – is it in tune?

Consolidate – Dress rehearsal to ensure the course will lead to the learning outcomes

Platform – UWL's Digital Exam Platform

Pic. 2: Storyboard continued

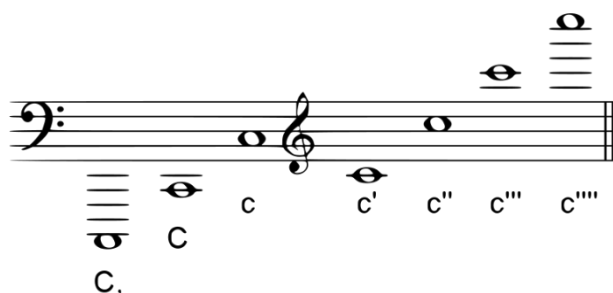
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This section has provided an overview of the chosen methodology with theoretical underpinning and presents the initial storyboard. The following section will describe how the digital literacy skills course using the 7Cs framework incorporating conversational framework were designed.

4. Conceptualize

As described in the introduction, the research has demonstrated that examiners lack basic digital literacy skills. As their experiences are thoroughly rooted in music, the decision was to conceptualise a course using terminology they could understand. The music notes image below in pic. 3 were used as musical inspiration to apply a 7Cs framework. The approach considered the music rather like a scale, hoping examiners would be keen to engage and reach the top.

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Pic. 3: The 7Cs of Musical Inspiration!

Unlike how lesson plans would be written with a focus on learning outcomes, the attempt was to think more about the examiners, their experiences, interests and abilities. As Conole [10] discussed, a course persona view was used to develop further understanding. The persona cards were completed for examiners; appendix two presents an example of the most typical. There was a regular referral back to the

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persona cards for inspiration and to ensure thinking about appropriate activities that will fill the examiners with confidence in their ability to improve their digital literacy skills were not forgotten. The beginning conceptualise phase, particularly using persona cards, allowed a move on to the following four Cs, developing activities and a learning journey suitable for the examiners.

4.1 Create an overture

The decision was to create activities that would reflect the examiners' work and help them feel engaged through musical terminology. The activities to be designed for week one were to introduce a gentle 'overture', setting the scene ahead and indicating the differences between in-person and digital exams. It would also allow for an implication of an end in sight for those who may be wary or fearful of the work once they knew now on a digital platform. Except for the examiner Facebook group, the course and activities will be accessible on UWL's digital exam platform (DEP), where they will also complete their day to day examining work. This will allow for additional learning to take place as they become increasingly familiar with the DEP. The pedagogical approach is through online learning through a cognitivist and social constructivist perspective.

Mayes and de Frietas [11] view the cognitive perspective as learning through understanding. The quiz activity will allow them to demonstrate their understanding and how they will apply this through a short-written exercise.

4.2 Communicate through conducting

Conductors are the means through which composers communicate the meaning of their music. Conductors control an orchestra by setting the tempo,

ensuring every musician plays in time, in tune, and bringing the composers' intentions and the conductor's interpretation across to the audience. Conductors will typically learn their craft initially by watching other conductors, so the first set activity will be to demonstrate how to use the DEP followed by 1:2:1 mentoring to ensure a safe space for examiners. The following activity allows them to play on the DEP, becoming increasingly familiar and comfortable with their new workspace. The Facebook post activity will encourage communication between all of us.

The activities aligned with 'communicate' in the 7Cs framework take a social constructivist perspective. I believe knowledge is created by many, socially constructed from experience. Heron and Reason [12] described the philosophical underpinning of this view as a participatory paradigm. Furthermore, I agree that 'to experience anything is to participate in it, and to participate is both to mould and to encounter' [12].

4.3 Collaborate by listening

In week three, the focus is on collaboration by listening to each other. As illustrated in the storyboard, the topics covered are quite technical and do require inherent listening. Working in collaboration will assist the examiners in knowing they are not alone, which is quite the opposite of their pre-covid workplace experience. The activities of mock exams followed by a troubleshooting exercise and quiz on Facebook were designed so examiners could be motivated to learn independently without support. Research that adapted Laurillard's [8] conversational framework provided evidence that introducing problem-solving activities moves students from active learners to creative thinking collaborators [13].

4.4 Consider yourself a composer

Week four is, in many ways, the very essence of the course. In using ‘consider’ from the 7Cs framework, a space could be created for examiners to reflect and demonstrate their learning. Composing is incredibly personal, and through music, a composer reveals much of their inner thinking. Music is a form of expression; in considering their learning so far, it aims to provide examiners with some thought-provoking discussions around their writing of examination reports. The activity of examining the examiner will allow for a community of practice where both collaboration and consideration can be applied and improved through interaction. Aligned with a conversational framework perspective ‘informal, spontaneous, developmental learning is immensely successful. Formal, scientific, educational learning is at best only moderately successful’ [12, p. 41].

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4.5 Combine for the finale

The finale of the course is to achieve the learning outcomes and hopefully set in place an ongoing community of practice that allows examiners to share their learning and ongoing understanding as the DEP will continue to develop. However, this is also the time for examiners to demonstrate their ability to perform as a soloist. Activities have been included that support the examiners and allowing research reflection on the learning design through observation, feedback from candidates and examiner reflection. The finale provides an overview of the course design and hopefully a successful one.

4.6 Consolidate

The final C in the 7Cs framework, rests ultimately with the questions that should be asked about how well the course has worked in practice. Were the learning objectives achieved? How effective is the learning design? Here, the reflection is as a music critic reviewing the entire course as performance, from conducting the composition to listening to the musicians (examiners) beginning the overture rousing to a stirring and engaging finale! In this consolidation phase, the course can be viewed as a dress rehearsal preparing for next month's 'performance', which will become mandatory for all examiners. In the meantime, reflection and beginning the work on the variations of this symphonic learning design is required.

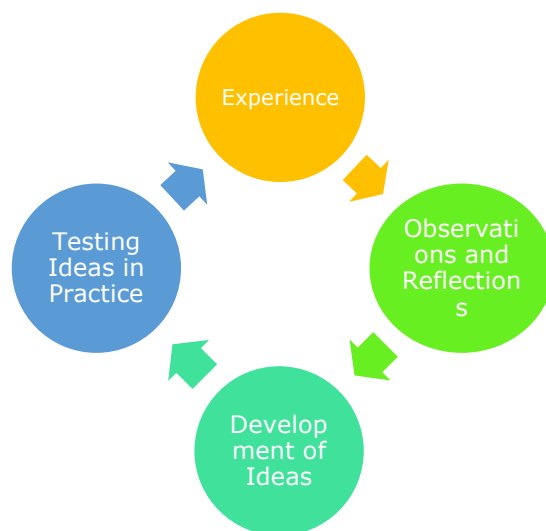
This section has described how Conole's [6] 7Cs framework was applied to design an online course for examiners aligned with Laurillard's [8] conversational framework and other theories and learning perspectives that underpin the thinking and learning journey through the research. The following section will detail reflections on the feedback received and how these will be implemented to develop the learning design for the course further.

5. Reflection

In this second part of this article, reflection will be explored and defined. Followed by a continuation to interweave the reflective processes regarding the peer review feedback received on my storyboard.

As an ex-primary teacher, I am thoroughly familiar with the art of reflecting in practice [14]. Before my research journey, I viewed this as a technical approach to teaching by reflecting how well the lesson went, whether it was sufficiently planned, whether the learning objectives were met, and how might improvement be made? Learning about Learning Technologies and learning design, the technical approach fades into a more holistic understanding of reflecting with a critical lens in practice. My views are aligned with Zeichner [15], in that to reflect in and on your professional practice, you must also question the context in which you teach and your values and beliefs. I place my process of critical reflection within the reflective framework of experiential learning developed by Kolb [16]. The essence of this model lies in my experience, which I observe and reflect upon, analyse, and then evaluate, resulting in a new experience that provides the starting point for a new cycle of reflection. I have presented my understanding of Kolb's reflection framework in the diagram below.

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Pic. 4: My understanding of Kolb's (1984) reflection framework.

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Having been away from the classroom for over four years, I found that I did need to remind myself regularly that I am designing a course to teach examiners, many of whom are highly experienced educators significantly older than me. Utilising the 7Cs framework, which I had not heard of before, has greatly assisted my understanding of learning design, taking personas into account as a starting point for the conceptualisation phase.

5.1 Peer review feedback

I was very fortunate to receive peer feedback from three fellow researchers at Leicester University and feedback from Dr Pal Edirisingha, a specialist professor in Learning Technologies at Leicester University. I am very grateful to everyone for their time, consideration, energy, and wisdom to see things I had not considered or rushed over.

To help my understanding of the feedback I received, I applied a brief narrative analysis to ascertain the keywords or themes appearing from the suggestions. I have presented the key themes in the diagram below.



Pic. 5: Key themes from the feedback

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5.2 Record

One commentator inquired if I planned on recording the demonstrations so that examiners might have access to watch them again. The suggestion, of course, now seems entirely obvious and fundamentally useful, not just for the examiners but for my approach to the seventh C of consolidate. Bizarrely, despite my use of musical terminology and referring to the storyboard as a dress rehearsal, I did not for a moment consider recording for future use. A recording provides a resource that can provide learning and continue to improve the design. Furthermore, a recording can justify the rationale for the course and the importance of providing examiners training, precisely when their work has changed considerably.

5.3 Digitalisation

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It is important to stress the change in the examiners work environment and that many were retired and possibly unfamiliar with the digital world regarding work. Before the research journey, I had previously carried out a small questionnaire to ascertain how examiners engaged with technology. The data showed they used smartphones for contacting family via applications such as FaceTime and Whatsapp, tablets or laptops for Skype calls. They also used these devices to pay bills online, order goods from retailers, follow news and events via Facebook and keep in touch with friends and family using social media to post aspects of their lives or comment on others.

As they had expressed their familiarity with several social media applications and their ability to deal with personal finance online, it had not occurred to me, to begin with, a general session on the digitalisation of the world. Once the thinking started about this suggestion, there was a realisation it was undoubtedly a necessary

step to make. Perhaps even more so as indicated earlier, LCME is unlikely to return to their pre-covid model of delivery, at least certainly outside of the U.K. and Ireland. Examiners have spent many years travelling the world, visiting far-flung places, which is why the role attracts those in a position to do so. There was also the chance to reflect on previous research at Leicester University where one researcher had designed a course to place a student handbook, a large document with lots of data online. The researcher stated, ‘it is crucial that the course material is not just the text of the handbook transferred to an online repository’ [17, p. 5]. This is a valuable comparison for the examiners; the digitalisation of their work was not simply their usual mode of operation placed online. The suggestion of a general session is beneficial. An ongoing dialogue can be fostered for examiners to discuss how their work environment and service delivery have changed, leading to further communication and collaboration.

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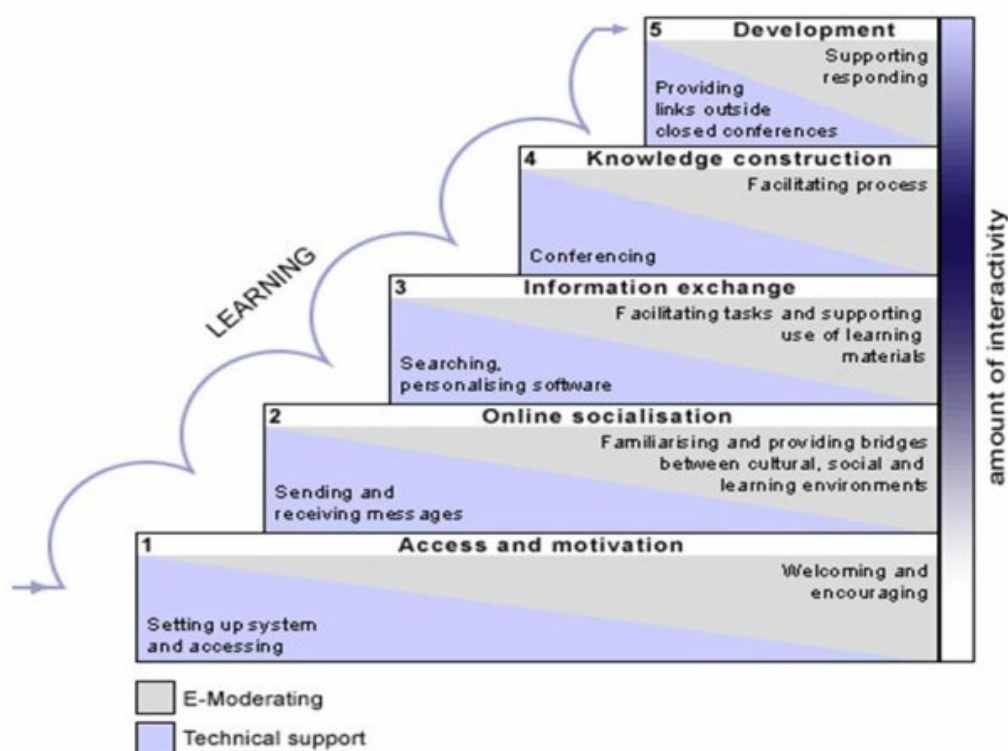
5.4 Tools and E-tivities

There was a suggestion from both a peer research reviewer and Dr Edirisingha to consider the tools necessary to facilitate collaboration activities. Less thought had been given to this C, possibly placing it in a duet with the communicate C. As an ex-primary teacher, often some of the best ideas for activities just happen naturally, instinctively within the classroom. These would rarely be written on a lesson plan beforehand but usually added afterwards as part of the evaluation of the lesson and reflection on practice. It would seem, old habits die hard! Trying to get to grips with tools and e-tivities has not been an entirely smooth process. An Awareness needs to be made those comments made about examiners and their digital skills must also apply to the researcher. It is important to be mindful in reflection that using learning design to incorporate technology enhanced learning to achieve the required

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outcomes of the course does not mean to say I, as the researcher, can compose using all the musical instruments. Or rather the tools and activities to create a symphony. However, I can teach the topic of Romans to Year 3 in a fortnight and turn it into an all-singing, jazz hands spectacular just in time for the end of year production!

Rather than seek inspiration from a musical score, I familiarised myself with Salmon's [18] five-stage framework leading to active online learning through activities. The framework emphasises dialogical aspects within situative perspectives, as illustrated in figure 5 below.



Pic. 5. Model of teaching and learning online through online networking.

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Stage four, knowledge construction, was used as a helpful scaffold to promote further learning and an additional bonus for LCME. Syllabi regularly changes, and with 1,548 variations of exams, examiners often have difficulty remembering which syllabus relates to specific exams. A new piano syllabus is due soon, which acted as an opportunity for examiners to get involved through an e-tivity that fosters collaboration. Whilst this is not linked explicitly to improving digital literacy skills as the course intended, it will undoubtedly help the examiners navigate their way through the new DEP.

An e-tivity found online called ‘Lunch and Launch’ was adapted into ‘Launch and Play’ as detailed in appendix three. The e-tivity was structured as a collaborative task allowing examiners to construct and then apply their knowledge in a fun and engaging way. Whilst it tasks examiners to design an event to launch the piano syllabus, they will place all activities they create onto the DEP, working in collaboration and becoming increasingly aware of their new workspace.

5.5 Support

The peer review feedback also included comments about support. There was a failure to explain that there is a whole administration team on hand and a technical team to support any working or functional issues they might have. By following the course together in small groups (which I also forgot to indicate!), I would hope they will support each other. I have also written online guides for examiners to access if they need to find or troubleshoot something during an examination session quickly.

5.6 Pedagogical approaches

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The pedagogical approach was not mentioned on the storyboard. The reflection here is that this would not be completed as a primary teacher, so it was not automatically included. On many occasions it can be seen there was an attempt to treat the storyboard as a whole scheme of work rather than a detailed course design. These approaches have now been added to the updated storyboard, and this added information will assist in designing appropriate e-tivities. There was a tendency to focus on a learner-centred approach aligned with a cognitive and social constructivist pedagogy.

5.7 Learning outcomes

As indicated earlier on page eight, less time was spent thinking about the learning outcomes than there was about the examiners, their persona and needs. To improve the learning outcomes, it is relevant to refer back to the course module material from week five. In one webinar, a fellow researcher shared a handy document for developing learning outcomes. I would not usually struggle with this section, but I have found it very difficult and quite far removed from the teaching and planning embedded in me. My reflection on this is that I am still thinking of these as learning objectives instead of outcomes. I have done my best to improve the learning outcomes, as shown in my updated storyboard. However, work on this is required for further clarity and to improve the learning design.

6. Finale

Although this is the finale, the storyboard will require an encore to ensure it provides an engaging way for examiners to learn new skills and adapt to new digital ways of working. The learning and feedback have been invaluable to assist in

providing reflection and ultimately improved design. Giving feedback is incredibly helpful for creative thinking. The addition of webinars presented by the previous researchers was beneficial and facilitated a space for further discussion between members of the research team.

Overall, it is worth reflecting on the research journey as a whole. The design has allowed further engagement with learning whilst my professional workload consistently increased and my time plummeted. Despite this, a most poignant reflection on the following quote has assisted in understanding how to develop learning design. ‘The teacher’s design task is to create the practice/modelling environment that provides the feedback the learner needs’ [9, p. 170]. Valuable but straightforward advice; musicians are, after all, only as good as their last gig.

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Appendices

Appendix 1 7Cs Questions and Answers

7Cs	Question
Conceptualise	<p>Who is the course designed for? <i>Examiners</i></p> <p>Who are the examiners, what is their persona? <i>See persona card</i></p> <p>What are the core principles of the course? <i>Digital literacy skills</i></p> <p>What exactly will be designed? <i>A five-week course, 3 hours a week</i></p> <p>What are the suitable pedagogical approaches? <i>Constructivist/Cognitive</i></p> <p>How will guidance and support be provided to ensure the learning design outcomes? <i>Design appropriate activities</i></p>
Create	<p>What learning activities and resources will be required? <i>Lots!</i></p>

Communicate	<p>How can examiners be enabled to communicate between themselves as a group? <i>Examiners use DEP, encourage dialogue</i></p> <p>How can the researcher be included the communication? <i>Be part of the group, actively join in, ask questions, make comments</i></p>
Collaborate	<p>What operational mechanisms are needed to create to enable group work? <i>Create activities and use DEP plus tech team support</i></p>
Consider	<p>How will examiners reflect and demonstrate their learning? <i>Through structured activities</i></p> <p>What methods of assessment will provide evidence of progress and attainment? <i>Examiners meet learning outcomes</i></p>
Combine	<p>How will reflection play a part in the learning design? <i>Peer feedback, Kolb's cycle</i></p> <p>What is the overview of the course? <i>Still thinking about this</i></p>

Consolidate	How does the course work in practice? <i>Ask examiners, exit survey</i> How effective is the design as a whole course? <i>Examiner feedback</i>
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Table 1: 7Cs questions and answers in purple

Appendix 2 Persona Card

Persona card reflecting typical music and performing arts examiner

Position: Examiner	Name: Gregory Gender: Male Age: 70 Lives: North England with his wife and their cat Likes: music, cooking, reading and travelling.
Education and Experience	Gregory has a bachelors degree in music. He trained to be a secondary music teacher and, after eight years, retrained as a primary teacher. He progressed to the position of the headteacher and then became head of the local music service for a large county in the north of England. He then worked as an Ofsted inspector until retirement. He has also completed a PhD with a focus on music education.
Roles and Responsibilities	Gregory became an examiner after he retired from Ofsted. He also conducts a local choir and teaches singing, piano and theory at home.
Technical Skills	Gregory does not have strong IT skills. Although he is less familiar with most typical everyday IT software, he has expert music production and composition software knowledge. Despite his impressive working background, he has spent little time with IT other than using word documents. He now spends less time writing than he does in composing music.
Subject domain skills and knowledge	Gregory has strong skills in pedagogy and assessment. He has a wealth of knowledge and understanding of how children learn.
Motivation and desires	Gregory would like to improve his IT skills and undertake online examining work. He is keen to learn through this course to develop his skills.

Goals and expectations	Gregory enjoys working on an <i>ad hoc</i> basis for the examining board. He is aware, due to Covid-19, that the majority of the work will now be online.
Obstacles to their success	By his admission, fear of IT! Gregory is happy completing recorded exams but fears the live online exams if he presses the wrong button. Like most examiners, he is used to writing with a fountain pen.
Unique assets	Gregory's experience in education and makes him an ideal examiner. He is understanding and patient with nervous candidates and quickly puts children at ease with his jolly demeanour and caring approach.

Appendix 3 E-tivity: Launch and Play!

Launch and Play!

Task: Your team is responsible for designing an event to launch LCME's new piano syllabus. Divide the workload between you to ensure that all the following aspects of the event are covered:

- publicity and promotion
- activities to engage music teachers and children
- top tips for piano exams
- playing music from the new syllabus

Post the plan for your piano syllabus launch on the DEP on the noticeboard in the Examiners Staff Room, then review the work of the other teams.

Respond: Vote on the launch your team would most like to attend. Give three reasons for your decision.

Appendix 4 Updated Storyboard

Updated Storyboard – Online Course for Music Examiners Undertaking Digital Assessments				
Aim – To provide examiners with the digital literacy skills they need to complete assessments of graded music and performing arts examinations				
Week 1	Week 2	Week 3	Week 4	Week 5
Overture	Conducting	Listening	Composing	Finale
<p>Access and motivation</p> <p>Overview of digital examining</p> <p>Understanding the differences between in person and digital exams.</p> <p>Beginning to think about how we can assess music through the digital exam</p> <hr/> <p>Activities</p> <p>Course leader presentation – recorded and available for examiners to access anytime (Combine)</p> <p>Examiner blog post – introduce yourself (Communicate)</p> <p>Team quiz on identifying differences with digital exams on Facebook</p> <p>Examiner group (Collaborate)</p> <p>Short written exercise describing differences (Consider)</p>	<p>Online socialisation</p> <p>How to use the digital exam platform (DEP)</p> <p>Using the function buttons to conduct an exam</p> <p>Controlling the tempo of assessments</p> <hr/> <p>Activities</p> <p>Demonstration – recorded and available to access (Combine) followed by 1:2:1 mentoring (Communicate and Consider).</p> <p>Time to play on the DEP (Create and Consider).</p> <p>Facebook/blog post on five things they like or dislike about the DEP. What will they need to do differently? (Create, Communicate, Consider)</p> <p>Comment on another's post (Create, Communicate, Consider)</p>	<p>Information exchange</p> <p>Checking sound levels for you and the candidate</p> <p>Ensuring exam integrity</p> <p>Managing latency and delivery aural tests</p> <hr/> <p>Activities</p> <p>Demonstration – recorded and available to access (Combine) followed by 1:2:1 mentoring (Communicate and Consider).</p> <p>Mock exams to test examiners abilities to adjust sound functions (Collaborate and Consider).</p> <p>Facebook/blog post on five things they like or dislike about the DEP. What will they need to do differently? (Create, Communicate, Consider)</p> <p>Comment on another's post (Create, Communicate, Consider)</p>	<p>Knowledge construction</p> <p>Writing reports in a digital format</p> <p>Considering presentation skills in digital reports</p> <p>Making corrections</p> <hr/> <p>Activities</p> <p>Course leader presentation – recorded and available to access (Combine) what makes a good report? Examiners discuss in teams (Consider, Communicate and Collaborate)</p> <p>Examine the examiner (Examiners take mock exams – peer review) (Create, Communicate, Collaborate, Consider)</p> <p>Do's and Don't's quiz on FB in teams. What to say and what not to say!</p> <p>Whatsapp discussion group – feedback on course so far</p>	<p>Knowledge construction and development</p> <p>Conducting live exams</p> <p>Ensuring best practice by writing accurate and assured summative assessments</p> <hr/> <p>Activities</p> <p>Examining live supported mentor</p> <p>Going solo – examining unsupported but observed by mentor</p> <p>Audience reaction – Candidate feedback (Consider, Combine, Consolidate)</p> <p>Reflective Facebook/Blog post and comment on others for mutual support (Create, Communicate, Consider, Collaborate)</p> <p>Launch and Play activity in teams on DEP (Create, Communicate, Collaborate)</p>

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Learning Outcome 1	Examiners will demonstrate their understanding of the DEP by describing the differences between in-person and digital exams.	Cognitive Pedagogical Approach
Learning Outcome 2	Examiners will be able to describe and demonstrate all of the DEP's functionality to another examiner.	Social Constructivist Pedagogical Approach
Learning Outcome 3	Examiners will demonstrate they can successfully use the DEP to provide summative assessments for graded music and performing arts exams.	Cognitive and Social Constructivist Pedagogical Approach