

Music Video Production, Collaborative Learning Environments, and Transformative Music Engagement in the Kwantlen Polytechnic Music Program

2018 KPU Teaching, Learning, Scholarship & Research Symposium

Collaborate, Create & Connect

Gordon Cobb, PhD

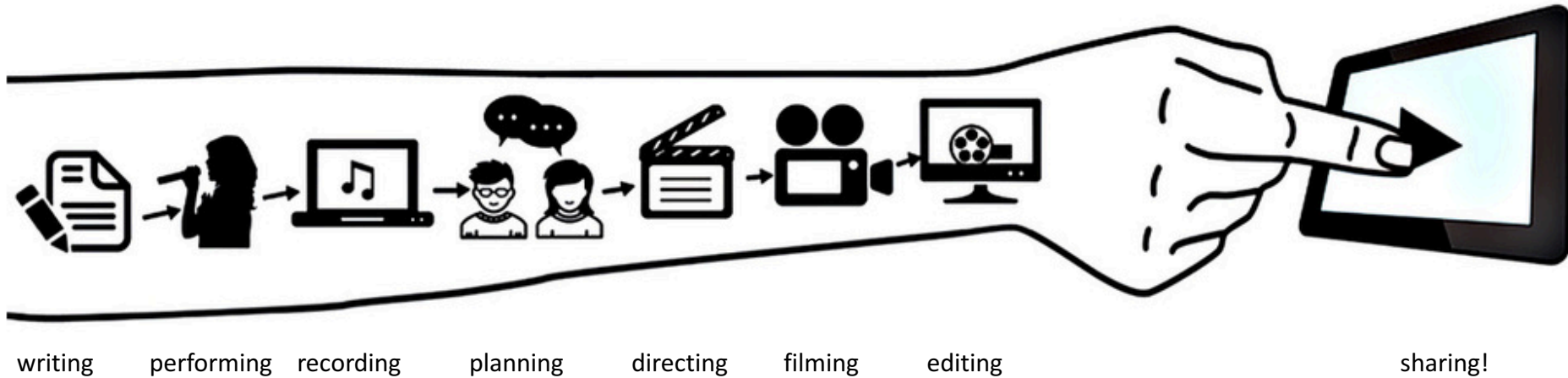


Where thought meets action

CENTRAL QUESTION

Using the KPU Academic Plan 2018 as a point of departure, how might music video production (MVP) pedagogies provide opportunities for students to collaborate, create & connect?

What is MVP?



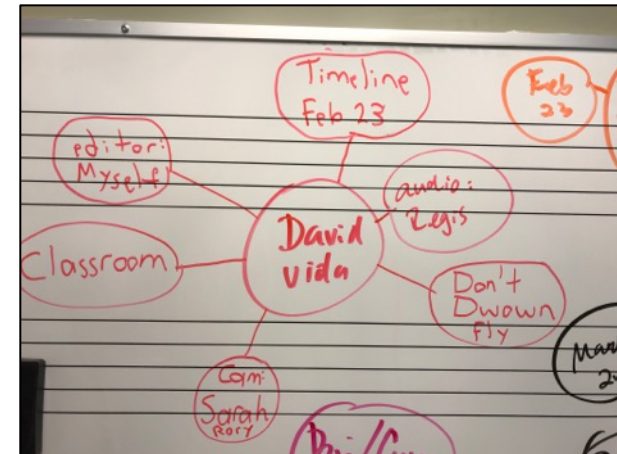
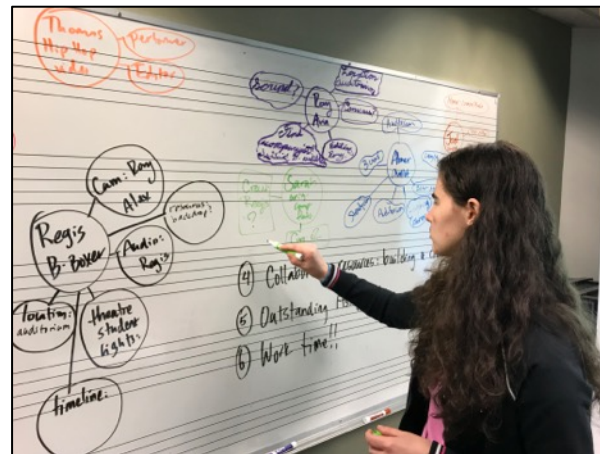
How many of the activities above do you think require students to collaborate, create &/or connect?

What does MVP look like?



Step One: Students learn how to work together to record their music using microphones and computers

What does MVP look like?



Step Two: Students plan collaborations together in preparation for production (filming)

What does MVP look like?



Step Three: Students learn how to work together as a production team to film performances using DSLR cameras

What does MVP look like?



Step Four: Students learn how to edit raw video footage into music videos

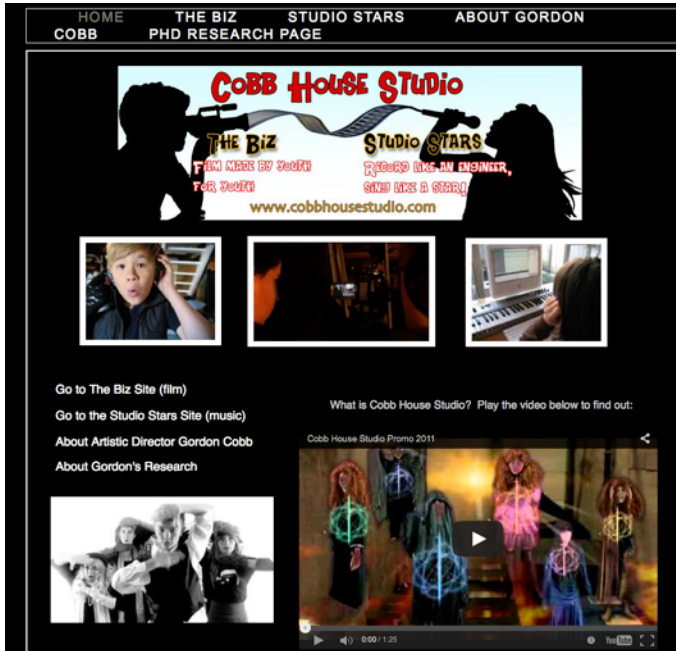
What does MVP look like?



Step Five: Students learn how to connect with peers and online audiences by sharing their work on website portfolios, social media or video-sharing websites

The screenshot shows a Facebook post from the page "KPU Music Technology". The post is dated "March 11" and features a video of a young woman, Andrea Pedro, playing a grand piano. The video player shows a progress bar at 2:41. Below the video, the post text reads: "I'm very pleased to present the first in our live performance video series from the MUSI 3602 class. Andrea Pedro gives a powerful performance of an excerpt from the third movement of Sonata No. 1 'Black Echoes', composed by Pat Carrabre. Audio setup by Andrea's classmate Robert Crews." The post has reached 5,242 people and has 2.3K views. It includes interaction buttons for Like, Comment, and Share. Below the post, there are three comments from users: Juanita Lynne Anderson-Pedro, Brenda Niemi, and Caroline Lozinski, all dated March 11.

How did this curriculum evolve?



Cobb House Studio

Play "Vogue" tribute video



The Sarah McLachlan School of Music

<https://www.youtube.com/watch?v=43GWJx72u2k>

PhD Research: MVP & Youth

MULTIMODAL COMPOSING PRACTICES & MUSIC VIDEO PRODUCTION WITH AT-RISK INNER-CITY YOUTH

1. INTRODUCTION

Never before in history have music learners had such creative autonomy as artists. The impact of new media technologies has resulted in a generation of music learners that are creating music in a more multimodal manner than previous generations. Many young songwriters in today's digital age are using multimodal composing practices (Miller & McKee, 2012) to communicate and represent meaningful ideas through multiple semiotic modes such as text, sound, and image (Kress, 2003). What are the specific semiotic affordances provided by new media technologies, and how might they best enable music learners to achieve multimodal literacy through the production of collaborative music videos?



Figure 1: Daisy sings her song, "It'll Never Be" under a tree while Jeremiah captures her performance on a DSLR camera.



Figure 2: Clyde explains how he edited a particular scene in his version of the music video for "It'll Never Be."

2. MATERIALS AND METHODS

This research seeks to broaden the understanding of multimodal composing practices within music education and collaborative music video production (MVP) with youth. Through a multimodal and semiotic analysis of students' experiences and MVP praxis, this case study explored multimodal music learning with ten at-risk inner-city youth (ages 13-17 years) attending a community-based songwriting and music video production program for a duration of 32-weeks. Classes were video recorded, participants were interviewed at various points during the program, and the final music videos were collected and analyzed using microanalysis (Scott Curwood, 2010).



Figure 3: A screenshot from a pre-production class where students collaboratively develop potential camera shots for various lines of the song's lyrics.



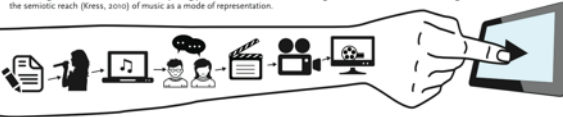
Figure 4: A screenshot from a production class where students collaboratively capture camera shots for various lines of the song's lyrics.



Figure 5: A screenshot of Brooklyn's interview.

3. RESULTS

3a. The findings indicate that multimodal composing practices and new media technologies such as music and video editing software extend the semiotic reach (Kress, 2010) of music as a mode of representation.



3b. Students also effectively and efficiently use modal resources to pass meanings through multimodal ensembles (Hodge and Kress, 1988), expressing ideas in and through modes.

MULTIMODAL COMPOSING PRACTICES, DISCOURSE, AND SOCIAL SEMIOTIS IN MUSIC VIDEO PRODUCTION

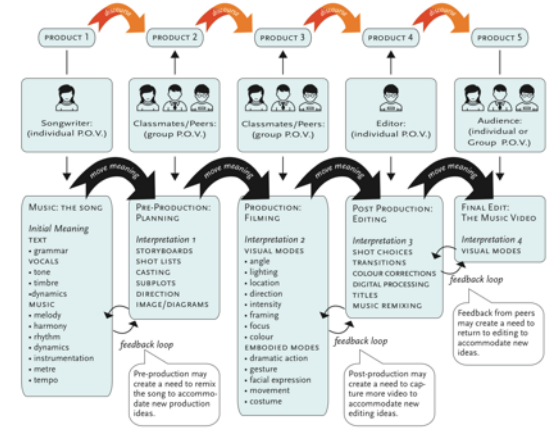


Figure 7: Meaning is passed through multimodal ensembles, beginning as product 1, the song, and coming to completion as product 5, the final music video.

3c. Music video production was found to be capable of providing participants with opportunities to create unique interpretations of the musical text and meaningful representations of self.



Figure 8: A concept drawing from the pre-production phase (writing class number two) that demonstrates how a love heart with Clyde and Brooklyn's initials at the bottom the text "4 ever" that is changed later in the song to the words "It'll Never Be."

3d. Within the music videos themselves, a microanalysis revealed that students use modal resources independently to represent self and the other within their multimodal composing practices.

Figure 10: A screen capture from Clyde's music video production, complete with microanalysis.

3f. Finally, the music video, as a multimodal music composition, was shown to be capable of creating a unique construction of meaning that is qualitatively different than the 'song' on its own.

3e. The affordances of video editing software enables agentic and creative actions within MVP praxis, allowing students to experience new understandings of self through the reinterpretation of narratives and/or meanings generated in post production. Video editing allowed students to tell the story from their own point of view, giving students a sense of control over their creative process and feelings of pride over their final acts.

4. CONCLUSIONS

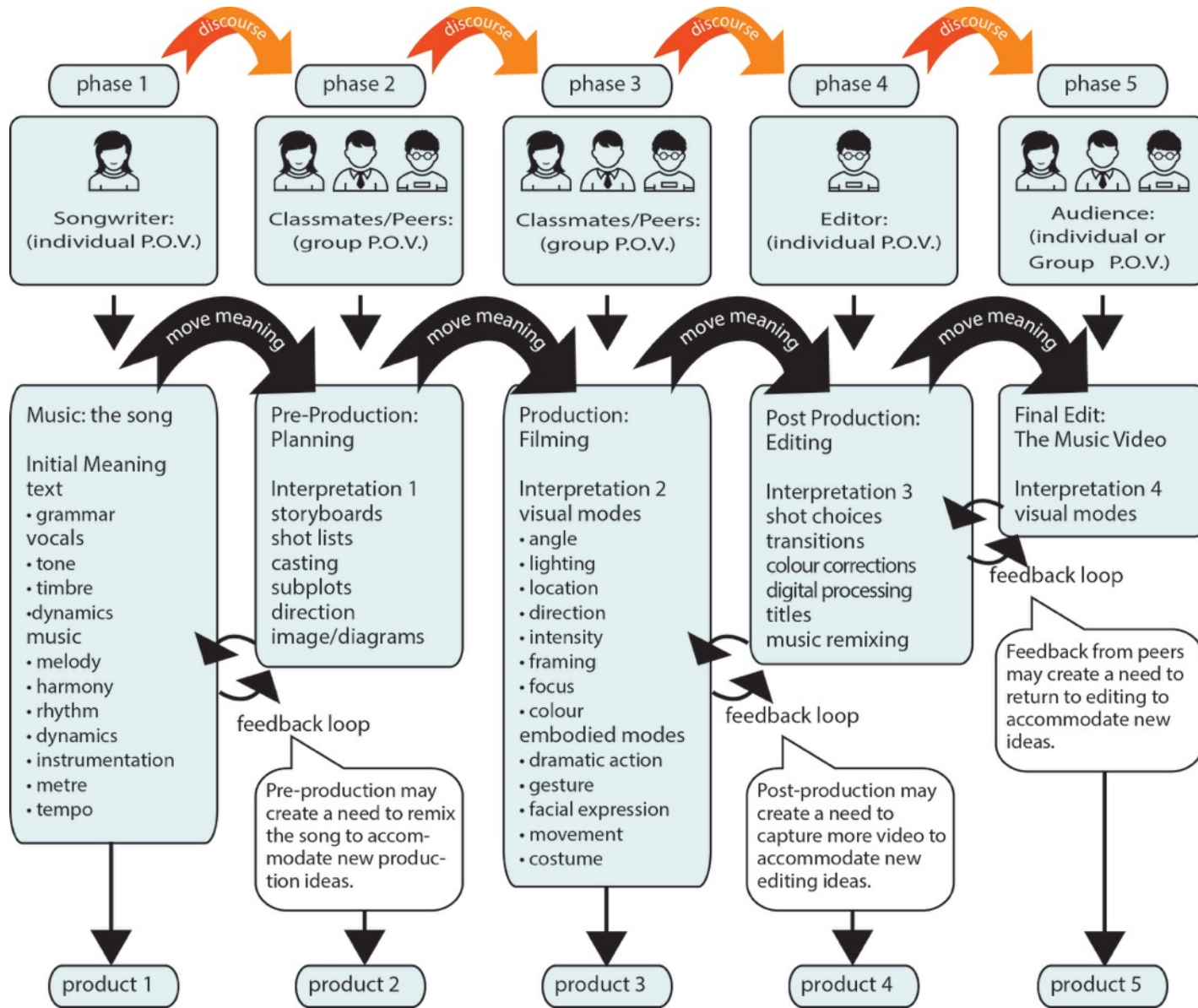
Redesigned music pedagogies that incorporate new media technologies and multimodal composing practices have the potential to greatly enhance meaning making and self-development for today's music learners. Music video production can be seen as its own unique and valuable medium or mode of expression, offering challenges and opportunities that can bring students and educators together to engage in multimodal composing practices within participatory cultures (Jenkins, 2006) that embrace innovative music learning. Until such practices become more commonplace, Call and Brezina (2003) remind us that sound continues to be an "under-explored semiotic terrain" (p. 430), referencing the educational potential of the music videos, arguing that "despite the rise in importance of music video, where creation of the sound precedes still or moving images, multimodal creative projects in schools rarely begin with the consideration or creation of music" (p. 430).

Hull and Nelson (2005) argue that working on music and image-based projects multimodally creates a unique construction of meaning, "the meaning that a viewer or listener experiences is qualitatively different, transcending what is possible via each mode separately" (p. 35). The lyrics and images that contribute to a music video can be seen as providing a multimodal containment vessel for the music, and all three artistic modes work together to deliver the music to the viewer. Remove any one of these components, and the capacity for the music to communicate as effectively would be diminished. If we accept the premise put forward by Hull and Nelson, it could be argued that the music video, as a multimodal text, can communicate a semiotic message that is qualitatively different from one that is based on the experience of a music track or song lyrics on its own.

This academic point of view provides a justification for research into the semiotic reach and multimodal affordances of the emerging medium of youth-based music video production. The music videos, and its role in not only the development of innovative music pedagogies, but also the formation of a sense of self or personhood (O'Hell, 2010) for today's youth may provide the departure point for various branches of future research.

LITERATURE CITED
 Call, M., & Brezina, N. (2003). Music composition lessons: The multimodal affordances of technology. *Educational Research*, 31(6), 475-493. doi: 10.1080/00131700302207181
 Hodge, R., & Kress, G. R. (1988). *Social semiotics*. Cambridge: Polity Press.
 Hull, C.A., & Nelson, M.E. (2005). Locating the semiotic power of multimodality. *Visual Communication*, 2(2), 204-261. doi: 10.1177/15257301052804719
 Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York: MIT Press.
 Kress, G. (2003). *Image and voice: New forms of text, knowledge, and learning*. Computers and Education: An International Journal, 41(1), 1-10.
 Kress, G. (2012). *Multimodality: A social semiotic approach to contemporary communication*. New York: Routledge.
 Miller, S.M., & McKee, M.B. (2012). Multimodal composing: The essential 21st century literacy. In Miller, S.M., & McKee, M.B. (Eds.), *Multimodal composing in education: Learning and teaching in the digital world* (pp. 1-32). New York: Routledge.
 O'Hell, J.A. (2010). *Personhood and music learning: Theory, research, applications and practice*. U.S. OMEA (National Research to Practice Initiative). Ontario, Canada: National Music Education Association.

PhD Research: MVP & Semiotics



PhD Research: MVP & TME

Transformative Music Engagement (TME)

- A learner-centered approach that fosters agency and empowers music artists to be autonomous, self-directed learners. (O'Neill, 2012).
- TME is capable of “acting as a vehicle or catalyst for change across a broad and diverse group of music learners” (O'Neill, 2012, p. 164).
- “transformative music engagement occurs when learners reflect critically on their values and make conscious efforts to plan and implement actions that bring about new ways of transforming themselves, others, and their community in relation to the music activities they are involved in” (O'Neill, 2014, p. 20).



MVP Through the Lens of the KPU Academic Plan 2018

- Aim to develop new and **culturally relevant** forms of musical proficiency
- To promote **learner-centred, interest-driven** curricula
- Explore what it means to be musically literate in the age of **digital technology, social media**, and web 2.0 platforms
- Incorporate new **digital media** components that align with KPU music courses and programs
- To develop inspirational, **practical, and relevant application** of student's technical skills
- Help KPU music students to develop a more **autonomous, entrepreneurial** musical self
- Enhance existing music curriculum by introducing new, **innovative music pedagogies** that create **expansive** learning opportunities for KPU music learners
- To nurture authentic relationships through **collaborations** and/or interdisciplinary endeavors
- To broaden the scope and **employment opportunities** for KPU music graduates
- To instill new understandings of what it means to be a **musician/artist in the 21st Century**

How did I bring MVP to KPU?



MUSI 4602: Music Video Production

Learn how to express your musical ideas in new and innovative ways. Become proficient in all aspects of music video production from conception to planning; from filming to editing. Become your own production team! Share your videos with online audiences.

The only course of its kind in any Canadian music school! Offered for the first time in the spring of 2018.

Space is limited so register now!



Where thought
meets action

»»» kpu.ca/music

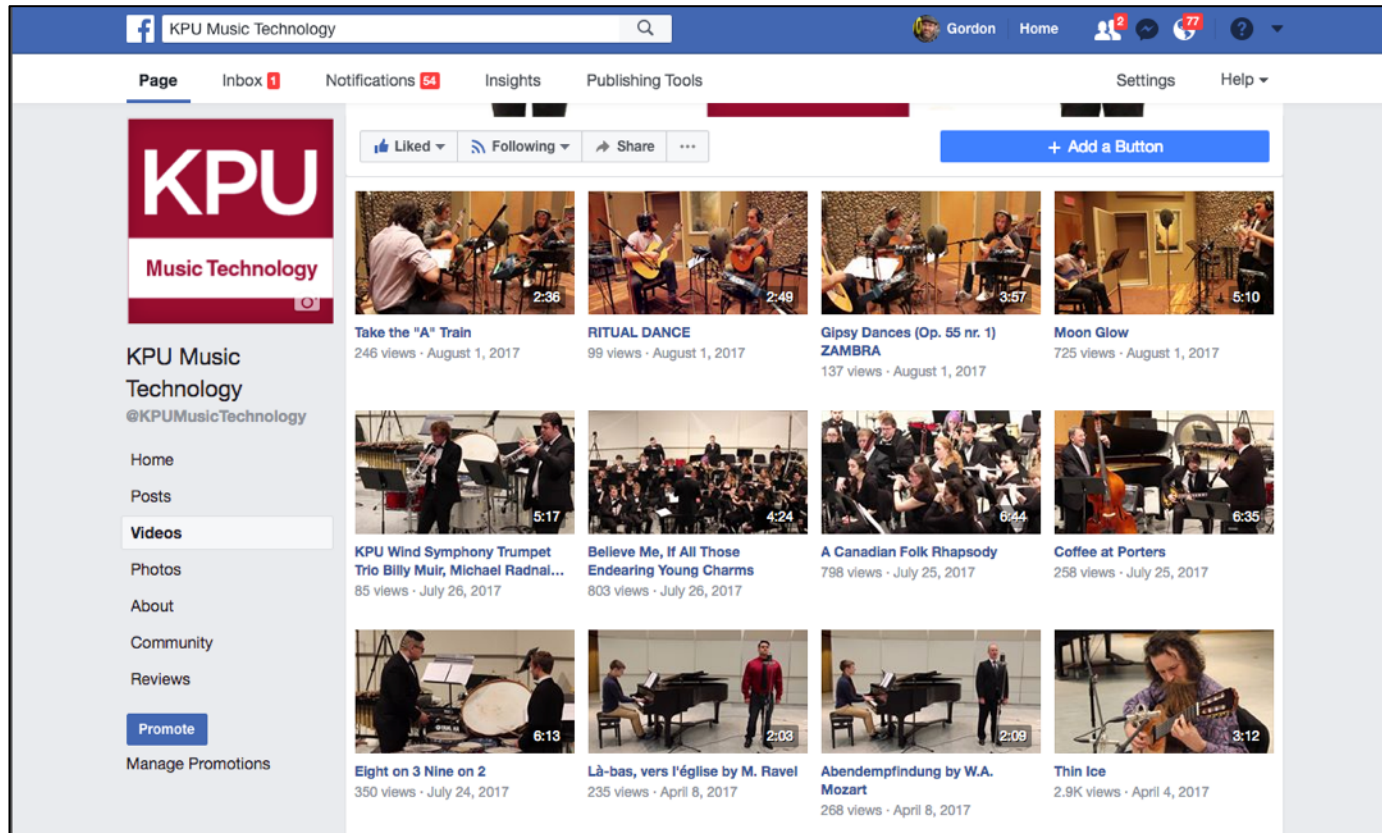


MUSI 4602
Music Video Production

Gordon Cobb BFA, MMus, PhD
SPRING 2018



What have we made?

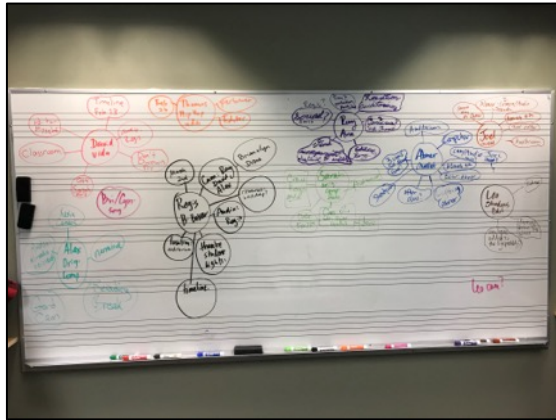


Since 2017, I/we have collaboratively produced 35 videos that have had approximately 23,000 views. I am in the process of editing another 10 videos from KPU concerts and uploading another 9 videos from the Spring 2018 MUSI 4602 class.



Spring 2018

MUSI 4602: Music Video Production



Who were the students of MUSI 4602?



Brian – Indigenous mature student
3rd yr I.T.



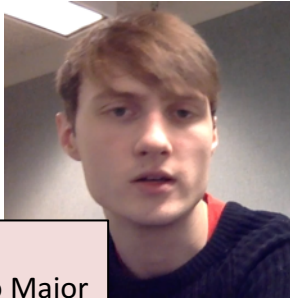
Sarah
3rd yr Flute Major



Rory – Indigenous Canadian
Indigenous Maori
Autism Spectrum
3rd yr Voice Major



Joel
4th yr Perc Major



Alex
2nd yr Piano Major



Rhejis –
4th yr Business



David – Autism Spectrum
4th yr Viola Major



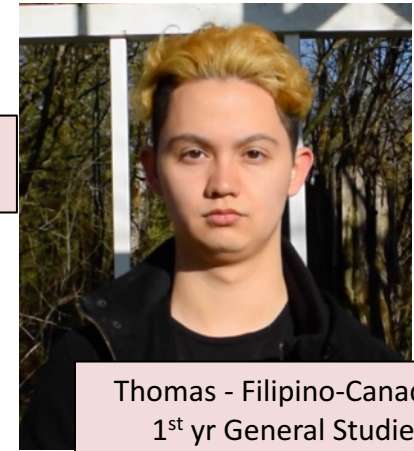
Abner – Latin-Canadian
4th yr Perc Major



Leo – Intl Student
2nd yr General Studies



Cynthia – mature student
3rd year General Studies
Multiple Sclerosis



Thomas - Filipino-Canadian
1st yr General Studies

MVP Output from MUSI 4602



Quiet Town – Alex original



Quiet Nights - Abner



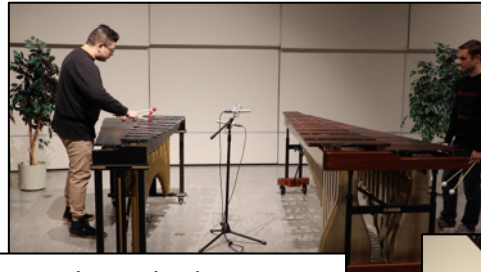
Don't Drown Fly – David original



Thou Shalt Bring Them In, G.F. Handel - Rory



Blow Away – Joel original



Catching Shadows, Ivan Trevino – Leo & MUSI 4602 class



Rainbow Beach - Sarah original



Uncontrollable, KSI – Thomas original choreography



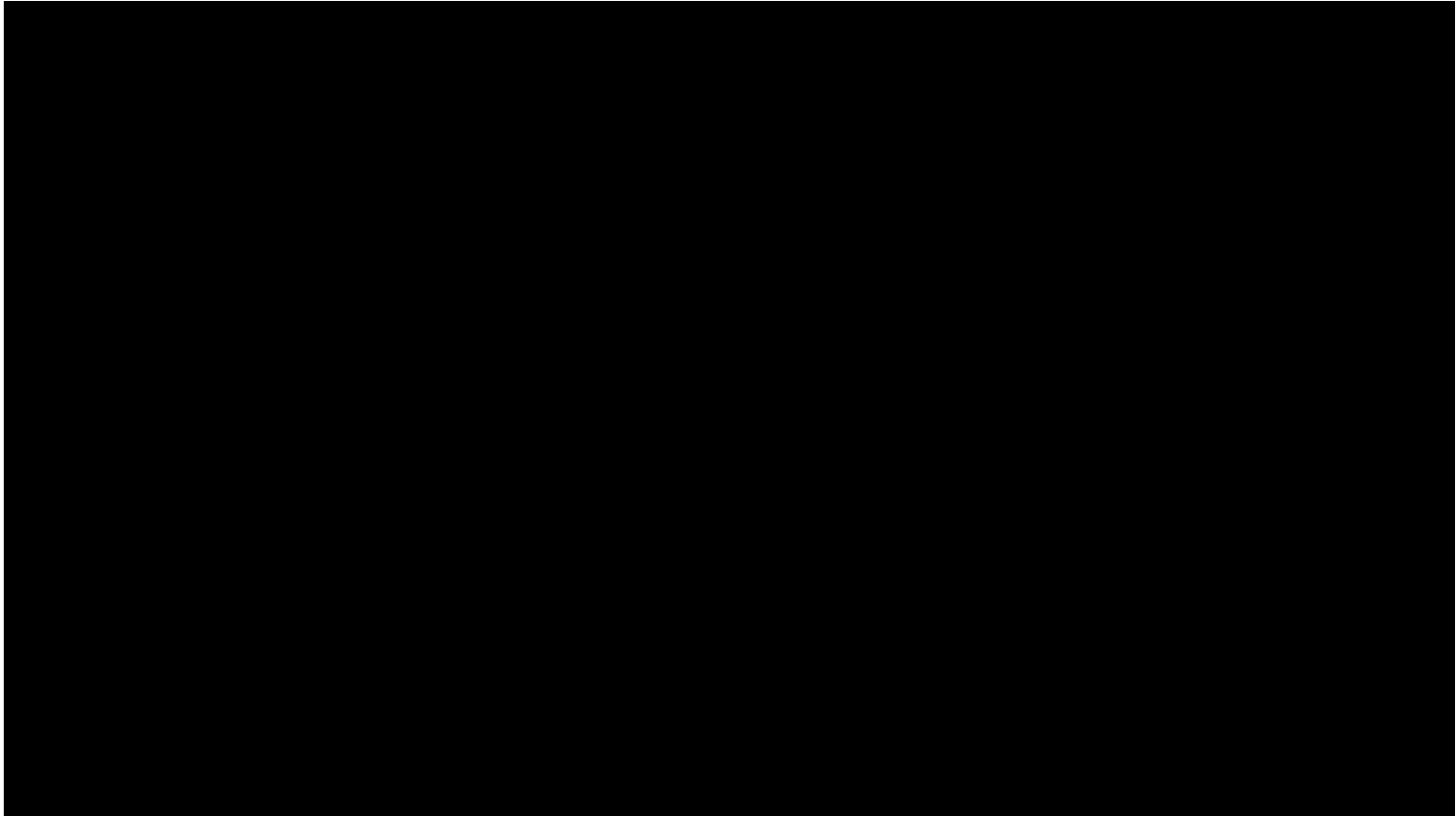
Use You, Scribbly Doodle - Rhejis



River, Joni Mitchell - Cynthia

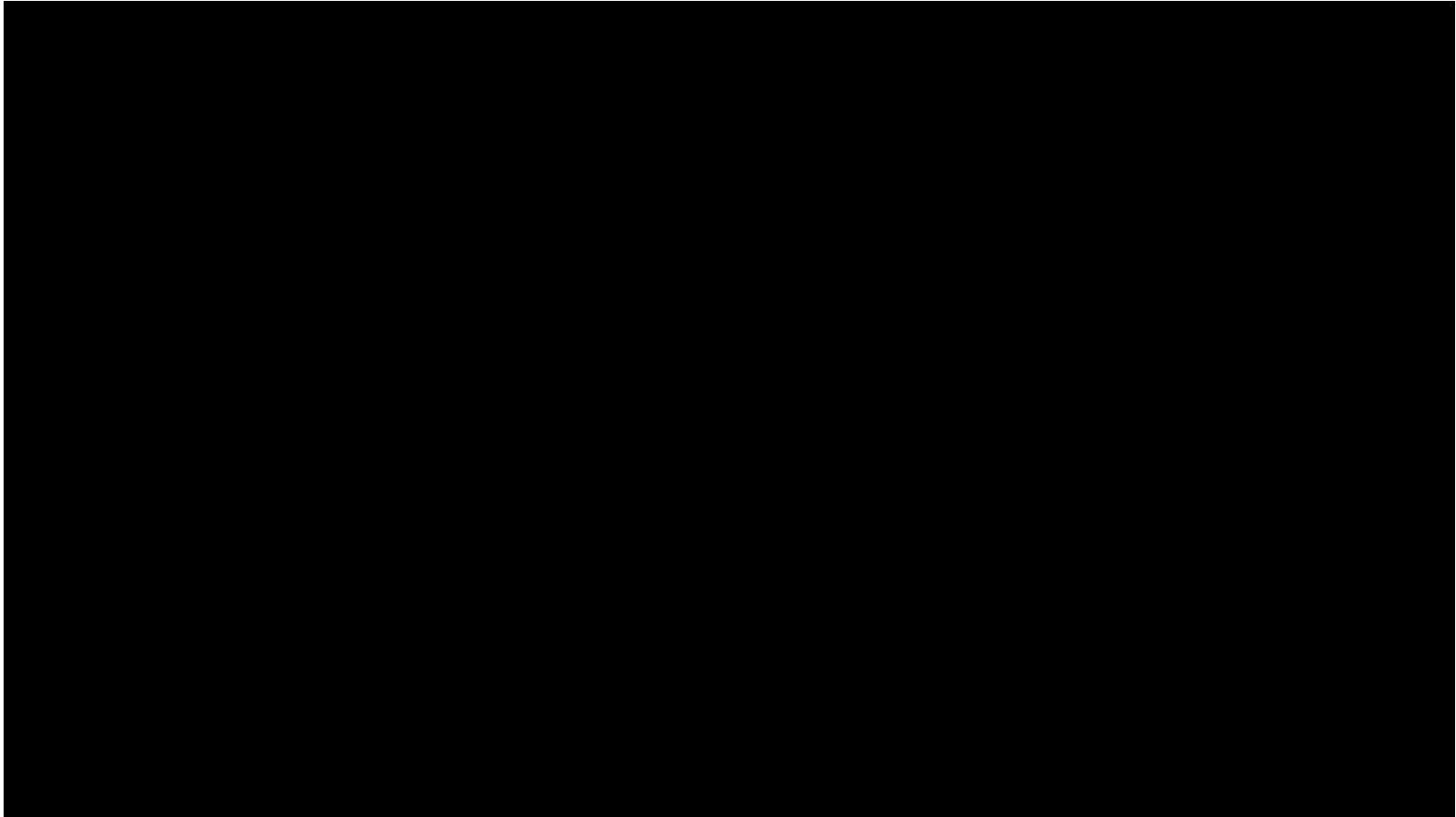
Montage of MUSI 4602 Music Videos

COLLABORATE



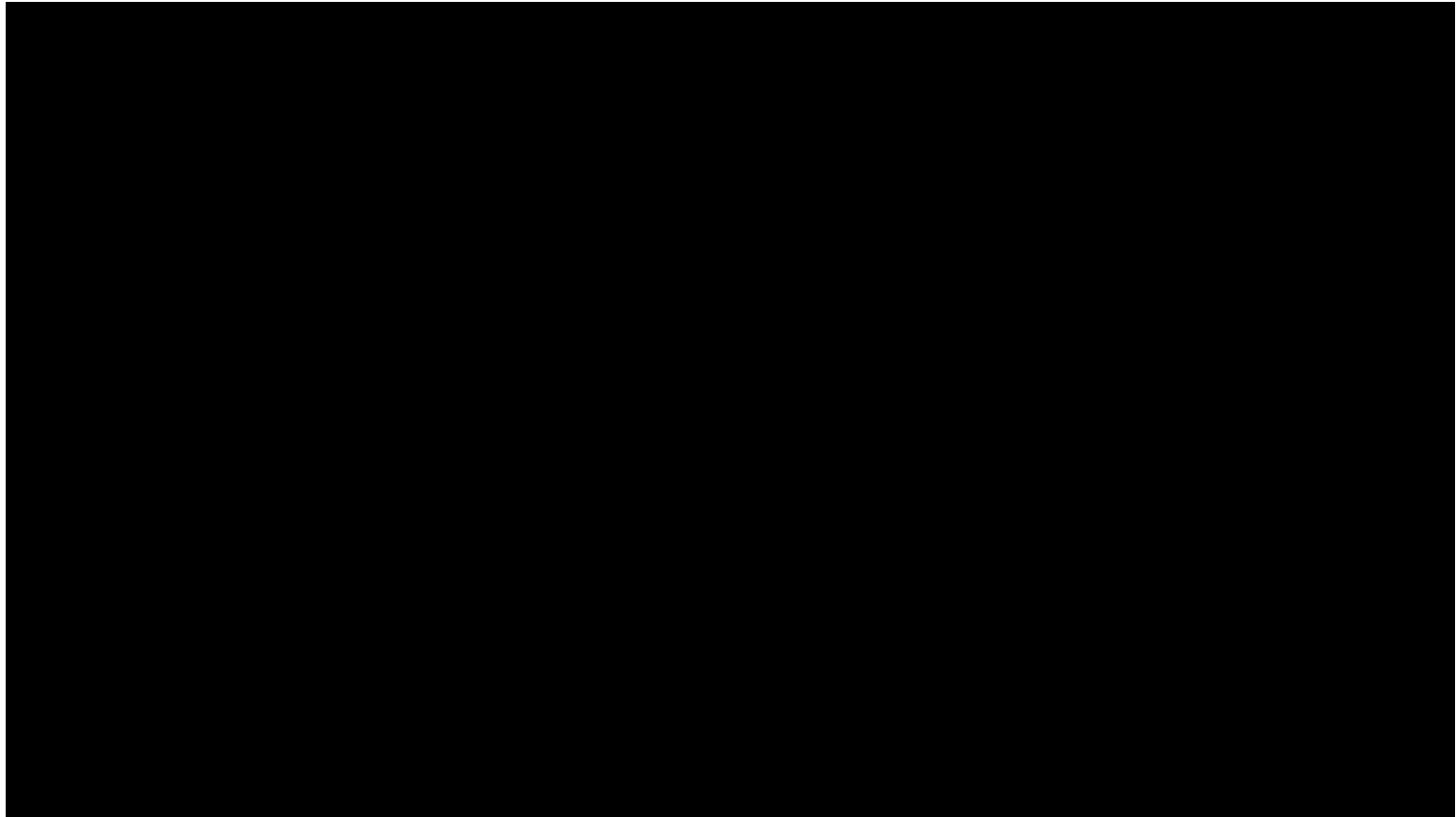
MVP provides opportunities for students to work together in a meaningful, engaging, and creative way.

CREATE



MVP provides opportunities for students to create content, to experiment, to be independent, to reinvent music, to stay current with industry standard technology, showcase your style and talent.

CONNECT



MVP provides opportunities for students to connect with one another.
Music videos provide opportunities for music artists to connect with audiences
and potential employers.

Conclusion

- MVP may provide opportunities for KPU Music students to develop new and **culturally relevant** forms of musical proficiency
- MVP can be a **learner-centred, interest-driven** curricula
- Explores what it means to be musically literate in the age of **digital technology, social media**, and web 2.0 platforms
- Allows faculty to incorporate new **digital media** components that align with other KPU music courses and programs
- Allows for inspirational, **practical, and relevant application** of student's technical skills
- May provide opportunities for KPU music students to develop a more **autonomous, entrepreneurial** musical self
- Often nurtures authentic relationships through **collaborations** and/or interdisciplinary endeavors
- Creates possibilities for healthy and prolific intercultural learning environments
- May Broaden the scope and **employment opportunities** for KPU music graduates
- Helps to instill new understandings of what it means to be a **musician/artist in the 21st Century**

Thank you!

Please feel free to connect with me at KPU:

gordon.cobb@kpu.ca

Online at:

www.GordonCobbPhD.com