

Making Marking Merry

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Fail Feedback

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So Audio Feedback

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As I read the paper, I placed numbers in the margin which correspond to the number of the comment I will be recording at the time.

Klammer, E., 1973. Cassettes in the classroom. *College English*, 35(2), pp.179-189.
<https://www.jstor.org/stable/375445>

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Feedback was given by tutors in a linear fashion and in response to each paragraph of the student's work.

It was generally acknowledged that students regarded audio feedback as a personalised method of addressing issues in their individual piece of work.

Hennessy, C. and Forrester, G., 2014. Developing a framework for effective audio feedback: a case study. *Assessment & Evaluation in Higher Education*, 39(7), pp.777-789.

From the tutor's point of view they found that “providing audio feedback did not save them time” but they added “it might do so with more practice”.

King, D., McGugan, S. and Bunyan, N., 2008. Does it makes a difference? replacing text with audio feedback. Practice and Evidence of the Scholarship of Teaching and Learning in Higher Education, 3(2), pp.145-163.



The ratio appears to be, of the order of, one minute talking equals six minutes writing.

Lunt, T. and Curran, J., 2010. 'Are you listening please?' The advantages of electronic audio feedback compared to written feedback. *Assessment & evaluation in higher education*, 35(7), pp.759-769.

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In general, the main problems students report are not with the amount of feedback they receive but with timeliness and perceived relevance.

Cann, A., 2014. Engaging students with audio feedback. Bioscience Education, 22(1), pp.31-41.

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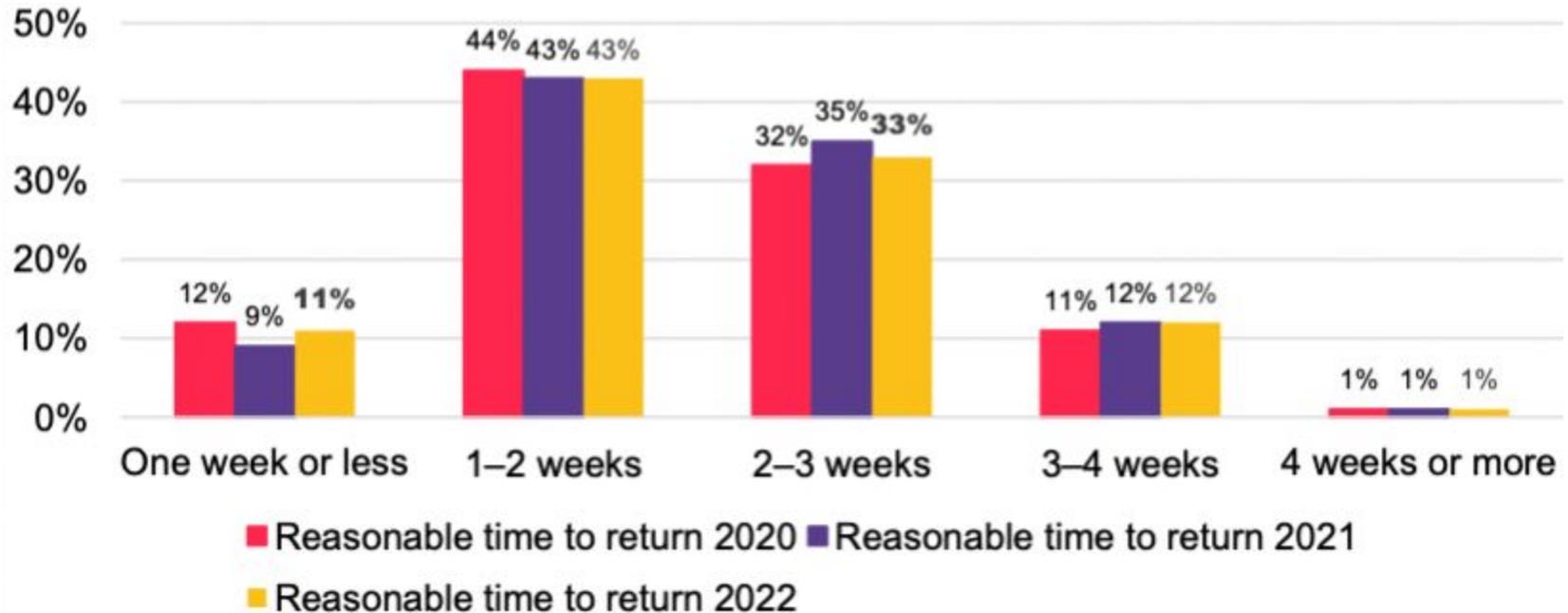
For feedback processes to be productive, students need to be involved actively in making sense of information and engaging with it for the purposes of ongoing improvement.

Carless, David. 2019. Feedback loops and the longer-term: towards feedback spirals, *Assessment & Evaluation in Higher Education*, 44:5, 705-714, DOI: 10.1080/02602938.2018.1531108

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Returning assignments – expectation



Neves, J., 2022. Student Academic Experience Survey 2022.
<https://www.hepi.ac.uk/2022/06/09/2022-student-academic-experience-survey/>

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The concept of students as partners provides a starting-point to reframe feedback processes as a partnership between staff and students.

Carless, D., 2020. Longitudinal perspectives on students' experiences of feedback: a need for teacher–student partnerships. *Higher Education Research & Development*, 39(3), pp.425-438.

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Audio Feedback and I

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Pop Directed Ensembles 1&2

Performance assessment feedback sheet

Group: **Laptop Orchestra**

Year: **2**

Name:

Instrument: **Laptop**

Criteria	Comments	Grade*
Leadership <i>(final year only)</i>		
Contribution to rehearsals		
Personal development through the term		
Performance		
On-stage presence / communication		
	Total Grade:	
General comments:		

Worthy, S., 2009. Module Handbook.

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Actual Audio Feedback

- SGS2 Real Time Audio Feedback Jan 2015 Assignment 1
- SE2 Live in Class Assessment 2015
 - The task will be marked within class
 - and verbal feedback given.
- 2018 SEPSC Assignment 1 + 2
- AM2 2022 A1, A2, A3 all audio



Realtime Audio Feedback

Pass/Fail
Grade Boundary
Detail
Quickly

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Assignment Design

Clarity of pass / fail

Relationship of task and criteria

Support attainment

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Student Engagement

Transferable Skills

Industry Like

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SEPSC Module Example

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Software Environments (Performance and Sound Creation)

You are required to create an electronic musical product for use within a live context to be demonstrated within Ableton Live. The demonstration presentation will include two sections given consecutively.

Firstly a demonstration of the following listed specific technical criteria.

- Start from silence.
- Control of overall amplitude.
- Use of external controllers.
- Use of microphone as control signal.
- Two short sudden gestures triggerable on demand
- Two extended triggerable gestures that result in changes to the impact of the controllers.
- Conclude to silence.

Secondly undertake a short demonstration (around 2mins in length) showcasing the potential of the built instrument.

Operation of Assessment

- Allocated time
- Student starts preparation time
- Student queried as to readiness
- Exams recording start
- Student undertakes presentation
- Student indicates end of presentation
- Exams recording finishes
- Student makes way for next student preparation
- Student gets feedback



Perils

- Internal provision
- Student fails to attend with loadable work
- Running late



Structure	Processing	Music Technology
<p>The balance of all the musical elements within a coherent form.</p> <ul style="list-style-type: none"> • Imagination in structure. • Balance of contrast and repetition. • Gesture as a structuring device. • Sonic interplay of materials. 	<p>Appropriate use of dynamic and effects processing.</p> <ul style="list-style-type: none"> • Application of processing. • Manipulation of processing equipment. • Creative signal processing. • Live processing of musical parameters. 	<p>The understanding and application of music technology.</p> <ul style="list-style-type: none"> • Use of digital audio software. • Integration of hardware and software-based music technologies. • Use of sampling and audio quality.

Exemplary 90-100, Outstanding 80-89, Excellent 70-79, Good/Very Good 60-69, Satisfactory 50-59, Adequate 40-49, Unsatisfactory 30-39, Very Unsatisfactory 1-29, Non-submission 0

Software Environments (Performance and Sound Creation)

You are required to create a custom device (plugin) to be demonstrated within Ableton Live. The demonstration presentation will include two sections given consecutively.

- Firstly demonstrate the custom device being loaded and used.
- Secondly showcase the creative potential of the created device.

Hewitt, S., 2018. Marking Crib.

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Processing

Appropriate use of dynamic and effects processing.

- Application of processing.
- Manipulation of processing equipment.
- Creative signal processing.
- Understanding of genre / stylistic related processing
- Audio signal quality.
- Live processing of musical parameters.

Music Technology

The understanding and application of music technology.

- Use of digital audio software.
- Integration of hardware and software-based music technologies.
- Use of sampling and audio quality.

Exemplary 90-100, Outstanding 80-89, Excellent 70-79, Good/Very Good 60-69, Satisfactory 50-59, Adequate 40-49, Unsatisfactory 30-39, Very Unsatisfactory 1-29, Non-submission 0

Generation of Feedback

- Introduction to feedback
- Start Recording
- Pass/fail indication
- Boundary indication
- Criteria feedback
- End recording
- Upload audio feedback and grade



Student Experience

- Expects no additional engagement
- Clear engagement with feedback
- Models ongoing feedback possibility
- Improvement between assignments



Staff Experience

- Stressful day
- Enjoyable especially with second marker present
- Student confessions!
- Grade and feedback done in session



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