

2018

The Impact of an Accelerated Course Format on Student Success for a Community College Media Arts Production Class

Nathan T. Winters
University of South Carolina

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>

 Part of the [Curriculum and Instruction Commons](#)

Recommended Citation

Winters, N. T. (2018). *The Impact of an Accelerated Course Format on Student Success for a Community College Media Arts Production Class*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/4901>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact dillarda@mailbox.sc.edu.

The Impact of an Accelerated Course Format on Student Success for a Community
College Media Arts Production Class

by

Nathan T. Winters

Bachelor of Science
Middle Tennessee State University, 2003

Master of Education
University of South Carolina, 2014

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Education in

Curriculum and Instruction

College of Education

University of South Carolina

2018

Accepted by:

James D. Kirylo, Major Professor

Aisha S. Haynes, Committee Member

Rhonda B. Jeffries, Committee Member

Linda W. Silvernail, Committee Member

Cheryl L. Addy, Vice Provost and Dean of the Graduate School

© Copyright by Nathan T. Winters, 2018
All Rights Reserved.

DEDICATION

This work is dedicated to my wife, Erica and my two daughters, Annabelle and Sylvia. The many hours of research, writing, and supplemental course work has required time and energy that cannot be given back to these individuals. They have sacrificed as I have throughout the entire educational process. I would also like to dedicate this work to my mother Ellen and my late father Barry who were both excellent educators.

ACKNOWLEDGEMENTS

I must first thank my family who has supported my educational endeavors and sacrificed their time as I have throughout this process. I have also been blessed with wonderful mentors who have guided me throughout the years while working within higher education. Roscoe Thornthwaite, Constance Jolly, and James Haskell have been three of the most influential colleagues and mentors, providing optimism and encouragement as I completed this research.

Finally, I would like to thank Dr. Kirylo who has guided me throughout the latter part of this dissertation, providing valuable feedback and encouragement. Without Dr. Kirylo, the process would have been much more challenging.

Thank you all.

ABSTRACT

This paper describes a problem of practice stemming from an institutional transition to accelerated formatted courses at Progressive Community College (PCC), a pseudonym for a 2-year college located in the southeastern United States. In order to improve student success, the college transitioned from a traditional 15-week course format to an accelerated 7-week format. The identification of the problem of practice led to the development of a research focus examining the impact of an accelerated 7-week format on student success for a media arts production course. The study implemented action research methodology, collecting both qualitative and quantitative research data.

Action research is often manifested as a cyclical set of procedures. While following Mertler's (2014) action research sequence of *planning*, *acting*, *developing*, and *reflecting*, this study sought to improve accelerated course curriculum and examine student success for a media arts production course. The *planning* phase of the study involved identifying the problem of practice, reviewing relevant literature, and developing a research plan. The *acting* phase of the study involved the analysis and collection of quantitative and qualitative data through the use of interviews, observations, artifacts, and assessments. The *developing* phase of the study involved the implementation of an action plan formed on the results of the collected data. The *reflecting* phase involved the deliberation of all aspects of the study and communicating all terminal findings.

Keywords: action research, compressed course, accelerated course, higher education, curriculum improvement, community college, technical college

TABLE OF CONTENTS

DEDICATION	iii
ACKNOWLEDGEMENTS	iv
ABSTRACT	v
LIST OF TABLES	x
CHAPTER ONE: INTRODUCTION.....	1
Statement of the Problem of Practice.....	2
Research Question	4
Purpose of the Study	4
Methodology	5
Research Instruments	5
Significance of the Study	6
Limitations of the Study.....	7
Dissertation Overview	8
Definitions of Terms.....	8
CHAPTER TWO: REVIEW OF LITERATURE	11
Historical Context: Acceleration.....	11
Historical Context: Community Colleges.....	12
Theoretical Base.....	15
Successful Instructor Adaptations for Acceleration	21

Student Perceptions of Acceleration.....	25
Employer Perceptions of Acceleration	31
Conclusions.....	32
CHAPTER THREE: ACTION RESEARCH METHODOLOGY	34
Statement of the Problem of Practice.....	34
Research Question	34
Purpose of the Study.....	34
Action Research Design.....	35
Ethical Considerations	43
Research Methods.....	46
Acceleration Curriculum Treatment	49
Curriculum Design Considerations.....	55
Professional Reflection	56
Summary and Conclusion.....	57
CHAPTER FOUR: FINDINGS FROM THE DATA ANALYSIS	59
Research Question	60
Purpose of the Study.....	60
Findings of the Study	61
Interpretation of Results of the Study	78
Conclusion	81
CHAPTER FIVE: DISCUSSION, IMPLICATIONS, AND RECOMMENDATIONS.....	83
Research Question	83
Purpose of the Study	83

Overview/Summary of the Study.....	84
Implications.....	86
Action Plan.....	87
Suggestions for Future Research	94
Conclusion	96
REFERENCES	98
APPENDIX A: Informed Consent Form	107
APPENDIX B: Pre- and Post- Formal Interview	109
APPENDIX C: Assignment 1	111
APPENDIX D: Assignment 2.....	112
APPENDIX E: Assignment 3	113
APPENDIX F: Assignment 4	114
APPENDIX G: Assignment 5.....	115
APPENDIX H: Assignment 6.....	116
APPENDIX I: Final Practical	117
APPENDIX J: MAP208 Week 1 Treatment.....	118
APPENDIX K: MAP208 Week 2 Treatment	119
APPENDIX L: MAP208 Week 3 Treatment.....	120
APPENDIX M: MAP208 Week 4 Treatment.....	121
APPENDIX N: MAP208 Week 5 Treatment	122
APPENDIX O: MAP208 Week 6 Treatment	123
APPENDIX P: MAP208 Week 7 Treatment	124
APPENDIX Q: Quiz 1 Formative Assessment.....	125

APPENDIX R: Quiz 2 Formative Assessment.....	129
APPENDIX S: Final Summative Exam.....	135

LIST OF TABLES

Table 3.1 Participant Demographic, Employment, and Family Information	39
Table 4.1 Online Activity	65
Table 4.2 Online Assessment Scores	66
Table 4.3 Hands-on/Group Assignment Scores.....	70
Table 4.4 Previous Courses Completed and Success Prediction	71
Table 4.5 Final Cumulative Grades	77

CHAPTER ONE: INTRODUCTION

Student success and graduation rates are problematic for many 2-year colleges across the country according to the U.S. Department of Education (2010). On a nationwide scale, the U.S. Department of Education found that only 22% of community college students complete an associate's degree within 3 years. Further examining national community college graduation rates, Korbey (2016) wrote the following:

In the year 2000, the Department of Education began publishing graduation rates for every community college, and even taking into account the very narrow criteria used to gather the numbers (including counting all transfers, even to four-year schools, as a dropout), the numbers were dramatically low, hovering around the 20 percent mark. (p. 3)

Also finding consistent results, Linderman and Kolenovic (2013) examined this issue of dire completion rates for degrees offered within their local community college system: "Within six years, 20 percent of first-time freshmen had earned an associate's degree, 8 percent had transferred and earned a bachelor's degree, and 9 percent were still enrolled" (p. 43).

In response, 2-year colleges across the nation have been transitioning into accelerated formats of study with the objective of retaining, passing, and graduating more students. According to Edgecombe (2011), acceleration within higher education is defined as "the reorganization of instruction and curricula in ways that facilitate the

completion of academic requirements in an expedited manner” (p. 1). Furthermore, according to the American Association of Community Colleges (2016),

The accelerated study in associate programs is designed to help motivated students earn their associate degree as quickly as possible, with a goal of graduating at least 50% of students within 3 years or less. Students aren’t only given academic assistance; these programs also remove social and financial barriers faced by many community college students. (p. 1)

There is growing evidence supporting the claim that acceleration increases both completion rates and student success for adult learners. For example, Sheldon and Durdella (2010) examined a community college near San Bernardino, California, which began offering accelerated programs in order to combat low student success. The study indicated that the completion rate for adult learners within their developmental program increased from 56.7% to 87% after the conversion to the accelerated format (Sheldon & Durdella, 2010).

Statement of the Problem of Practice

The teacher-researcher was an instructor at the community college, teaching media arts production courses. Therefore, this study examined the impact that a transition from the traditional semester model to an accelerated 7-week course format had on student success at a community college in the southeastern part of the United States.

As indicated, this acceleration trend with higher education has occurred across the nation. In 2014, Progressive Community College (PCC), a pseudonym for a 2-year college in the southeastern region of the United States, transitioned to the accelerated format for all courses offered at the institution. Since the college offered a wide range of

programs, degrees, and certificates (over 150), the institution was a major supplier of technical training for the region's job force.

The student population at the community college within this study was diverse, with demographics that generally reflected those of the surrounding communities. The average student age was 25 years old; however, many students enrolled later in their lives as opportunities to pursue new career goals. In the fall semester of 2014, the race and ethnicity make-up of the student population was 58% White, 30% Black, 5% Hispanic, and less than 8% other. Women enrolled at the college outnumbered men on an average of 5 to 3.

Similar to the national dialogue, student success and graduate rates at PCC were at the forefront of conversations among college administration within the years leading up to the transition. According to Gregory and Lampley (2016), student success was “demonstrated by the final course letter grades earned by students” (p. 2). Those earning a final grade of C or better were successful. However, students earning a D, F, or W (withdrawal) were unsuccessful. To combat low student success and low graduation rates, in the fall semester of 2014, the administration of the community college adopted the compressed or accelerated 7-week format for all courses offered. For example, citing a nationwide survey by Gallo and Odu (2009),

Recent student surveys conducted by college institutional research offices across the country have found that many students, particularly nontraditional students, prefer more intensive courses or compressed schedules because they minimize the amount of time students must spend attending classes on campus. (p. 301)

This evidence assisted in the justification for the community college's newly implemented format for the student population, regardless of their personal preferences or learning abilities. In 2018, roughly 90% of all courses at the community college continued to be offered within the 7-week accelerated time frame.

Research Question

What impact did an accelerated 7-week format have on student success in a media arts production course at a community college in the South?

Purpose of the Study

The study examined the impact that an accelerated course format had on student success in a college media arts production class at a community college in the South.

For the purposes of this study, an accelerated course format was defined as a shorter and more rigorous course format than that of a traditional college class. At the community college, the accelerated course duration was 7 weeks; however, curriculum covered was comparable to that delivered during a traditional (15 week) college course. Also, for the purposes of this study, a college media arts production course was a hybrid-formatted class utilizing both online and face-to-face curriculum delivery methods. The media arts production course taught students professional techniques needed in order to configure, operate, and produce audio in preparation for careers within the film, television (TV), or broadcasting industries.

Finally, student success was defined as the measurable retention of key concepts through formative and summative assessments; the ability to perform selected tasks within a hands-on practical setting; and the ability to earn a cumulative final score of an A, B, or C.

Methodology

The identification of the problem of practice led to the development of a research focus examining the impact that an accelerated 7-week format had on student success for a media arts production course at a community college. In order to optimize the media arts production course curriculum and improve student success for the accelerated course format, the study implemented a mixed-methods research design, collecting both qualitative and quantitative data. Mertler (2014) suggested “the combination of both types of data tends to provide a better understanding of a research problem than one type of data in isolation” (p. 12).

Research Instruments

Initially, a formal precourse interview was administered to the consenting student-participants within the media arts production course in order to gather qualitative data prior to the compressed 7-week course format. As the course progressed, the instructor documented observation notes about the participants, listing behaviors, trends, achievements, and significant changes. Formative assessments were delivered every 1.5 weeks gauging student-participants’ academic performance and retention. After the midterm, informal interviews were conducted on the student-participants, gathering more qualitative data. Peers administered these audio interviews as recording projects, which also measured their understanding of the core audio production techniques. Furthermore, the teacher-researcher collected and assessed artifacts (student projects) accordingly throughout the course. Students submitted a total of six projects throughout the 7-week term.

Finally, the teacher-researcher administered a postcourse interview and summative assessment to the student-participants, gathering findings about the perceived success of the course curriculum treatment. Quantitative measurements gauging student-participant performance were measured through the use of three exams and artifact assessment, which were evenly distributed throughout the 7-week term. Successful student-participants passed the course if they earned a cumulative final score of an A, B, or C.

Significance of the Study

Across the country many colleges adopted accelerated course formats believing that when college students moved more rapidly through the curriculum, this also increases their likelihood of successfully completing the course and the degree. However, little research on the impact of acceleration has been accomplished at the community college level. The increasing popularity and adoption was not specific to 4-year institutions; therefore, mixed-methods research collected at the 2-year college level was significant.

As mentioned earlier, PCC administrators reconstructed the academic course schedule from 15-week semesters to 7-week accelerated terms in an effort to improve academic success. Fall, spring, and summer semesters still existed at the college; however, each semester was divided into two 7-week terms. Since the transition, PCC reopened a small number of full semester courses; however, students indicated through enrollment and registration patterns that they preferred the 7-week format.

This research provided a deeper understanding of whether students performed well under the accelerated schedule in a media arts production course and will aid college

administrators with future decisions about curriculum, pedagogy, course scheduling, and other success initiatives. This research may also benefit administrators at other 2-year institutions who are considering the transition to accelerated formats, as it indicated how the compressed or accelerated schedule impacted student success. Additionally, this research may be beneficial to students who are hesitant to enroll in accelerated courses as well as faculty who are concerned about teaching accelerated courses.

Limitations of the Study

According to Mertler (2014), action research has become increasingly prevalent as a preferred research method within the educational community throughout the last decade. He said, “Action research focuses specifically on the unique characteristics of the population with whom a practice is employed or with whom some action must be taken” (Mertler, 2014, p. 4). For the purposes of this study, action research was performed on a media arts production course within a community college in the South. A substantial limitation for this action research project was the student-participant sample size. Ten participants provided qualitative data on improving curriculum and quantitative data indicating success.

Other limitations were due to time constraints and participant bias. By design, the term *acceleration treatment* shortens the length of academic engagement; therefore, the amount of time available to collect research was shortened to this accelerated length. Although 7 weeks provided significant data, future research could be achieved over multiple course sections. Finally, teacher-researcher and student-participant bias may have possibly limited and influenced the qualitative results from the mixed-methods research design. Both the teacher-researcher and the student-participants were

accustomed to the accelerated format and therefore may have held a positive or negative correlation based on previous courses.

Dissertation Overview

Throughout Chapter One of this dissertation in practice, the reader has been introduced to the problem of practice, research question, purpose statement, related literature, action research design, and ethical considerations. The basic concept approached through the use of action research was the improvement of the teacher-researcher's course curriculum and measured student success within a 7-week course. Chapter Two details a thorough review of the relevant literature surrounding accelerated higher education course curricula paralleled with student achievement gaps. Preparatory concepts concerning college students who are enrolled in 2-year institutions are also outlined in this section. Chapter Three of this dissertation in practice defines the action research methodologies that used (a mixed-methods approach) and all research objectives for the action research process were summarized. The action research consisted of mixed-methods data collection.

Chapter Four documents all data that was collected and contains a discussion of the associated implications as they pertain to the problem of practice. Finally, Chapter Five lists all conclusions, discussing best practices for teaching and learning within the media arts production accelerated hybrid course of study.

Definitions of Terms

Accelerated course format: Accelerated courses are shorter in duration than traditional college classes. On average, it takes only between 5 and 8 weeks to complete an accelerated course. However, much like traditional college courses, a wide range of

subjects, including math, science, liberal studies, and information technology are taught using this format.

Assignment: An assignment is a broad term that can mean any work that a student may be required to complete as part of the course curriculum. It may take the form of a digital file, a report, presentation, essay, and so forth. Graded assignments usually count toward a final calculated grade within the class.

Compressed course format: See the definition for accelerated course format.

Community college: A 2-year institution of higher education. Also known as a junior college or technical college.

Coursework: Similar to an assignment, coursework could be the completion of a task or creation of a product which must be achieved for completion of the class.

Coursework can also be included in tests or evaluations.

Formative assessment: An observation, evaluation, or test that aims to measure and provide feedback for ongoing improvement within a course.

Group work: A project or set of tasks accomplished by two or more students, rather than an individual.

Hybrid modality: Courses that are taught using a combination of online, web instruction, and face-to-face teaching methods. (Also considered mixed-mode or blended.)

Learning style: A unique skillset and preferences, which helps determine how a student assimilates and retains information.

Learner-centered ideology: Education is centered on the student. The instructor facilitates many choices, allowing the student to make decisions about his or her own learning.

Lecture: A talk given by the instructor or a guest speaker to a group of students. Lectures usually discuss the main points of a topic. Viewers of the lecture are usually able to interact and ask questions following the lecture.

Mixed-mode courses: See definition for hybrid modality or blended learning.

Module: A segmented unit of the course of study.

Pedagogy: The method, style, and principles of teaching.

Semester: A predetermined length of time within an academic year. The American semester usually lasts between 12 and 16 weeks.

Summative assessment: An observational, test, or evaluation. This could be the final outcome of the student's quality of learning by the end of a period of time. Summative assessments may occur at the end of a module, term, or semester.

Term: A predetermined span of time allocated toward learning at a university. A term usually lasts between 6 and 8 weeks.

CHAPTER TWO: REVIEW OF LITERATURE

The benefits of accelerating programs of study in higher education are well grounded within research. However, the transition of curriculum into acceleration does not come without struggle for many educators. Many common suggestions emerge from the literature outlining best practices for teaching accelerated courses. Curriculum designers are urged to focus accelerated course content narrowly, approach the most complex ideas early within the term and revisit them as necessary, schedule course assignments in cadence with time constraints, and maintain diligent organization while implementing student-centered instruction (W. J. Kops, 2014). This reconceptualization of course curriculum is highly suggested for all educators who wish to transition their teaching for acceleration successfully. The following literature provides evidence of successful studies concerning the transition into accelerated curricula.

Historical Context: Acceleration

Accelerated programs within higher education have been in existence for close to 50 years (Wlodkowski, 2003). However, it was not until the early 1970s that registered nursing programs began turning acceleration in higher education into a legitimate trend (Rico, Beal, & Davies, 2010). The nursing profession has always been plagued by staff shortages; and therefore, accelerated programs have been in particular demand across the country for many years (Lockwood, Walker, & Tilley, 2009). In 2014, the American Association of Colleges of Nursing reported 256 condensed or accelerated programs of nursing established within the United States.

In the 1990s and early 2000s, business management accelerated degree programs also began gaining popularity in colleges around the nation (Wlodkowski, 2003). In part, the ease of acceleration may have been due to the high demand for business professionals, transferability of expertise, and lack of complexity in subject matter (Wlodkowski, 2003). Today, accelerated programs can be found within all disciplines and offered in all possible higher education modalities. As referenced by to the Council for Accelerated Programs (2009), there are over 360 colleges and universities across the nation that offer accelerated programs within all disciplines imaginable. However, for the purposes of this study, the teacher-researcher noted a lack of research investigating the impact of acceleration on 2-year colleges, and thus, a narrow focus on community college research was necessary.

Historical Context: Community Colleges

Several factors led to the initial foundation of community colleges in the early 20th century. According to Cohen and Brawer (2003),

Most prominent were the need for workers trained to operate the nation's expanding industries: the lengthened period of adolescence, which mandated custodial care of the young for a longer time; and the drive for social equality; which supposedly would be enhanced if more people had access to higher education. (p. 30)

For the purposes of this action research, the term community college was considered synonymous with the terms junior colleges, 2-year institutions, and technical colleges.

Founded in 1901 in Illinois, Joliet Junior College is the first and oldest existing community college (Jacobsen, 2001). The mission of the first community colleges,

which is still relevant today, was to supply “upward mobility” or “access to higher education” (Cohen & Brawer, 2003, p. 30). Two-year colleges quickly began emerging all over the nation, and by the end of the 1920s, there were 258 public 2-year colleges (Campbell, 1931; Ratcliff, 1987). The Great Depression was an era when community colleges began offering career-training programs to assist with extensive unemployment across the United States. (Ratcliff, 1987). In 1947, the Truman Commission Report urged 2-year public institutions of higher education to provide curriculum for adult education, vocation, liberal arts, and community programs (Cohen & Brawer, 2003). Also, in this report, the name was officially changed from junior colleges to community colleges (Cohen & Brawer, 2003). These community colleges were expected to have open admission, be more accessible, and allow for more diverse curriculum than their junior college predecessor (Cohen & Brawer, 2003).

After World War II, the fear related to the Cold War between the United States and the Soviet Union forced a change in the direction of education (Cohen & Brawer, 2003). The government created the GI Bill of Rights, which had a major positive impact on college enrollment (Cohen & Brawer, 2003). The bill contributed to the growth of 2-year colleges, allowing those returning from war to further their education (Cohen & Brawer, 2003). The 1950s and 1960s were very lucrative for the development of community colleges. According to Jencks and Riesman (1968), the 1960s were years of academic revolution in which 457 new community colleges were created in America. The baby boomer generation, now in their 20s, was fueling this growth. By the 1970s and 1980s, there were over 1,000 community colleges in existence across the country (Cohen & Brawer, 2003).

Today, approximately 1,100 public 2-year colleges exist across the nation (American Association of Community Colleges, 2016). This number is fluid as some community colleges may decide to become 4-year institutions, others may close, and new institutions may open. As indicated by the American Association of Community Colleges (2016), 2-year colleges provide higher education for over one-half of American undergraduates:

These open-access institutions serve a diverse student population with diverse needs. From recent high school graduates to adult learners, the affordability and flexibility offered by community colleges can help put any person's educational and career goals within reach. (p. 1)

Community colleges across the nation share the practice of offering open admission and low tuition for higher education alternatives (Geller, 2001). In addition, community colleges embrace their ability to offer remedial studies, core English composition, math, and reading classes that assist adult learners who may need assistance in meeting their educational objectives (American Association of Community Colleges, 2016). Due to these advantages, modern 2-year colleges are thriving by showing resilience and by becoming community centers for adult learners, open to everyone. These institutions have become educational forums where the needs of learners and the community shape the programs being offered. Now modern community colleges also offer accelerated programs of study with the goal of delivering a quality education in a timely manner.

Theoretical Base

While accepting empirical data, which support the acceleration of programs within higher education, the transition of curriculum into acceleration does not come without struggle for many educators. Accelerated programs of study within colleges and universities have grown significantly across the nation during the last 3 decades (Wlodkowski & Ginsberg, 2010). Accelerated programs are also one of the most scrutinized and criticized transformations within higher education (Wlodkowski, 2003). In the early years of adoption, opponents of the fast-paced educational delivery system referred to accelerated programs as “McEducation” and “Drive-Thru U” suggesting the formats to be watered down compared to traditional semester formats (Traub, 1997; Wlodkowski, 2003). These opponents criticized the compression of contact hours, which they believed might limit the depth that is found in a traditional course (Wlodkowski, 2003).

Innovative methods of teaching and learning are strongly advocated when developing curriculum for accelerated programs (Wlodkowski & Ginsberg, 2010). In the qualitative research collected by Johnson and Rose (2015), instructors insisted that learner-centered curriculum is critical to successfully teaching an accelerated course. That is, “learning [in an accelerated course] was about the students interacting with the course material to understand its meaning in their own lives, rather than simply memorizing facts” (Johnson & Rose, 2015, p. 7). Innovative teaching methods will be best accomplished when applying progressive teaching methodologies and using multiple modes of delivery (Wlodkowski & Ginsberg, 2010). Students who have completed accelerated courses have come to expect their instructors to utilize many different

teaching methodologies (Rico et al., 2010). Tools such as Microsoft PowerPoint and digital media should often be used (but not overused) as visual aids to face-to-face lecture (Rico et al., 2010). Case studies and hands-on activities become essential to providing accelerated students with real-world scenarios (Rico et al., 2010). These examples of innovative, progressive teaching practices are some of the common suggestions found in research surrounding the transition to acceleration.

Moreover, Rawls and Hammons (2012) found that students enrolled in accelerated programs “perceived that their coursework required them to solve real-world problems, noting that the accelerated degree classroom environment contributed to their knowledge, skills, and abilities in this area” (p. 90). Students enrolled in these accelerated courses tended to find problem solving both enjoyable and challenging, particularly when the academic challenges were perceived as being relevant to their own lives (Wlodkowski & Ginsberg, 2010). Examples of effective problem-based learning activities for acceleration could be brainstorming, call and response writing, preparation activities for presentations, and defining learning issues (Wlodkowski & Ginsberg, 2010).

Similarly, project-based and critical-thinking activities can be used to promote engaging, learner-centered curriculum. To further expound, Suzanne Swiney, an adjunct instructor at the University of Tennessee is also a graduate from the college (Giegerich, 2013). In a 2013 interview, Swiney discussed her accelerated course teaching philosophy by stating, “I’m more involved than just a teacher at a podium. I learn from them. I use examples from their lives so I can relate to their lives. It makes us better as teachers if we can step up to their needs” (Giegerich, 2013, p. 25). Sentiments such as Swiney’s

support the grounds for developing learner-centered curriculum within accelerated courses.

These modern progressive teaching philosophies are rooted in century-old ideas. John Dewey (1938) began putting his theories into practice while working at the University of Chicago Laboratory School in 1896. Dewey, a philosopher and educator, strongly believed that students retained more information when they participated in hands-on activities rather than simply absorbing rote memorization. At that time, Dewey's teaching style was labeled as progressive and emphasized learning by doing, becoming aware of problems, and evaluating the consequences of hypotheses. Dewey (2013) also understood that there are two polarities to the learning process: the psychological and the sociological. He believed that a student's innate instincts are the basis for his eventual education. However, Dewey deduced that educational institutions were also necessary as social organizations, emulating the collaborative aspects of the civilization around him. In respect to the role of the teacher, Dewey believed that a teacher's place is "not to impose certain ideas or to form certain habits in the [student], but [the teacher] is there as a member of the community to select the influences which shall affect the [student] and to assist him in properly responding to these influences" (p. 36).

In turn, this led to the modern learner-centered ideology, which is a combination of educational philosophies including pragmatism and constructivism (Hickman, Neubert, & Reich, 2009). Educational philosophers, such as Jean Piaget, Maria Montessori, and Lev Vygotsky, initially pioneered the revolution towards the learner-

centered ideology with their progressive theories of how students learn through active participation (Moll, 2014). Fink (2014) argued,

According to this [progressive] tradition and these theorists, students do not assimilate or absorb knowledge by having it handed over or explained by someone who knows more but rather, they construct knowledge. They do this through hands-on engagement, using all their senses, and having opportunities to fail over and over before arriving at a correct understanding. (p. 67)

If one were to examine the process of learner-centered curriculum building within a college, she/he can determine that the process is a *science* rather than a randomly pieced together set of instructional materials. The instructor takes the roll of an experimenter, determining which processes provide the best learning outcomes for his or her students. Foreseeing the future, Maria Montessori (2013) expressed that “the school must permit the free, natural manifestations of the student if the school of scientific pedagogy is to be born” (p. 25). Montessori was a strong advocate in preparing teachers with the use of scientific pedagogy. She saw a need to “raise pedagogy from the inferior position it has occupied as a secondary branch of philosophy, to the dignity of a definite science, which shall cover a broad and varied field of comparative study” (p. 20). Today, this type of scientific approach toward curriculum building is obvious within a 2-year college educational system.

The learner-centered ideology is now the primary focus of many modern progressive educators, particularly within higher education. Brackin (2012) described how learner-centered instructors offer students a vast toolshed of differing learning options. This variety allows the individual student to make decisions about what best fits

his or her personal learning preferences. The main idea employed within the learner-centered ideology surrounds a multitude of choices for the student within the curriculum (McDonough, 2012). The student is believed to learn best when being allowed to exercise control over his or her learning. This is not to be confused with providing curriculum without structure. The instructor's role in a learner-centered classroom is to facilitate student choices in order to meet the student's own learning style (Brackin, 2012).

The instructor observes students continually, while considering their interests, in order to provide appropriate learning experiences to promote growth and knowledge construction (Krahenbuhl, 2016). According to Schuh (2003), the learner-centered ideology is considered to be a form of constructivism. Students construct knowledge as they explore and make meaning of their experiences (Schuh, 2003). Freedom is given to students regarding how they learn and what they learn, but curriculum is still used to provide teachers with ideas for interdisciplinary units and offer tips for creating an effective learning environment (Krahenbuhl, 2016).

Furthermore, in modern educational philosophy, Milbrey McLaughlin (2013), a progressive and learner-centered educator, emphasized best collaboration techniques for educators, administrators, and students within technical curriculum. McLaughlin suggested classroom organization, educational technology, and teacher behavior projects, which she believed "require mutually adaptive processes between the user the institutional setting, where specific goals are made concrete over time by the participants themselves" (p. 203). McLaughlin outlined a progressive technologically driven classroom, which evolves over time through interaction among project objectives,

methods, and the teaching environment. The development of online learning materials, ongoing staff training, and technology usage is to be combined with frequent interactive meetings.

McLaughlin (2013) ultimately believed that new educational technologies of the current era are also important to improving educational theory. However, the cutting-edge educational technologies cannot be effective unless both the instructor and the student fully understand their usage. McLaughlin stated, “The evidence seen up to this point strongly suggests that the developmental process of mutual adaptation is the best way to ensure that change efforts are not superficial, trivial, or transitory” (p. 204).

The teacher-researcher for the present action research facilitated a learner-centered approach toward education while instructing technology courses. These courses were mixed-mode (hybrid) courses and emphasized hands-on group activities. The student-led group projects administered throughout the 7-week course included public service announcements, sound effect recording projects, and audio interview recording projects. Since real-world careers in multimedia require regular interaction with others, most of the projects accomplished within the media arts production course were group projects. At most, each group consisted of up to four participants. As described by Wlodkowski and Ginsberg (2010), technical projects can be defined as authentic performance tasks for assessment. The central idea is for the learning activities presented in class to closely resemble real-life situations that may be encountered in the field. These will allow students to fully demonstrate what they’ve learned in a course and make adjustments based on instructor feedback (Wlodkowski & Ginsberg, 2010).

This learner-centered approach for teaching and learning allows accelerated students to personally experiment with the technologies while organically learning the desired skill set. It is later in the course instruction when the teacher-researcher should make the appropriate corrections so the student can fully master the task at hand.

Successful Instructor Adaptations for Acceleration

It is important to discern the perceived challenges from the instructor's point of view as he or she accepts that acceleration does in fact increase student success. The ways in which instructors may qualitatively view teaching accelerated versus traditional course formats tend to vary. W. J. Kops (2014) utilized interviews with instructors from both Canadian and Californian colleges who experienced positive transitions into acceleration. The instructors within W. J. Kops's interviews overwhelmingly indicated that they were able to get more accomplished within the compressed terms due to the intensity created by the accelerated schedule. In general, accelerated courses, with a face-to-face component, meet multiple times per week, with class durations lasting much longer than traditional classes (Wlodkowski & Ginsberg, 2010). This longevity of class periods allows for more rigorous instruction and a variety of teaching methods to be explored (W. J. Kops, 2014).

However, the instructor-participants within W. J. Kops's (2014) study also indicated that they needed more time to prepare their course materials for accelerated classes than during traditional semester courses. The research highlights an important educational dilemma. Although accelerated courses are completed within a relatively short duration, the instructor must spend significantly more time in each class period and significantly more time planning and developing weekly projects (W. J. Kops, 2014).

Wlodkowski and Ginsberg (2010) described these extended accelerated class periods as large “blocks of time” (p. 6), usually between 2 and 8 hours in length. With longer class durations, there are vastly more opportunities for instructors to create innovative learning activities having depth and meaning (Wlodkowski & Ginsberg, 2010). The longer class durations also lend themselves to learner-centered activities and increased opportunities for student-teacher interactivity (Wlodkowski & Ginsberg, 2010). These immersive learning opportunities inherent within extensive class durations require thoughtful curriculum planning by the instructor.

In a relevant study, Cafarella (2016) relied heavily on qualitative research in order to answer the question, “Based on faculty experience, what is the best fit for the practices of acceleration and compression in developmental mathematics?” (p. 12). The research was administered at a community college in Ohio. In particular, Cafarella determined that the research would be best served by employing open-ended interviews recorded with faculty members at the institution. The analytical method used in this study to compare and contrast the interview transcripts was referred to as constant comparison. Merriam (2009) advocated constant comparison because it allows the researcher to categorize meaningful themes from research. Cafarella (2016) concluded his study by suggesting that community college developmental mathematics courses may not always be the best fit for acceleration. In this research, many of the developmental students were not ready for the compressed intensity (Cafarella, 2016). Also, the faculty interview data did not indicate any one particular modality that best worked for all developmental students. Instead, student screening was strongly suggested prior to the placement of developmental students into a compressed program (Cafarella, 2016).

Lee and Horsfall (2010) also qualitatively examined faculty perceptions of acceleration after transitioning from a traditional format. The research was accomplished at Swinburne University of Technology in Australia. The study investigated the reconceptualization of course content to meet the needs of the newly adopted accelerated schedule. By the conclusion of the study, Lee and Horsfall outlined many instructional recommendations. Most notably, the researchers emphasized the use of active learning techniques for compressed time frames (Lee & Horsfall, 2010). Active learning and student-centered learning are often considered to be progressive educational practices that allow the student to interact and explore activities rather than simply absorbing lectures (Lee & Horsfall, 2010). Providing clear communication, organization, and designing precise timing for assessments were among other themes highlighted in this study (Lee & Horsfall, 2010). These critical preparatory activities needed for the success of accelerated curriculum often require much more time and foresight from the instructor.

These common recommendations continue to emerge while examining accelerated programs throughout many institutions. In a similar study, over 90 educators responded to a survey based on instructor preparation for teaching accelerated courses (Boellaard, Brandt, & Zorn, 2015). Those instructors surveyed provided answers to the following question: “If you were asked to advise a new [accelerated] faculty member, what key points would you include in your discussion?” (Boellaard et al., 2015, p. 344). This study offered three major themes for advising new accelerated faculty. First, as suggested by the researcher, is the thorough preparation and planning of curriculum (Boellaard et al., 2015). Students may ask challenging questions and instructors must be ready for rigor and complexity. Second, the researchers advocated using the learner-

centered ideology for its flexibility of instruction and diversity inclusion (Boellaard et al., 2015). Lastly, the researchers stressed the importance of upholding curricular standards (Boellaard et al., 2015). It becomes imperative that instructors not water down course curriculum as a method of meeting the time constraints of acceleration.

Furthermore, Johnson and Rose (2015) described their investigation of faculty perceptions while teaching accelerated courses. This study employed interview data collection from instructors who taught both compressed and traditional classes. Johnson and Rose stated, “In order to triangulate the data, several classes were observed and, where appropriate, documents including syllabi were collected” (p. 6). By the conclusion of the research, two major themes emerged from the interviews. First, the instructors indicated the need to redesign course curriculum using innovative practices—technology inclusion, activity-based teaching methods, and learner-centered projects (Johnson & Rose, 2015).

However, a negative secondary theme also emerged from this particular study. Instructors who completed the interview indicated feeling isolated from their traditional colleagues within the same institution (Johnson & Rose, 2015). This research suggested that since accelerated courses are offered during flexible times—nights and weekends—the instructor-participants within the study felt out of sync with other college instructors who only taught longer-term courses (Johnson & Rose, 2015). One instructor suggested, “The rhythm of the accelerated program doesn’t match the daytime class offerings” (Johnson & Rose, 2015, p. 8). These negative feelings of isolation may continue to plague institutions that primarily offer traditional semester programs of study with an occasional accelerated program. There is an obvious need for institutions of higher

education to provide sufficient faculty support services during this transition toward acceleration.

Patchan, Schunn, Sieg, and McLaughlin (2016) sought to determine if a blended (hybrid or mixed-mode) accelerated course offered at a community college had similar learning outcomes as a face-to-face accelerated course. In their study, 73 respondents were enrolled in face-to-face courses and 68 were enrolled in blended (hybrid) courses (Patchan et al., 2016). All students participated in an assessment, which quantitatively measured their retention of information. The results indicated that those student-participants enrolled in a blended course were identified as being able to retain the course material in less time (Patchan et al., 2016). It was found that “by using the [blended-mode] course to introduce new material before class, the instructor was able to spend class time more efficiently, thus covering more content in the same amount of time” (Patchan et al., 2016, p. 282). The inclusion of online content in blended courses allows for more active participation from all students as opposed to those who can be only targeted within class periods. Thus, students are believed to learn more information during a shorter period of time (Patchan et al., 2016).

Student Perceptions of Acceleration

Accelerated course instructors must also prioritize the design characteristics of their curriculum in order to cater to the needs of a diverse student body. According to Cangelosi and Moss (2010), “Although many faculty recognize that students choosing to attend accelerated programs are indeed different from traditional students, few instructors consider utilizing different teaching strategies to meet the needs of these students” (p. 139). These students electing to enroll in accelerated programs range in their

demographics and abilities; however, Wlodkowski and Ginsberg (2010) described accelerated students as the following:

Adults are increasingly enrolling in accelerated and intensive programs because they offer flexibility; sensitivity to the demands of their lives; and, most importantly, a shorter time to earn a coveted degree. Generally, these adults are 21 years of age or older; hold a job part-time or full-time and want to complete courses as quickly as possible. Often such other obligations as family and work require the most efficient means of acquiring a college diploma. (p. vii)

In order to conceptualize accelerated curriculum for a diverse student population, it becomes imperative that instructors qualitatively measure students' perception of acceleration. At Brigham Young University, a survey was given to 29,000 student-participants contrasting their perceived weekly academic workload during an 8-week course, comparing it to that of a 16-week course (Lutes & Davies, 2013). The researchers sought to find the time differential per week of the perceived workload between the two contrasting formats.

The results of this study found that the student-participants spent approximately 21 more minutes per credit, per week accomplishing coursework during a full semester course compared to an accelerated course (Lutes & Davies, 2013). In other words, the data indicated that the student-participants reportedly spent an hour (63 minutes) more per week accomplishing coursework during a regular semester course than during an accelerated format course (Lutes & Davies, 2013). These data from Brigham Young provide evidence that perceived student workload outside of class is relatively similar for accelerated and full semester courses at this particular institution (Lutes & Davies, 2013).

With accelerated programs, the course and program duration are shorter, the in-class duration is longer, and students are expected to only take one or two courses at any given time; therefore, weekly workload will likely level out (Scott, 2003).

Continuing research indicates that students who complete accelerated programs tend to score just as high on summative exams as their traditional student counterparts. In the United Kingdom, Wilkins, Martin, and Walker (2010) examined achievement scores and perceived satisfaction for students enrolled in a postsecondary accelerated program. The program highlighted in the study was the General Certificate of Education Advanced Level in Business Studies, commonly completed within 2 years (Wilkins et al., 2010). The institution also offers an accelerated program that can be completed within 1 year, which is one half of the original duration (Wilkins et al., 2010). When the researchers administered this study, similar accelerated programs were quite rare in the United Kingdom and were often scrutinized by educators. Wilkins et al. (2010) made the observation, “Although more time spent on learning *may* lead to more learning, it would be wrong to assume that less time spent on learning will automatically lead to less learning” (p. 456).

The results of this research indicated that students who completed the program within 1 year were able to achieve similar cumulative grades to those who finished the program over a 2-year span (Wilkins et al., 2010). Wilkins et al. (2010) stated, “The quantitative analysis is based on the entry qualifications and A level grades achieved by students on two accelerated A level programs in Business Studies and on the equivalent traditional two-year program” (p. 461). In addition, the student-participants completed a questionnaire prior to knowing the results of their final grades. Overwhelmingly, 81% of

the students in the accelerated program had a favorable opinion of their experience (Wilkins et al., 2010). In particular, Wilkins et al. (2010) believed that accelerated programs were very suitable for students who were “well prepared for the particular demands and requirements of the accelerated programs” (p. 470).

Ferguson, Baker, and Burnett (2015) also compared the perceived rigor within accelerated and traditional semester courses at a community college in the southern United States. In particular, the researchers used interview data to find similarities and common sentiments about student performance within the various educational settings. According to Ferguson et al., “Faculty tended to assess the academic ability of accelerated program students and students enrolled in dual enrollment courses as generally higher than standard students” (p. 89). Anderson and Anderson (2015) concurred, “This time compression approach demonstrates that when students are forced to focus on subjects in a concentrated environment (or be lost along the way) a greater effort is forthcoming” (p. 55).

In 2012 Rawls and Hammons compared traditional and accelerated adult learners using the National Survey of Student Engagement. In this study, all student-participants (traditional and accelerated) filled out the survey during the fourth week of classes (Rawls & Hammons, 2012). Three specific criteria were assessed: communication (oral and written), critical thinking, and cultural perception (Rawls & Hammons, 2012). Rawls and Hammons (2012) discovered, “Despite the compressed nature of accelerated degree programs, students in such programs appear to be no more disadvantaged than traditional program students in their ability to engage in the sorts of behaviors” (p. 88). The results also found that accelerated students in the study indicated that they spent more time

engaging in writing assignments and critical thinking activities based on the pedagogical differences between accelerated and traditional programs (Rawls & Hammons, 2012). The researchers inferred that these two skillsets (critical thinking and writing) might be most valuable while applying to real-world situations (Rawls & Hammons, 2012). In conclusion, Rawls and Hammons found that those students involved in accelerated programs were just as likely, if not more likely, to engage in critical thinking, communication, and cultural perception skills as their traditional students. Aside from the inclusion of real-world projects within accelerated courses, there is little statistical significance between the two groups of students in this study (Rawls & Hammons, 2012).

A high level of expected performance, rapid pace, and longer class duration might add to discomfort for students enrolled in accelerated programs. As one of the first accelerated programs to be conceived, it should be examined whether stress levels on nursing students who are enrolled in an accelerated program are greater than those enrolled in the traditional format. The condensed nursing program is also one of the most rapidly expanding choices for nursing education in America (Penprase, 2012). Higher education nursing acceleration became a necessity across the nation due to the real-world shortage of nurses in the profession.

Wolf, Stidham, and Ross (2015) measured data from two different universities: one in an urban setting and the other in a rural community using a mixed-methods research approach. They said, “Our study was the first to compare stress levels of nursing students in the accelerated and generic programs and [we] found that stress levels did not differ between accelerated and generic students” (Wolf et al., 2015, p. 204). Since self-esteem was determined as the premier indicator for stress management, the

research indicated that students choosing to take the fast-paced course delivery were well prepared for the potential rigor and discomfort (Wolf et al., 2015).

Gazza and Matthias (2016) measured students' satisfaction with an accelerated nursing program in the southeastern United States. An e-mail invitation was sent twice to all students enrolled in the accelerated nursing program requesting their participation in a survey to be administered during the first 4 weeks of class (Gazza & Matthias, 2016). Of the students in the program, 32% responded and indicated that they were satisfied with the accelerated program (Gazza & Matthias, 2016). In this particular study, the researchers emphasized the relationship between student satisfaction and retention rates (Gazza & Matthias, 2016). When students are satisfied with the delivery and quality of education they are receiving, they are more likely to stay with the program until they have successfully completed it (Gazza & Matthias, 2016).

However, depending on course subject matter and the delivery of information employed, some subject areas may not be perceived as institutionally fit for accelerated conversion. At the University of Toronto, Harlow, Harrison, and Honig (2015) utilized a Force Concept Inventory (FCI), which compared the performance of students between full semester courses and accelerated 6-week physics courses. The FCI was given to students before instruction occurred, during the practical examination, and at the conclusion of the course for each teaching format (Harlow et al., 2015). Over 95% of students enrolled in these courses participated (Harlow et al., 2015). Harlow et al. concluded that a 6-week course in physics *did not* give students the appropriate time to learn key concepts of classical mechanics. As mentioned in the research, some students compared taking an accelerated physics course to “trying to drink from a fire hose”

(Harlow et al., 2015, p. 275). Further research is suggested for such cognitively involved subject matters. It may be determined that curriculum conceptualization is best implemented by dividing traditional content into smaller modules, allowing physics to be taught over two compressed terms (Harlow et al., 2015).

Employer Perceptions of Acceleration

Rood (2011) examined whether employers have a preference as to working with graduates from accelerated or traditional bachelor's degree programs. This research was administered in the Western New York region of the United States. The study used random sampling techniques in order to determine participating businesses (Rood, 2011). The companies interviewed provided employment for approximately 1 million people within the region (Rood, 2011). Rood stated, "This study required respondents to suspend reality for a few moments and assume that two candidates were virtually identical on all counts other than the type of degree program from which they had graduated" (p. 132). As one is likely to infer, qualitative employer satisfaction of particular employees is unique to the characteristics of those individuals. Rood's study showed very little significance in employer preference to employees earning either accelerated or traditional degrees. He said, "In the end, it appears that the importance of how one obtains their degree is not a critical factor considered by employers in Western New York on average" (p. 132). Employer's preferences may vary; however, relevant job experience may be more valuable than academic credentials within many industries across the United States.

Similarly, Ouellet, MacIntosh, Gibson, and Jefferson (2008) surveyed employers in the healthcare industry regarding their perception of nurses who graduated from an

accelerated program. The quantitative and qualitative data were collected from two nursing cohorts from a Canadian institution (Oullet et al., 2008). Most importantly, eleven employers from hospitals of various sizes were asked to participate in a questionnaire having open-ended questions and Likert scale selectable responses (Oullet et al., 2008). The results indicated that employers and coworkers did not perceive any weaknesses in the accelerated graduates (compared to traditional graduates), and in some cases, the employer's expectations of the graduates' abilities were exceeded (Oullet et al., 2008).

Conclusions

In 2016, there have been many studies regarding best practices for teaching and learning within accelerated courses for higher education. Acceleration of programs within colleges has been in existence for nearly 50 years (Wlodkowski & Ginsberg, 2010). Also, research in the area indicated that students of accelerated programs perform equally well, if not better than students enrolled in traditional programs (Wilkins et al., 2010). However, the major benefit associated with colleges, and students transitioning toward an accelerated format, is that of improving student success and completion rates (Sheldon & Durdella, 2010). Students are more likely to pass their courses and progress through the program when courses are delivered in an accelerated format.

The issue then becomes examining how instructors who are new to accelerated courses can successfully adapt curriculum and teach innovative teaching practices. In particular, the teacher-researcher focused his efforts on educating the diverse population of a 2-year college within the southern United States while exploring innovative teaching.

Previous research found that student-centered teaching practices prove most valuable while teaching accelerated courses (Boellaard et al., 2015). In particular, group-focused, intensive learning activities allowing the students to make meaning of real-world problems will be the best approach (Rawls & Hammons, 2012). A benefit when teaching accelerated courses is that of a longer block of contact hours during the class period (Wlodkowski & Ginsberg, 2010). This allows for more intensive projects with multiple modes of delivery. The major consequence lies in the instructor's ability to think in nontraditional ways, provide inclusive instruction for diversity, and maintain diligent preparedness for the rapid-paced delivery (Johnson & Rose, 2015; Wlodkowski & Ginsberg, 2010).

In cooperation with student-participants from a growing diverse population at a community college in the South, the teacher-researcher administered research in order to improve the media arts production accelerated hybrid curriculum and, in turn, measure student success. Interviews, observations, and artifact collection were employed as data collection instrumentation. This action research aspires to create innovative, hybrid modality course curriculum in order to optimize learning and success within the condensed time frame of an accelerated media arts production course.

CHAPTER THREE: ACTION RESEARCH METHODOLOGY

This action research study measured student success following a transition from the traditional 15-week course format to an accelerated 7-week course format. The teacher-researcher performed a mixed-methods analysis of students' success and their perceptions of the media arts production course rigor, course curriculum design, and proposed adjustments during the Spring 2018 semester at a community college.

Statement of the Problem of Practice

The teacher-researcher was an instructor at the community college, teaching media arts production courses. Therefore, this study examined the impact the institutional transition from the traditional semester model to an accelerated, 7-week course model had on student success at PCC, a community college in the southeastern part of the United States.

Research Question

What impact did an accelerated 7-week format have on student success in a media arts production course at a community college in the South?

Purpose of the Study

The study examined the impact that an accelerated course format had on student success in a college media arts production class at a community college in the South. For the purposes of this study, an accelerated course format was

defined as a shorter and more rigorous course format than that of traditional college classes. At the community college, the accelerated course duration was 7 weeks; however, curriculum covered was comparable to that delivered during a traditional (15 week) college course. Also, for the purposes of this study, a college media arts production class was a hybrid format college course utilizing both online and face-to-face curriculum delivery methods. The media arts production course taught students professional techniques needed in order to configure, operate, and produce audio in preparation for careers in the film, TV, or broadcasting industries. Finally, student success was defined as the measurable retention of key concepts through formative and summative assessments; ability to perform selected tasks within a hands-on practical setting; and the ability to earn a cumulative final score of an A, B, or C.

Action Research Design

While following Mertler's (2014) action research sequence of planning, acting, developing, and reflecting, this study sought to improve accelerated course curriculum and student success for a media arts production course. The *planning* phase of the study involved identifying the problem of practice, reviewing relevant literature, and developing the research plan. The *acting* phase of the study involved the analysis and collection of quantitative and qualitative data through the use of interviews, artifact analysis, observations, and assessments. The *developing* phase of the study involved the implementation of an action plan founded on the results of the compiled data. The *reflecting* phase involved the deliberation of all aspects of the study and communicating all terminal findings.

There are many potential ways in which action research differs from traditional research methods. Mertler (2014) suggested that “traditional research in education is typically conducted by researchers who are somewhat removed from the environment they are studying” (p. 7). Action research, in contrast, aligns itself with reflective teaching. Action research is often focused on “improving one’s own professional judgment and giving insight into better, more effective means of achieving desirable educational outcomes” (Mertler, 2014, p. 13). The teacher, counselor, or administrator who is considered a stakeholder in the outcome of the research process is not simply a neutral party. Throughout this study, while using formal and informal interviews, researcher observations, and artifacts, the researcher examined the impact that an accelerated format course had on student success within a media arts production course.

Research Site

A popular area of study that is offered at the community college is the media arts production program. There are various certificates and associate’s degrees that can be earned in media arts production. However, the student and his advisor determine the tract that best fits his or her interests and career goals. The education offered through the Division of Film, Media, and Visual Arts prepares students for careers in multimedia broadcasting fields such as radio, television (TV), corporate communications, and digital media production (Progressive Community College, 2016a).

Media arts production (MAP208) was offered as a hybrid course, taught using the mediums of face-to-face teacher-student interaction, along with the virtual interaction through the online learning management platform. The term hybrid has a variety of definitions. For example, Adascalitei, Rusu, and Cucos (2014) wrote, “Although the

number of distance education courses has risen significantly over the last few years, mixed-modes of delivery, with face-to-face settings supported by online tools, remain the dominant form of online learning” (p. 11). Because MAP208 was taught using a hybrid modality, there were a wide variety of online and face-to-face pedagogical approaches that were utilized in order to facilitate the necessary course curriculum change. The teacher-researcher collected data at a community college from the MAP208 course during the 2018 spring semester.

The Film, Media, and Visual Arts Division was located at the college’s main campus. Building 950, room 251 classroom and adjacent production rooms were utilized for instruction during the course. Face-to-face class periods occurred twice a week for a 2.5-hour time frame. Generally, one half of the class duration was allocated to lecture, while 10 student-participants accomplished hands-on audio recording projects throughout the second half of class. Because of the hybrid modality, a wide variety of analytical tools were readily available at the instructor’s disposal for data collection purposes.

Participants

The 10 student-participants in this action research study were a diverse group of students with regard to their age, gender, race, ethnicity, and learning abilities. According to J. Taylor (2015), 2-year institutions “have historically been the gateway to higher education for many underserved students, providing access to populations who otherwise would not attend higher education” (p. 357). Although impossible to indicate the socioeconomic status of each student enrolled in the media arts course, among PCC students, financial aid recipients outnumbered those without financial aid on an average

of four to one (Progressive Community College, 2016b). Globally, 2-year colleges tend to be very diverse. Examining diversity, Korbey (2016) wrote,

Community college students also encompass a more diverse group than four-year institutions: 36 percent of community college students are the first in their families to go to college, and nearly 30 percent are parents themselves; black, Latino and minority students make up half of the student population, and nearly all students work at an outside job while attending school. (p. 2)

The teacher-researcher expected students in the media arts production course to interact at a high level with other students as well as with the instructor. By the end of the 7-week course, many students formed opinions of each other based on working together in groups and participating within the online community. However, not all students of all upbringings worked well together on group projects. According to Pasque, Chesler, Charbeneau, and Carlson (2013), “Conflicts between and among students of different racial and ethnic backgrounds are to be expected; they may be overt, visible, and acknowledged, or covert, invisible, and operating under the radar” (p. 2). As group participation is demanded throughout the term, it is inevitable that students were paired with others who have differing racial and ethnic characteristics.

In order to protect the identities of the student-participants, pseudonyms were used in place of their real names. Table 3.1 provides an overview of participant demographic, employment, and family information.

Table 3.1

Participant Demographic, Employment, and Family Information

Name	Age	Gender	Race	Children/ dependents	Employment status	Course format	Major
Bane	20	Male	Caucasian	None	Unemployed	Hybrid	AAS Media Production— TV and Media
Baron	22	Male	Hispanic	None	Unemployed	Hybrid	AAS Media Production— TV and Media
Dalton	25	Male	Caucasian	None	Full time	Hybrid	AAS Media Production— Film
Debbie	21	Female	Caucasian	None	Full time	Hybrid	AAS Media Production— Film
Faustina	20	Female	Hispanic	None	Full time	Hybrid	AAS Media Production— TV and Media
Jacob	19	Male	African American	None	Unemployed	Hybrid	AAS Media Production— Film
Jennifer	36	Female	African American	None	Full time	Hybrid	CAS Film Production
Matt	21	Male	African American	None	Part time	Hybrid	AAS Media Production— TV and Media
Travis	31	Male	African American	One	Unemployed	Hybrid	AAS Media Production— TV and Media
Trevor	18	Male	Caucasian	None	Full time	Hybrid	AAS Media Production— TV and Media

Participant Profiles

Participant 1: Bane. Bane was a 20-year-old Caucasian male who lived in the region of the community college his entire life. He was working toward an Associate in Applied Science in Media Arts Production. He was taking the media arts production course as part of the curriculum requirements for his degree. Bane had no previous

experience using audio equipment, but he did aspire to work as an intern at a local audio recording studio after graduation or find work in the film/television industry. Bane was unemployed and had no children or dependents.

Participant 2: Baron. Baron was a 22-year-old Hispanic male. He was enrolled at the community college as a TV/media production major. He was working toward an Associate in Applied Science degree and aspired to work within the professional fields of TV, film, or radio. Baron was also a classically trained musician who had played the cello for over 12 years. His previous experiences with sound equipment were considered advanced. Baron was unemployed and had no children.

Participant 3: Dalton. Dalton was a 25-year-old Caucasian male who was working toward an Associate in Applied Science in Media Arts Production degree with a focus on filmmaking. Dalton had approximately three years of experience working with equipment on theater productions as a technician. Although Dalton grew up in the local area, he traveled frequently, including spending time in Europe. He had no children, but he was employed full time at a popular restaurant in the area

Participant 4: Debbie. Debbie was a 21-year-old Caucasian female. She was a second-year film production student working toward an associate's degree through the community college. She had no children but was employed part time as a babysitter. She also was a freelance videographer and editor but admittedly earned little income doing this. She had completed previous audio courses for her major; however, she indicated that she was a novice with audio equipment.

Participant 5: Faustina. Faustina was a 20-year-old Hispanic female. Faustina was a very active student within the Associate in Applied Science in Media Arts

Production degree program. She led a student activity group who operated a mock TV news production. The production was disseminated weekly via college social media outlets. Faustina was also an intern at one of the local TV stations in the area. She moved to the area from Florida and planned to move back after graduation to pursue a career as a TV anchor. Faustina's skillset was advanced based on her previous experiences. She had no children but she did work a full time job.

Participant 6: Jacob. Jacob was a 19-year-old African American male. He was on course for an associate's degree in film production. Jacob worked with audio equipment as a hobby for the majority of his life. As a young teenager, Jacob owned a home recording studio and was self-taught on many audio aspects. In high school, Jacob worked with his school news station and was able to operate sound equipment for an interview with a state senator. He came prepared for the media arts production course with advanced skills and knowledge. Jacob had no children and was unemployed. He had lived in the local region for all of his life.

Participant 7: Jennifer. Jennifer was a 36-year-old African American female. She changed her major to film production and was working toward an associate's degree. Jennifer worked full time at her church as the creative director, which involved communications, audio/video, storytelling, and graphics. She was self-taught with the technical aspects of audio production and operated live sound for her church for many years. Jennifer also started a freelance videography business and wanted to focus on commercial work, short documentaries, and real estate videos. Jennifer came prepared for the media arts production course with an advanced level of knowledge. She had no children.

Participant 8: Matt. Matt was a 21-year-old African American male. He was working toward an associate's degree in film production. Matt worked at a local church as a lighting operator. He aspired to become the lighting coordinator at the church after he earned his degree. He came to the media arts production course with a limited amount of audio/sound experience, but he was familiar with entry-level concepts. Matt had no children and lived in the local area his entire life.

Participant 9: Travis. Travis was a 31-year-old African American male. His major was TV media production and he was working toward an associate's degree. He was born and raised locally with respect to the community college. However, once he graduated from high school, he joined the Air Force and travelled globally. He had been a hobbyist with audio equipment since childhood. Travis began with an intermediate level of knowledge required for the media arts production course. Travis was a parent of one child and was unemployed as he worked toward his degree.

Participant 10: Trevor. Trevor was an 18-year-old Caucasian male. He was born and raised locally, near the community college. He worked part time in the food service industry. He was majoring in television and broadcasting working toward an associate's degree. He admittedly had little experience working with audio, except for one or two previous courses within the program. He was enrolled in the media arts production course as part of the required curriculum for his degree path. His long-term goal was to work at a news station once graduating. He had no children and was not married.

Ethical Considerations

The goal of the action research study was to advance the teacher-researcher's knowledge and improve media arts production course curriculum while not harming any of the student-participants. According to the American Psychological Association (APA, 2010), there are seven principles to closely monitor while conducting research with student-participants. These include watching for the misrepresentation of work, balancing organizational demands with ethics, monitoring conflicting interests, maintaining confidentiality, considering Institutional Review Boards and informed consent, and reducing statements of deception.

The community college where the research occurred had an Institutional Review Board (IRB) in place to “protect the welfare of human subjects used in compliance with federal and state statutes and regulations” (Progressive Community College, 2016a, p. 1). Since this action research was performed within the media arts production (MAP208) course offered at a community college, the teacher-researcher adhered to all policies and procedures that were formally outlined by the institution. The office of Institutional Research served as a guide in the research processes that was implemented.

According to Bailey and Morest (2006), “Two-year institutions tend to be the most diverse segment of higher education, and thus researchers need to be sensitive to the confidentiality issues of many different cultures” (p. 23). Due to this reason, and many other privacy concerns, informed consent was absolutely necessary to be obtained by all volunteer student-participants (Appendix A). The privacy consent forms included the research title, purpose, procedures, risks, benefits, confidentiality statement, contact information, and voluntary agreement statement.

The teacher-researcher found it important to promote collaboration, kindness, and equality in his classroom. It was important within the curriculum to teach moral values, such as embracing the presence of others who have diverse cultures, ideas, sexual orientations, and ethnicities. Teaching inclusion within the curriculum helped foster equal opportunity for social minority groups, enabling students to *want* to further their education. The teacher-researcher also found it important to lead by example and openly promote decreasing prejudice by developing critical thinking skills, having open dialogue debates, and practicing inclusion within curriculum. However, it was nearly impossible to resolve hidden racial biases simply by having no discussion at all. According to Stanley (2014), “Teachers need to be able to analyze the presence and effects of racism in specific contexts and so identify suitable antiracist strategies” (p. 5). When discussing the issue of diversity, the teacher-researcher was specific in regard to his educational strategies, developing projects that allowed individuals to explore and celebrate their own heritage (L. Taylor, 2014).

When the emphasis on diversity was not easily detectable within instructional material, it was important for the teacher-researcher to find alternative teaching methods that were accepting of all races, ethnicities, and genders in his classroom. L. Taylor (2014) directed teachers to create “learning activities involving multiple images having direct or indirect contact with young people from many different places” (p. 296). The teacher-researcher also attempted to demystify the ambiguity of multiracial students and teach embracement of all cultures within his classes. This did take effort and mindfulness on the part of the teacher-researcher to ensure inclusiveness of all races and ethnicities when planning course curriculum.

As a supplement to lecturing about the importance of diversity, the teacher-researcher provided student-led activities within diverse groups that effectively built relationships and cultural bridges. Maged (2014) stated that “teaching and learning context should be inclusive and designed for all voices to emerge while utilizing interactive strategies to ensure inclusion” (p. 195). The ultimate goal during implementation of the curriculum was to provide appropriate activities and guidance for those of all races and ethnicities so that everyone felt valued and accepted.

It was also imperative that the educator develops a deep understanding of the ethnic and racial makeup of his own class. Moreover, many scholars suggest building learning projects within the curriculum that also allow students to explore, label, and discuss their own heritage. According to Hill (2009), “If students can begin to articulate and affirm their own diverse cultural identities—their essentially multi-faceted selves—then they will be in a better position to engage ‘others’ who are different from them as well” (p. 8). These projects were self-exploratory by design; however, guided discussion within the classroom provided invaluable perspectives of all cultures.

Students enrolled in the media arts production (MAP208) course administered some of the action research inquiries through the use of peer interviews (Appendix C). It was important for the student-participants, as well as for the teacher-researcher, to adhere to the ethical research policies outlined by the IRB. Appropriate interviewing instruction was descriptively outlined prior to the peer interviews, detailing privacy and ethical considerations. Any student-participant found not abiding by any policy as outlined was excluded from the conclusion of the research.

Research Methods

Data Collection Overview

There are many potential ways in which action research can differ from traditional research methods. Mertler (2014) suggested that traditional educational research “often applies the use of scientific method for inquiry” (p. 6). Alternatively, action research tends to align itself with reflective teaching and is often focused on “improving one’s own professional judgment and giving insight into better, more effective means of achieving desirable educational outcomes” (p. 13). The teacher-researcher who was considered to be a stakeholder in the outcome of the research process was not simply a neutral party.

A mixed-methods research approach best fit the accelerated teaching format constraint of this action research study. The action research was conducted in a small class of 10 student-participants. Since traditional quantitative studies often use random sampling techniques, the overall population size became a major consideration. In contrast, population size is often less important when performing mixed-methods action research studies. Therefore, the use of descriptive rather than inferential statistics came to the forefront during data analysis. Student success was measured through the triangulation of data collected through interviews, researcher observations, and student artifacts.

Interviews

To begin the data collection, a precourse interview was administered to the student-participants at Progressive Community College (PCC) who were enrolled in the MAP208 hybrid accelerated course in order to gather an understanding of the student

perceptions prior to the compressed 7-week course. This 12-question precourse interview was administered to the consenting student-participants on day one of the course offering in the face-to-face classroom setting (Appendix B).

After the midterm exam, a series of informal interviews were conducted for all students who were enrolled in the course. Peers administered these audio interviews as a recording project, which also served to measure their understanding of the core audio production techniques being taught. More importantly, the interview material gathered was relevant to the research with respect to opinions that students had regarding the compressed course curriculum (Appendix C). These 10 audio interviews were transcribed to text and given back to the student toward the end of the course in order to verify the contents and make any adjustments. Finally, a postcourse interview was administered to the student-participants with a total of 12 questions, gathering findings about the perceived success of the course curriculum adjustments (Appendix B).

The teacher-researcher chose interviews as a research instrument due to their ability to gather open-ended qualitative data from a small sample size. The interview format allowed the research-participants to fully engage and discuss their perspectives in order to know what was working well. These data significantly aided in the determination of whether student-participants were successful after completion of the course and also whether they anticipated success based on previous experiences.

Observations

As the course progressed, the instructor made continuous adjustments to the course content, delivery, and communication methods utilized for the class. The teacher-researcher wrote field notes during and following each face-to-face class documenting

participant observations. These notes were transferred into the learning management system, noting their academic progress, any specific observed changes in student behavior, or information stating their opinions about the curriculum. The teacher-researcher did not collect the learning management discussion material. However, it was documentation for the student-participants organizing their thoughts. The observation instrument was chosen because it allowed the researcher to triangulate the results of the quantitative research with what was actually taking place during the face-to-face sessions.

Artifacts

Throughout the duration of 7 weeks, students accomplished six audio recording projects. These projects included man-on-the-street style of interviews, sound effect design projects, and radio public service announcements. Since careers in the broadcasting field often require collaboration with others, much of the work accomplished throughout this course was in the form of group work. McClelland (2012) argued that college courses often “adopt group work as a means to more accurately simulate the conditions of contemporary work environments” (p. 355). For this reason, each group consisting of four to five students was expected to explore professional audio equipment while collaborating with others to accomplish tasks as a professional sound engineer.

Student-participants utilized the learning management system quizzing tool in order to participate in formative assessments. They completed a total of three quizzes (multiple choice and true/false), which were securely delivered and graded in order to assess the student-participant’s retention of key terminology and concepts. Student-participants completed their summative assessment of learning through a final exam

delivered using the learning management system. The teacher-researcher also administered a final practical examination. The practical was offered as a ½ hour, hands-on project where the student-participants performed the desired tasks while being observed and graded by the instructor.

The artifacts collected assisted in the quantitative measurement of success. When the course submission files were graded, as well as the assessments, a cumulative score was delivered, which indicated successful completion of the accelerated course after treatment.

Acceleration Curriculum Treatment

The teacher-researcher inquired how the accelerated 7-week format for his media arts production course would affect his students' scholarly success. As a result, curriculum and instruction was conceptualized and achievement measured in order to meet the needs of diverse learners at the community college level within a compressed time frame. The teacher-researcher for this action research facilitated a learner-centered approach toward education while adapting course curriculum to the accelerated format. This course, which emphasized technology operation within group learning activities, also utilized a hybrid modality.

The learner-centered approach toward project facilitation allowed accelerated student-participants to personally experiment with the technologies while organically acquiring the desired skill set. According to Wlodkowski and Ginsberg (2010), "When learners can appraise their own mistakes and successes while learning, they experience a concrete sense of participation in and responsibility for that learning" (p. 86). Later in

the course instruction, the teacher-researcher made the appropriate corrections for students to fully master the task at hand.

The instructor always offered facilitation and guidance; however, students within groups accomplished most of the exploratory work with limited assistance. Al-RSA (2012) stated,

The design of a constructivist learning environment involving the use of modern technology requires the building of a network of interactive relations between the components of this environment—content and methodology or pedagogy, methods of communication, technology—as well as defining the roles of both the teacher and the student, and the appropriate evaluation mechanisms. (p. 90)

The learning theory utilized throughout the media arts production course was a progressive constructivist approach to education, where the teacher and student roles were clearly defined.

Week 1 Treatment

B. Kops (2010) suggested keeping the condensed course content extremely focused and spending extra of time at the beginning of the accelerated term emphasizing the most complex subject matter. Following this logic, the teacher-researcher lectured on the physics of sound during the first lecture period. This was an hour-long lecture and the challenging learning content was reiterated throughout upcoming classes. Following the first lecture was the administration of the informed consent form (Appendix A) and the formal precourse interview (Appendix B).

Since real-world careers in multimedia require regular interaction with others, most of the projects accomplished within the media arts production course were group

projects. As described by Wlodkowski and Ginsberg (2010), group projects can be excellent authentic performance tasks for assessment. The central notion is that learning activities presented in class closely resemble real-life situations that may be encountered in the field, allowing individuals to experiment in low-stakes situations. During the second lecture period, student-participants were first reminded of the key concepts from the physics of sound lecture and then began the process of configuring equipment in preparation for their first group project, Assignment 1 (Appendix C).

Week 2 Treatment

Following B. Kops's (2010) *complexity first and often* rationale, the third class period began by the instructor reiterating and reinforcing the most complicated subject matter presented within the course (Lecture 1, the physics of sound). This lasted approximately one quarter of the allotted 2.5-hour class period. The instructor devoted the next quarter of class explaining audio production techniques needed to fulfill Assignment 1. This was a hands-on group project that began within the same class period, assisted by instructor facilitation, and completed by the end of class. Submission of Assignment 1, the interview recording project occurred within the learning management system prior to the beginning of the next class (Appendix C).

In the fourth class period, the students participated in a group evaluation of each other's Assignment 1 work. The teacher-researcher facilitated this process. The class as a whole visually and aurally critiqued each project submission. The leniency of grading as well as the productiveness of feedback was critical for the success of the first group evaluation. Wlodkowski and Ginsberg (2010) stated, "Assessment of this type provides a means for learners to merge their identities and values with what they are learning and

this kind of assessment can strengthen competence and bridge formal learning with their subjective world” (p. 152). Later in this class period, the student-participants again absorbed the key points from the physics of sound lecture. During the last portion of the course, students once again performed learner-centered projects, congregating into small groups and preparing for the upcoming week’s Assignment 2 (Appendix D), while following instruction and facilitation from the teacher-researcher.

Week 3 Treatment

During Week 3, student-participants completed their first assessment administered through the learning management system (Appendix Q). The formative assessment was expected to be completed outside of lecture hours. The assessment content focused on the key concepts from the physics of sound lecture. The grading weight for this quiz was not substantial by design—less than 5% of the overall course grade. According to Wlodkowski and Ginsberg (2010), “Low-stakes formative assessments take away the pressure of grades and allow students to see what they’ve learned as well as what they may need to consider to improve their learning” (p. 185). As the accelerated course progressed, assessment grading weights continued to increase.

Also, during the early parts of this week, the teacher-researcher facilitated the instruction needed to accomplish Assignment 2 (Appendix D). This assignment was another group recording project. Wlodkowski and Ginsberg (2010) stated, “As a form of early scaffolding, [the teacher-researcher’s] proximity and assistance can be just enough for the learner to find the right direction, continue involvement, and gain the initial confidence to proceed with learning” (p. 90). Assignment 2 was a more challenging

group assignment compared to the first assignment because most student-participants had to learn technical processes that were new to them.

The second lecture period for Week 3 was an extension period for continuation of previous projects. Wlodkowski and Ginsberg (2010) explained, “If a learning activity will require a significant amount of time, it is best for learners to know this, so that they can plan more effectively, avoid procrastination, and begin to set proximal goals” (p. 92). Since the previous recording assignment (Assignment 2) was a relatively complex group process to accomplish within the course, it was necessary to allow an extended time period for student-participants to receive assistance on this and any other lingering projects (Appendix D).

Week 4 Treatment

Week 4 was the middle of the 7-week term. As such, the students completed their midterm examination using the learning management software (Appendix R). This exam was taken outside of lecture hours. Students also completed the midterm project (Appendix E) this week as Assignment 3. This again was learner-centered and group oriented by nature, documenting research evidence for this study.

During the second lecture period of Week 4, students acquired knowledge about using an analogue field mixer. This deviated from the digital audio equipment that they were used to. This was in preparation for Assignment 4 (Appendix F), which was another group project with facilitation from the teacher-researcher. Submission of this project was through the use of the learning management system.

Week 5 Treatment

During the first lecture period for Week 5, student-participants once again congregated as small groups and began the process of recording audio for Assignment 4 (Appendix F). This project combined all previously learned audio recording processes, including operating the analogue field mixers. According to Wlodkowski and Ginsberg (2010), “When attributions are offered strategically, they can be very effective for helping students acquire a sense of self-efficacy” (p. 87). The submission of recorded media files for the completion of this project was due by the beginning of the following class period.

Week 5, Lecture 2, offered a slight deviation from the previous course structure. The teacher-researcher discussed how to use and properly manage sound blankets. The student-participants separated separated into small groups and instruction began. Wlodkowski and Ginsberg (2010) suggested, “People who learn vicariously and adapt their [instructor’s] methods to their own learning are more motivated than those who rely solely on their own individual perception and understanding for learning” (p. 89). The importance of learning through observation during this class period was unparalleled as the students needed to recall their knowledge and use the information for future projects. During the second half of the class, students began Assignment 5 (Appendix G). This group project consisted of continuing to combine all previously learned recording methods and practices.

Week 6 Treatment

Class period 1 of Week 6 was the final teacher-researcher-facilitated project. Students learned the last complex recording process, double recording systems. The

students submitted assignment six prior to the following class period (Appendix H). The teacher-researcher assisted as requested to facilitate the group recording process.

During class period 2 for Week 6, students accomplished a mock-up of their final practical (Appendix I). This was a chance to review all terminology as well as practice the technical skillsets they had learned up to this point. There was facilitation from the teacher-researcher and assistance from other student-participants.

Week 7 Treatment

The final week consisted of completing the final practical (Appendix I) and finishing all lingering projects. The final exam (Appendix S) was administered during class but could be taken outside of class, followed by the final formal interview (Appendix B).

Curriculum Design Considerations

Although prior to the popularity of action research, John Dewey led educational reform through the late 1800s and early 1900s, Dewey (1938) determined that students retain more information when guided by the teacher through hands-on experiences and not simply by learning through passive absorption. According to Dewey, “When education is based upon experience and the educative experience is seen to be a social process, the situation changes radically. The teacher loses the position of external boss or dictator but takes on that of a leader of group activities” (p. 59).

As a faculty member at the college, the teacher-researcher for this action research aspired to practice Dewey’s approaches toward progressive hands-on learning. The teacher-researcher regularly taught media arts production courses for the Division of

Film, Media, and Visual Arts. MAP208 was a mixed-mode, compressed schedule course with two face-to-face class periods per week.

Throughout the duration of 7 weeks, students accomplished a total of six audio-recording projects. These projects included recording interviews, sound effect design projects, and public service announcement recording projects. Since careers in the broadcasting field often require collaboration with others, much of the work accomplished throughout this course was in the form of group work, comprised of at least four to five participants. Student-participants were expected to explore professional audio equipment while collaborating with others to accomplish tasks as sound engineers. Usually the teams were diverse with regard to ethnicity, race, and gender as well as learning abilities and talents. The desired outcome from these assignments was for student-participants to learn teamwork in order to troubleshoot, resolve, and accomplish all assigned tasks. This allowed each individual to gain valuable experience in a controlled professional setting. The teacher-researcher's goal was to become the guide and facilitator for these student-led projects.

Professional Reflection

Action research can be defined as reflective teaching focusing on “improving one’s own professional judgment and giving insight into better, more effective means of achieving desirable educational outcomes” (Mertler, 2014, p. 13). The teacher-researcher, considered a stakeholder in the outcome of the research process, was not simply a neutral party. Leitch and Day (2006) explained that those action researchers practicing reflection are “committed to engaging with the emotional dimension of their context whether at a personal or system level” (p. 188). This statement emphasizes the

connection between the teacher-researcher's finding and his personal working environment. This is the unique concept, which differentiates action research from traditional research where the researcher is often a neutral observer simply documenting the results.

At its core, action research is considered a cyclical set of processes. Mertler (2014) described an in-depth cycle for planning, acting, developing, and reflecting. These steps should be repeated as necessary in order to achieve the desired action research outcome. The reflection phase of action research is essential toward gaining holistic meaning from all data collected. Only through reflection can the teacher-researcher improve his or her immediate working environment. Mertler stated that reflection is the "critical step in the process, since this is where the teacher-researcher reviews what has been done, determines its effectiveness, and makes decisions about possible revisions for future implementation of the project" (p. 44).

Mertler (2014) suggested not only reflecting about the outcome from the data collected but also reflecting upon improvements to the research methodology being used. These are the two overlapping concepts to be considered by any action researcher. Only by fully reflecting upon one's own research practices, as well as learning outcomes, can meaningful educational transformation take shape within action research.

Summary and Conclusion

The rigor and time constraints of the accelerated college course format posed specific curriculum design problems for the instructor who was accustomed to course format twice the length. The action research addressed the problems posed by compressed scheduling upon the media arts production course and provided a concise

curriculum treatment plan, measuring student performance and perception. In particular, the research question that guided this study was, “What impact does an accelerated course format have on student success in a college media arts production class at a community college in the South?” The teacher-researcher answered this question by implementing a mixed-methods design to action research. This design included targeted data collection with the use of two formal interviews, assignment artifacts, observation notes, and summative assessment with consenting student-participants.

CHAPTER FOUR: FINDINGS FROM THE DATA ANALYSIS

This study examined the impact that a 7-week, accelerated course format had on student success within a media arts production course at a community college in the South. The teacher-researcher quantitatively measured student success (defined as passing the course with a cumulative grade of A, B, or C) through the collection and analysis of artifacts and assessments. Secondly, the student-participants were administered pre- and postcourse interviews, which qualitatively measured their perceived academic success and retention. Lastly, the teacher-researcher systematically documented student progress through the use of daily observation notes. Through the triangulation of these three instruments, terminal conclusions were drawn.

Conclusively, each student-participant within the study passed the course with a cumulative score of an A, B, or C; therefore, conventional student success was confirmed. However, qualitative measurement of perceived academic success and satisfaction varied. The students interviewed indicated that hands-on/group projects were the most effective method for learning a technical skillset. Conversely, student-participants indicated that although they did prefer the rapid delivery, and the quicker course duration, supplementing learning through online delivery (hybrid modality) was not effective or preferable. Similarly, the teacher-researcher's field notes, observations, and learning management data indicated that students did not frequent the online material throughout the 7 weeks.

Due to the nature of the subject, the instructor graded media arts production artifacts subjectively. However, through the use of observation notes, qualitative interviews, and quantitative assessments, the study provided meaningful evaluations for each student-participant's success within a media arts production course for a diverse course roster.

Research Question

What impact did an accelerated 7-week format have on student success in a media arts production course at a community college in the South?

Purpose of the Study

The study examined the impact that an accelerated course format had on student success in a college media arts production class at a community college in the South.

An accelerated course format was defined as a shorter and more rigorous format than that of traditional college classes. At the community college, the accelerated course duration was 7 weeks; however, curriculum covered was comparable to that delivered during a traditional (15 week) college course. Also, for the purposes of this study, a college media arts production class was offered as a hybrid modality course utilizing both online and face-to-face curriculum delivery methods. The media arts production course taught students professional techniques needed in order to configure, operate, and produce audio in preparation for careers within the film, TV, or broadcasting industries.

Finally, student success was defined as the measurable retention of key concepts through formative and summative assessments; the ability to perform selected tasks within a hands-on practical setting; and the ability to earn a cumulative final score of an A, B, or C.

Findings of the Study

Throughout the 7-week media arts production course, the teacher-researcher collected data through pre- and postcourse interviews, 6 technical hands-on/group assignments, classroom observations/field notes, an individual technical practical, two formative assessments, and a final summative assessment. Upon reviewing the data collected from the various research instruments, the teacher-researcher identified three dominant themes: (a) Students indicated that the online medium used within the hybrid course had the least impact on their ability to retain information. These online activities included assigned video tutorials, documents, discussion forums, and assessments; (b) students indicated that the greatest impact on their learning was facilitated through hands-on/group technical learning activities; (c) student-participants passed the accelerated hybrid media arts production course with an A, B, or C; and therefore, student success was confirmed.

Theme 1: Online assignments were the least impactful learning activities within the media arts production course.

Precourse interview. During the precourse interview (Appendix B), it was confirmed that each student-participant had previously taken at least one accelerated media arts production course at the community college where the research took place. Moreover, the results of the precourse interview confirmed what the participants already knew regarding hybrid accelerated media arts courses. When asked during the precourse interview, “What type of learning activity do you believe will help you retain the LEAST information when completing a media arts production course (e.g., hands-on projects, group projects, online videos, online assessments, etc.)?” overwhelmingly all student-

participants chose the online assignments and in particular, 50% of the student-participants targeted the online video tutorials.

Participant 1: Bane. “Online. When you’re online, you’re detached from the class, you’re just doing it by yourself, and you don’t really get the hands-on experience.”

Participant 2: Baron. “Personally, I think the online videos [are least beneficial], mainly because from observation, it’s not exactly the most thrilling thing to do. From what I’ve seen most students tend to forget about them or just not do it.”

Participant 3: Dalton.

Definitely online stuff [is least beneficial], I rarely learn from that kind of activity unless I am already familiar with the topic and seeking out more. Since I’m not very familiar with location sound equipment, I’m less likely to just watch a video and say, “Oh, OK that makes sense.”

Participant 4: Debbie. “Maybe videos or just like reading off what we’re supposed to do within the project [is least beneficial], I feel like I learn more just by doing the project.”

Participant 5: Faustina.

I feel like online videos are least beneficial. To some extent they’re helpful and to some extent they’re really not because some people don’t have resources at home to watch the online videos and this subject matter [location sound production] really shouldn’t be taught online.

Participant 6: Jacob. “As a whole class, some people watch the online videos and some people don’t, so I think they are the least beneficial.”

Participant 7: Jennifer. “The online material.”

Participant 8: Matt. “Online because you can’t ask the teacher ‘what is this or what is that?’ You don’t get a lot of support.”

Participant 9: Travis. “Online activities [are least beneficial].”

Participant 10: Trevor. “Online [is the least beneficial learning activity], because most of the time when I leave here, I don’t even think about the class.”

Postcourse interview. During the postcourse interview, each of the student-participants answered the following question: “What type of learning activity helped you retain the LEAST information when completing the hybrid media arts production course? (For example, hands-on projects, group projects, online videos, online testing, online activities, etc.).”

Participant 1: Bane. “Probably the online projects or activities because you’re not really present, you’re not really there, and it doesn’t really help me learn the information.”

Participant 2: Baron.

The least beneficial would probably have to be the online portion, both testing and projects mainly because it’s not in a school type setting. I mean, you can do it at a library I guess, but for the most part I believe it’s not as personal. People feel a little less obligated to focus completely on it. And plus, it’s online, so distractions are always present.

Participant 3: Dalton. “Online videos and anything having to do with online, because I cannot ask for clarification.”

Participant 4: Debbie. “The videos.”

Participant 5: Faustina.

Online videos because I don't always have the online resources to watch the videos and I don't have time. But once I'm at school I'm obligated and have those two hours to learn the assignment. But when I'm at home I'll go do something else and not really pay attention. I feel like online videos are helpful in the sense that if you miss a class, you're able to go back online and catch up, but I do think they're the least beneficial.

Participant 6: Jacob.

Originally, I said online activities, but from my experience it's a mix between online and group activities depending on the subject. Some people aren't that into online. But I've also been in group activities where everyone wants to be using the camera, or everyone wants to operate one position and someone else can easily get neglected.

Participant 7: Jennifer. "I don't really watch the online videos."

Participant 8: Matt. "Online."

Participant 9: Travis. "Online."

Participant 10: Trevor. "Definitely the online part."

Online observations and artifacts. Student-participants within the hybrid media arts production course did not frequently visit the college's learning management system outside of class. The teacher-researcher assigned weekly online videos, technical PDF documents, participation in a 2-week online discussion forum, and participation in three online assessments. Table 4.1 is the learning management system (where students go to participate online) login history for each student-participant over the 7-week term.

Table 4.1

Online Activity

Name	Online course logins	Online content (videos & supplemental documents)	Online discussion activity completed
Bane	62 online logins	5% of available online content viewed	100%
Baron	19 online logins	18% of available online content viewed	50%
Dalton	15 online logins	6% of available online content viewed	50%
Debbie	26 online logins	11% of available online content viewed	100%
Faustina	11 online logins	43% of available online content viewed	100%
Jacob	28 online logins	9% of available online content viewed	100%
Jennifer	11 online logins	24% of available online content viewed	100%
Matt	30 online logins	7% of available online content viewed	0%
Travis	40 online logins	9% of available online content viewed	100%
Trevor	24 online logins	4% of available online content viewed	0%

All 10 student-participants were able to log into the online learning management system in order to complete their quizzes and final multiple-choice exam. These assessments were untimed and only offered online, but each needed to be taken within the dates and time frames available (see Table 4.2).

Table 4.2

Online Assessment Scores

Participants	Online Formative Assessment 1 score	Online Formative Assessment 2 score	Online Summative Assessment 3 score
Bane	81%	84%	88%
Baron	93%	96%	100%
Dalton	94%	92%	80%
Debbie	100%	92%	95%
Faustina	81%	88%	80%
Jacob	94%	92%	100%
Jennifer	94%	100%	100%
Matt	93%	72%	79%
Travis	100%	92%	86%
Trevor	100%	72%	96%

Theme 2: Hands-on/group projects were the most impactful learning activity within a media arts production course.

Precourse interview. During the precourse interview, each student-participant indicated that in previous accelerated courses, hands-on/group activities were the most beneficial learning activity, confirming what the students had previously experienced. Students answered the following question: “What type of learning activity do you believe will help you retain the MOST information when completing a hybrid media arts production course? (For example, hands-on projects, group projects, online videos, online testing, online activities, etc.)”

Participant 1: Bane. “Hands-on lets you know what it’s really like to work in the field. It gives you legitimate experience with the equipment.”

Participant 2: Baron. “I’m not sure about how well the online teaching methods work for this class, but I’m pretty sure that the hands-on and group work is much better.”

Participant 3: Dalton. “I would definitely say hands-on projects. I rarely learn from anything that is posted online. I need to hold the thing in my hand and see it and know how it works before I can use it.”

Participant 4: Debbie. “Hands-on has been really good for me.”

Participant 5: Faustina. “Definitely hands-on, group projects, class projects. You can actually get experience rather than just listening to lecture all the time.”

Participant 6: Jacob. “Hands-on projects because with film production classes, the best way to learn is by doing.”

Participant 7: Jennifer. “The hands-on projects are most beneficial.”

Participant 8: Matt. “Hands-on projects. That’s the best. I’m learning and also getting experience in that specific area.”

Participant 9: Travis. “Hands-on projects and group projects are the best way for me to learn.”

Participant 10: Trevor. “Hands-on technical projects are most beneficial to learning because this is a hands-on business [film and TV production].”

Postcourse interview. During the postcourse interview, each student-participant answered the following question: “What type of learning activity helped you to retain the MOST information when completing the hybrid and accelerated media arts production

course? (For example, hands-on projects, group projects, online videos, online testing, online activities, etc.)”

Participant 1: Bane. “Definitely hands-on, because instead of just sitting and listening to someone lecture, you’re given something to do where you can actually get experience and that’s better to help you retain information.”

Participant 2: Baron.

I believe the hands-on and group projects were the best because in the real world, you would normally work within a team. It really helps with the team building aspect. And hands-on because this stuff is not something that you are going to be using a pen and paper; it’s all equipment based.

Participant 3: Dalton. “I definitely think hands-on projects are the best because we deal with a lot of equipment and you can’t really learn that information unless you’re actually doing it.”

Participant 4: Debbie. “Definitely the hands-on stuff has been really good for me.”

Participant 5: Faustina.

Definitely hands-on because here in the media arts department, we’re dealing mainly with equipment, so I think hands-on projects gives you a chance to learn from your mistakes. In a lecture, they just tell you what’s right, not so much what’s wrong, but when you’re doing hands-on projects you can see that you made a mistake and then see how to fix it.

Participant 6: Jacob. “Hands-on is always important because this is a hands-on industry [film and media]. You can read and test on how to do things, but if you cannot actually do it, then you won’t get hired on anything.”

Participant 7: Jennifer. “Hands-on projects give me experience with the equipment.”

Participant 8: Matt. “Hands-on.”

Participant 9: Travis. “Hands-on.”

Participant 10: Trevor. “I would have to say hands-on because you have to know what to do in this business and hands-on gives the experience.”

Artifacts. The teacher-researcher administered six group/hands-on technical projects throughout the 7-week media arts production course. The students accomplished these projects within a team of at least four student-participants. The teacher-researcher spent approximately 45 minutes explaining key concepts and preparing the students for the projects prior to implementation. At that point, the student-participants worked together in order to set up, operate, troubleshoot, and finish these recording assignments. The teacher-researcher became the facilitator, periodically checking in with the group, observing, and offering assistance as needed. The students accomplished the group projects successfully due to their ability to share previously acquired knowledge and experiences. Furthermore, the instructor made corrections as necessary to ensure that students practiced mastery level skills during the projects. Table 4.3 contains the project scores as graded by the teacher-researcher.

Table 4.3

Hands-on/Group Assignment Scores

Name	Assignment 1	Assignment 2 (Pass or Fail)	Assignment 3	Assignment 4	Assignment 5	Assignment 6
Bane	96%	Pass (100%)	92%	96%	98%	93%
Baron	93%	Pass (100%)	98%	96%	98%	95%
Dalton	96%	Pass (100%)	94%	99%	95%	90%
Debbie	97%	Pass (100%)	92%	91%	89%	83%
Faustina	95%	Pass (100%)	98%	97%	92%	89%
Jacob	95%	Pass (100%)	96%	95%	96%	88%
Jennifer	96%	Pass (100%)	95%	92%	93%	90%
Matt	94%	Pass (100%)	92%	0%	92%	75%
Travis	97%	Pass (100%)	92%	93%	98%	93%
Trevor	93%	Pass (100%)	92%	88%	0% (Missed class and did not make up.)	93%

Theme 3: Students were successful.

Precourse interview. During the first week of the media arts production course, the student-participants completed a precourse formal interview (see Appendix B). The interview's purpose was to qualitatively measure student-participants' perceptions of an accelerated course format, indicate which types of instruction and learning activities they believed would work well within the time constraints, and find out if they believed they

would or would not be successful in the course. All 10 participants indicated that they believed they would be successful in the course, scoring a cumulative final grade of an A, B, or C (see Table 4.4).

Table 4.4

Previous Courses Completed and Success Prediction

Name	Previous accelerated courses completed	Believe you will be successful in this media arts production course? (Earn an A, B, or C)
Bane	6	Yes. "I certainly hope so."
Baron	6	Yes. "Because it is something that pertains a lot to what I want to do later in life."
Dalton	15	Yes. "I hope I'm successful. I don't think I'm going to fail this course."
Debbie	10	Yes. "I think I'm going to get an A."
Faustina	13	Yes. "I do think I will be successful. I've done well in all of my other classes. I believe I will make an A."
Jacob	9	Yes. "I think I will be very successful in this course. I have passed all of my previous classes with an A."
Jennifer	6	Yes. "I think I will definitely pass this class."
Matt	8	Yes. "I definitely think I will."
Travis	4	Yes. "Because I believe the instructor will teach very clearly."
Trevor	6	Yes. "I believe I'll pass with an A or B because that's what I've passed within in my other classes."

Postcourse interview. Similarly, during the last week of the media arts production course, prior to the final examination, the student-participants completed the postcourse formal interview (Appendix B). The questions within this interview were identical to the precourse survey, except that they were written in past tense. Once again, all 10 participants indicated that they would be successful within the course and earn an A, B, or C cumulative final grade.

Final practical observation notes. Student-participants were incrementally introduced to technical subject matter throughout the 7 weeks. The teacher-researcher observed a gradual inclination of technical skill based on the subject matter being taught per each student-participant. The researcher also took observation notes during the final practical. Since the practical was delivered as a one-to-one (teacher to student) examination of technical skills, these observation notes were unique to the study, differing from the traditional observations taken throughout the duration of the course. Each student-participant received the following feedback after careful review of the practical observation notes.

Participant 1: Bane. Practical score 70%.

Bane mostly performed well with the final practical. He needed some extra help from the instructor with the Tascam DR-40, finding phantom power. Also, he needed significant help with the camera audio settings and the field mixer. Bane was confused about microphone vs. line inputs at the mixer and camera. He needed help calibrating the digital and analogue audio. All other stations were accomplished proficiently.

Participant 2: Baron. Practical score 90%.

Baron rolled the sound blanket perfectly. His XLR was very nicely rolled and he used the Velcro fastener. Baron extended and retracted the boom pole nicely, leaving an overlap between sections. Baron's Tascam settings and recording worked out very well. His levels hovered around -12dBfs. He had a strong understanding of the signal flow with the microphones to the field mixer and camera. Baron only had two issues; the camera inputs were set to receive a

microphone level rather than a line level from the mixer. Secondly, Baron left phantom power turned on at the camera. The field mixer supplies its own power.

Participant 3: Dalton. Practical score 91%.

Dalton rolled the sound blanket perfectly. His XLR was also very nicely rolled. The over/under technique was perfect. Dalton also extended and retracted the boom pole nicely, leaving an overlap between sections. His Tascam settings and recording worked out very well. His levels hovered around -12dBfs, which is nominal. Dalton's camera inputs were set to receive a microphone level rather than a line level from the mixer, which is problematic. Secondly, Dalton left phantom power turned on at the camera.

Participant 4: Debbie. Practical score 87%.

Debbie rolled the sound blanket the correct way. Similarly, she rolled the XLR with the correct over/under technique. Debbie did get a little flustered with the tensioners on the boom pole, but that's understandable. She was able to extend and retract the boom without much issue, leaving an inch overlap at the joints. Debbie was mostly successful at the Tascam recorder. However, somehow the file format was changed to stereo, which meant the instructor could only hear the left channel, and the right channel had no audio. This was a mistake. Debbie would rather record in mono for this situation. Debbie also performed fairly well with the field mixer and camera set up. She had issues with leaving phantom power on at the camera. The field mixer supplied phantom power to the microphones, not the camera; the input settings at the camera were left at microphone level, however when she hooked up a line level signal, as that from a

mixer or cd player, etc., she needed to make sure to select line level input at the camera. Also, Debbie needed some guidance on calibration. The teacher-researcher recommended that Debbie watch the videos on calibration, as it is a critical step in the process.

Participant 5: Faustina. Practical score 75%.

Faustina rolled the sound blanket the correct way. Similarly, she rolled the XLR with the correct over/under technique. She also extended and retracted the boom without much issue. However, Faustina did not remember to leave about an inch overlap between sections. She was mostly successful at using the Tascam recorder. However, Faustina did not hit stop at the Tascam to finalize the recording and left the equipment in record pause mode (blinking). She should have hit the stop button to write the file. Faustina had an average performance with the field mixer and camera set up. She had issues with leaving phantom power on at the camera, the field mixer supplied phantom power to the microphones, but not the camera; the input settings at the camera were left at microphone level; however, when she connected a line level signal, as that from a mixer or cd player, etc., she needed to make sure to select line level input at the camera. Also, Faustina needed guidance on calibration. It is advised that Faustina watch the videos on calibration, as this is a critical step in the process.

Participant 6: Jacob. Practical score 93%.

Jacob performed very well on the final practical. After a couple of tries (without help), he successfully rolled the sound blanket the correct way. Jacob's technique with rolling the XLR cable was very good. He performed well extending the

boom pole, leaving an inch overlap in between sections, tightening down the nuts and retracting. Jacob quickly used the Tascam the appropriate way and recorded very good audio. Jacob was one of the stronger students and was able to hook up the field mixer to the camera. He did need a little help with a couple of the settings, but overall he was very successful with the exercise.

Participant 7: Jennifer. Practical score 80%.

It took Jennifer a couple of tries to roll the sound blanket, but she was eventually successful. Her technique with rolling the XLR was also very good.

Unfortunately, Jennifer recorded the Tascam audio using the internal microphone rather than the shotgun microphone attached with the XLR. This was a simple setting within the menu that she could have been adjusted. Jennifer's configuration of the field mixer with the camera was good. She had a couple of issues with the settings, like panning the channels left and right, having phantom power turned on at the camera, and a misunderstanding that line level needed to be set at the camera input since she was hooking up a mixer to the camera.

Overall, it was a good practical.

Participant 8: Matt. Score 78%.

Matt rolled the sound blanket well on his first try and he used the correct technique. Matt's XLR rolling was OK. He passed this exercise; however, he needed to continue thinking about alternating over/under per each wrap. Matt extended the boom pole the appropriate way and left overlap; however, he did torque down the tensioner nut very hard which was extremely challenging to loosen. Matt's Tascam configuration was right; however, his recording levels

were very low. Matt needed to remember to use the input volume adjustment on the side of the recorder to keep those levels hovering around -12dBfs (nominal). Matt was mostly able to connect the field mixer to the camera but he did struggle with a couple of the settings. The wireless microphone generated a microphone level audio signal; Matt should have made sure to set the input of the mixer to receive a microphone level signal not a line. Matt also made a common mistake, which was to leave the camera inputs set to receive a microphone level signal. The mixer is a line level output therefore the camera should receive line.

Participant 9: Travis. Score 85%.

Travis rolled the sound blanket without any issues. His XLR over/under rolling technique was also very good. Travis extended the boom pole, leaving an overlap, and retracted the boom without issue. He configured the Tascam without issue; however, his levels were slightly low. Travis should be briefed on adjusting the input levels on the Tascam using the left volume adjustment. He also made some common mistakes with the field mixer/camera configuration. Travis had a condenser microphone setting (phantom power) for the wireless lavalier, which was not necessary. He also had selected the microphone level switches selected at the camera even though he was connecting a mixer at line level. Lastly, Travis originally chose INT for channel one at the camera.

Participant 10: Trevor. Score 70%.

Trevor was not successful at rolling the sound blanket. Trevor should have watched the videos on how to accomplish this task. His XLR over/under rolling

technique was proficient. He was able to extend the boom pole, leave an overlap, and retract the pole without any problems. Trevor was able to use the Tascam recorder, but he did need some assistance because the hold switch was left in the on position. Trevor's recording levels were lower than -12dBfs. He needed to be briefed on adjusting the input volume levels at the recorder on the left side.

Trevor successfully connected the field mixer to the camera. Lastly, he needed help configuring the settings for a condenser microphone. Trevor should have continued watching the tutorial videos and looking at documentation.

Artifacts. In conclusion, the 10 student-participants were all correct with their initial prediction of success. After administration of six graded assignments, three assessments, and a final practical, six of the student-participants earned a final cumulative grade of an A. The remaining four student-participants earned a final cumulative grade of a B. The teacher-researcher concluded that student success within an accelerated media arts production course was confirmed (see Table 4.5).

Table 4.5

Final Cumulative Grades

Participant	Name	Final cumulative grade
Participant 1	Bane	88.00% (B)
Participant 2	Baron	99.67% (A)
Participant 3	Dalton	94.65% (A)
Participant 4	Debbie	96.10% (A)
Participant 5	Faustina	89.52% (B)
Participant 6	Jacob	100.00% (A)
Participant 7	Jennifer	96.24% (A)
Participant 8	Matt	82.03% (B)
Participant 9	Travis	93.52% (A)
Participant 10	Trevor	85.69% (B)

Interpretation of Results of the Study

The results of the study indicated that students passed an accelerated hybrid media arts production course with a final score of an A, B, or C, and therefore student success was confirmed. The participants in this study recognized that hands-on project-based learning activities accomplished within a group of peers were the most valuable for learning the technical skillsets acquired within the course. However, overwhelmingly all of the 10 student-participants agreed that the online portion of the hybrid course, including tutorial videos, documentation, discussions, and assessments, were least valuable for learning the technical skillset. These data stayed consistent from the precourse to the postcourse interview and were triangulated through the results of artifacts and researcher observations. An overarching interpretation of these results indicates that the combination of hybrid and accelerated formats for learning a technical skillset may need to be reconsidered. Students may benefit more from adding additional hands-on course time rather than supplementing with online material.

Interpretation of Theme 1. This study found that the media arts production students did not believe they benefited from the online curriculum found within the course. Accelerated and hybrid courses require self-motivation, time management skills, computer literacy, and persistence. The student-participants in this study indicated that they preferred more engagement with their teacher and peers in order to feel comfortable learning the technical skillset taught. Since the class was offered in a hybrid modality, all student-participants gravitated toward learning in the face-to-face setting rather than seeking out and absorbing information online, in an isolated environment. The student-participants rarely accessed the online learning management system unless the activity

was high stakes, such as one of the three assessments. This lack of online student motivation may be an instructional, program-wide, or institution-wide challenge that should be addressed by curriculum administrators at the community college.

Interpretation of Theme 2. The student-participants preferred learner-centered and project-based learning activities in order to acquire the technical skillsets taught within the media arts production course. A learner-centered educational environment grew out of curricular strategies that encouraged students to interact with other students, the teacher, the learning content, and the learning process (Schiro, 2013). This variety allowed the individual student to make decisions about what best fit his or her personal learning preferences. Project-based learning is a subset of the learner-centered ideology, which built up student-participants' understanding not only through the content, but also in communication and collaboration through problem solving experiences as a team.

Throughout the 7 weeks, students accomplished six hands-on group projects. These projects included man-on-the-street style of interviews, television style monologue recordings, and studio location recording projects. Since careers in the broadcasting field often require collaboration with others, each project accomplished throughout this course was in the form of group work. McClelland (2012) argued that college courses often “adopt group work as a means to more accurately simulate the conditions of contemporary work environments” (p. 355). For this reason, each group of four to five students explored professional audio equipment while collaborating with others to accomplish the tasks as a professional sound engineer. The desired outcome from these assignments was to work as a team, troubleshoot, resolve, and accomplish all assigned tasks.

The technology projects accomplished throughout this course were student-led by design. The instructor facilitated and guided projects during the course; however, students within groups accomplished most of the exploratory work with limited assistance. According to Al-RSA (2012),

The design of a constructivist learning environment involving the use of modern technology requires the building of a network of interactive relations between the components of this environment—content and methodology or pedagogy, methods of communication, technology—as well as defining the roles of both the teacher and the student, and the appropriate evaluation mechanisms. (p. 90).

This being stated, the learning theory utilized throughout the media arts production course was a progressive constructivist approach to teaching and learning, where the teacher and student roles were clearly defined.

Interpretation of Theme 3. Student success, passing the course with a final grade of an A, B, or C, was confirmed when the student put forth appropriate effort. Each of the 10 student-participants were able to successfully complete the six technical/group projects, three assessments, and final practical within the accelerated span of 7 weeks. During the postcourse interview, when asked why students were likely to succeed within a 7-week course, the student-participants answered:

Participant 1 Bane. “Probably because you don’t get burned out. You don’t get as stressed out and tired as you would during a 15-week course.”

Participant 2 Baron. “I believe that students are able to retain and be tested on information when it’s most fresh. So, within 7 weeks, the information stays fresh rather than it dragging out over 15 weeks where you may forget things.”

Participant 3 Dalton. “It’s more focused. It’s hard to be like ‘I’m not really going to pay attention this week.’ You can’t really afford to miss a week or even a day.”

Participant 4 Debbie. “It goes by quicker and students are trying to get finished and do the things that they need to do.”

Participant 5 Faustina. “During the 7-week course, you don’t have much of a choice. If you miss one or two classes, you fail. But in a 15-week course, you have more chances to miss class and try to make up work. You have more chances to fail.”

Participant 6 Jacob. “There’s less room for failure. When you have a longer class, you have more quizzes and activities that you can fail. In a shorter course, there’s less and you have to put more into it to make sure you pass.”

Participant 7 Jennifer. “We live in a world where everyone wants things done quickly. Students are eager to get an education and get it done quickly. So, they probably want to be successful.”

Participant 8 Matt. “Since the course is shorter, students have to come to class. It’s really hard to make up if you miss a class.”

Participant 9 Travis. “You get less assignments that are required to get done. There’s a greater opportunity to pass because you don’t get burned out.”

Participant 10 Trevor. “In a 7-week course, there’s no lollygagging. You get done what you need to get done.”

Conclusion

The results of the mixed-methods study confirmed that student-participants were successful and they also held a positive view of the completing the 7-week course format. The student-participants indicated that because of the shortened format, there was less

time for the instructor to add irrelevant information, and conversely, there was less time for students to drift, miss class, or not take the work seriously. All of these factors added to having a successful class roster. Furthermore, when the projects consisted of hands-on group work, the students were most successful. Group work allowed students to learn from each other's strengths, as well as individually, which created an environment where advanced learning could be facilitated. There should be more research accomplished on successfully implementing a hybrid course format to teach the technical skillsets within a media arts production course. Based on this research, students appeared less motivated to visit and participate in online learning resources when they believed hands-on training was most beneficial for mastering the skillset.

CHAPTER FIVE: DISCUSSION, IMPLICATIONS, AND RECOMMENDATIONS

This action research study examined the impact that a 7-week, accelerated hybrid course format had on student success for a media arts production course at Progressive Community College (PCC), a pseudonym for a 2-year college located in the southeastern United States. The problem of practice stemmed from an institution-wide transition to accelerated formatted courses in the year 2014. The identification of the problem of practice led to the development of a research focus examining the impact that an accelerated course format had on a hybrid media arts production class roster.

In order to optimize the hybrid media arts production course curriculum and measure student success for the accelerated format, the study implemented a mixed-methods research design, collecting both qualitative and quantitative data during the Spring 2018 semester.

Research Question

What impact did an accelerated 7-week format have on student success in a media arts production course at a community college in the South?

Purpose of the Study

The study examined the impact that an accelerated course format had on student success in a college media arts production class at a community college in the South.

For the purposes of this study, an accelerated course format was defined as a shorter and more rigorous format than that offered during a traditional college class. At the community college, the accelerated course duration was 7 weeks; however, the course

curriculum covered was comparable to that delivered during a traditional (15 week) college course. Also, for the purposes of this study, a college media arts production class was a hybrid modality utilizing both online and face-to-face curriculum delivery methods. The objective of the media arts production course was to teach students professional techniques they needed to configure, operate, and produce professional quality audio in preparation for careers in the film, radio, television, or broadcasting industries.

Finally, student success was defined as the measurable retention of key concepts through formative and summative assessments; the ability to perform selected tasks within a hands-on practical setting; and the ability to earn a cumulative final score of an A, B, or C.

Overview/Summary of the Study

The teacher-researcher quantitatively measured student success in a media arts production course through the collection and analysis of artifacts and assessments. Secondly, the teacher-researcher administered a pre- and postcourse interview, which qualitatively measured student-participants' perceived academic success and retention. Lastly, the teacher-researcher systematically documented student progress, acquisition and mastery of technical skillsets, and unique classroom conversations by compiling daily observation notes. The triangulation of these three data collection instruments provided key research outcomes.

Each student-participant in the study passed the course with a cumulative score of an A, B, or C; therefore, conventional student success was confirmed. However, qualitative measurement of perceived academic success and satisfaction varied. The

students interviewed indicated that hands-on/project-based learning activities were the most impactful methods for learning the media arts production technical skillsets. Conversely, the student-participants indicated that although they did prefer the rapid delivery and the quicker course duration, supplementing learning through online delivery (hybrid modality) was the least impactful teaching method.

Similarly, the teacher-researcher's field notes, observations, and learning management data confirmed that student-participants in this study were not motivated to access the online learning material throughout the 7 weeks, regardless of the assigned learning activity. A variety of weekly online activities were assigned throughout the course including online discussions, videos, quizzes, and supplemental documents; however, students deferred to acquiring information within the face-to-face learning environment, while neglecting the online learning activities offered in the hybrid course.

Within the face-to-face classroom setting, student-led group projects, often referred to within the study as *hands-on* learning activities, were most impactful for the retention and mastering of technical skillsets during the condensed time frame. This aligns with previous research by Johnson and Rose (2015). That is, "learning [in an accelerated course] was about the students interacting with the course material to understand its meaning in their own lives, rather than simply memorizing facts" (Johnson & Rose, 2015, p. 7). Interactivity (student-to-student, student-to-teacher, and student-to-technology) was found to be the primary reason that student-participants preferred the project-based learning activities offered within the classroom. These student-led projects administered throughout the 7-week course included working within teams to record job interviews, sound effects recording projects, and audio monologue/dialogue recording

projects within many types of professional recording settings. Since real-world careers in multimedia require regular interaction with others, all of the student-led projects in the media arts production course were accomplished collaboratively as a team.

Due to the nature of the subject matter, the teacher-researcher graded media arts production artifacts subjectively. However, the instructor quantitatively graded summative and formative assessments and the final hands-on practical. Moreover, through the use of observation notes, interviews, and assessments, the triangulation of results provided meaningful evaluations for each student-participant's success within the media arts production course for a diverse class roster.

Implications

The results from this study will likely benefit other instructors at the community college who teach similar accelerated media arts production courses as well as other institutions of higher education offering hybrid technical course offerings. This study emphasized the curriculum and pedagogical strengths and weaknesses for the accelerated media arts production hybrid course. Specifically, teacher-educators will be able to see evidence of the achievement outcomes when utilizing project-based/group learning activities within a face-to-face setting and also note the less than optimal learning activities utilized while teaching media arts content within an online medium.

As noted, the study revealed three major themes. While generalizations cannot be made, two of these themes highlighted the positive impacts of the accelerated format and its contribution toward student success and academic achievement. These two themes confirmed the institution's rationale for transitioning to the accelerated course format. However, an interesting third theme revealed that educators at the college need to make

pedagogical improvements to the accelerated media arts production course curriculum in order to optimize the online delivery of instruction. Since roughly one half of the learning activities should be occurring online for the hybrid course offering, it was imperative that the teacher-researcher search for more meaningful and impactful ways of motivating and engaging students within the online medium.

Action Plan

The results from this action research study found that the treatment of course acceleration had a positive impact on student success within a media arts production course; hence, all 10 student-participants completed the course with an A, B, or C. However, the hybrid modality, particularly the online medium for curriculum delivery, provided the least impact on student-participant success. The teacher-researcher developed an action research plan in order to continue the optimization of media arts course curriculum to fit the accelerated hybrid format. More importantly, the teacher-researcher found meaningful ways to motivate and engage media arts production students online.

Through a process of continuous reflection, practice, and adjustment, the action research process provided meaningful results toward solving the problem of practice. According to Mertler (2014), action research is often focused on “improving one’s own professional judgment and giving insight into better, more effective means of achieving desirable educational outcomes” (p. 13). Thus, the action plan devised for this study was a cyclical set of reflective processes. While implementing Mertler’s action research technique, the teacher-researcher created the following reflective action plan:

1. Communicate the outcomes of this action research with fellow media arts instructors, the department head, the dean, and the community college administrators;
2. continue researching the impact of the accelerated course format on student success in a media arts production course; and
3. refine the research to focus on optimizing the hybrid modality and online learning content in order to further engage and motivate learning within the media arts production course (see Figure 5.1)

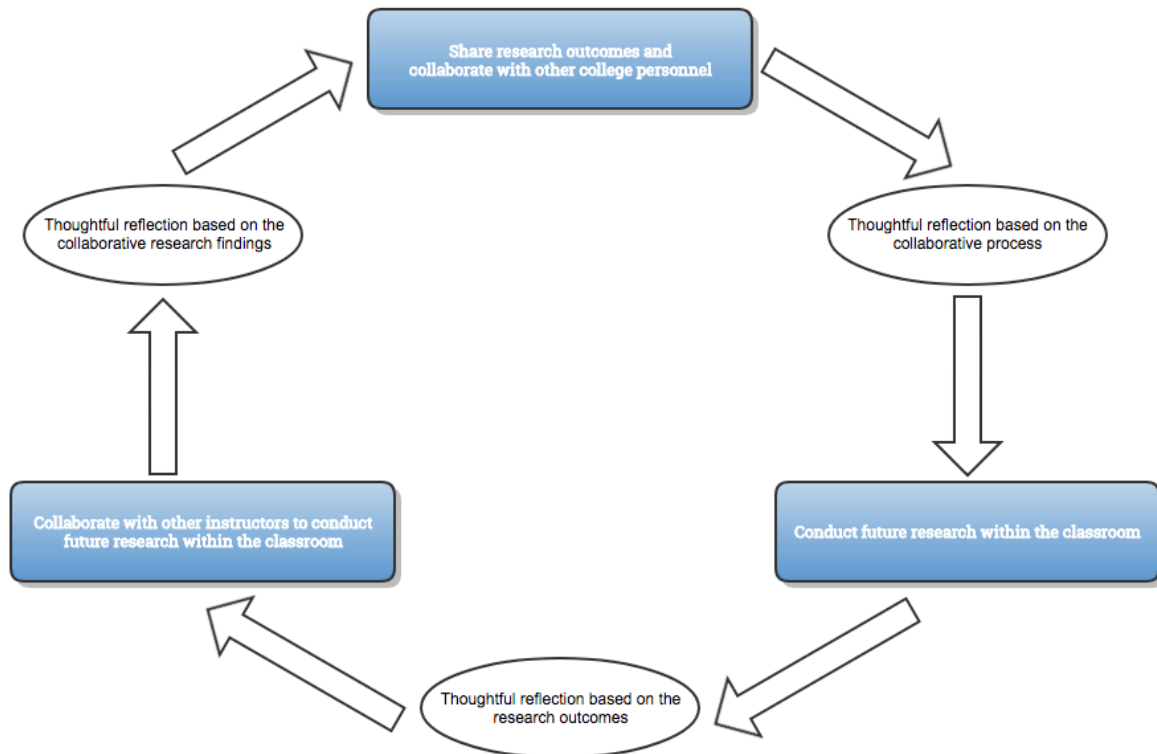


Figure 5.1. Reflective action plan.

As discovered in this research, face-to-face transferring of knowledge and group project-based learning was most impactful toward student success within the accelerated hybrid course format. Many of the student-participants noted the lack of interaction with the technology, peers, and instructor within the online modality as the primary reason that

online learning was least impactful toward their academic success. As a result, the teacher-researcher made pedagogical adjustments and improvements to the online delivery of media arts production course content.

Using Interactive Online Technologies

Through collaboration with other stakeholders at the college, the teacher-researcher documented three strategies that aided in the improved design and implementation of media arts production curriculum for the online medium.

- 1. Using effective interactive technology.** Effective online learning can be facilitated through games and simulations. Online games and simulations offer virtual learning environments that hinge on low-stakes trial-and-error acquisition of knowledge. Moreover, educational games offer realistic learning environments with just-in-time feedback that students complete at their discretion. As part of the action plan, the teacher-researcher found web-based games (including what the learning management system had to offer), which were integrated directly into the online course as a means to facilitate project-based learning. The teacher-researcher targeted games that were not solitary but that had a collaborative design approach.
- 2. Using effective collaborative technology.** Online learning within the media arts production course was designed to facilitate learning not only through the content, but also in communication and collaboration through problem solving experiences as a team. The teacher-researcher found online collaborative software programs offered through the college's learning management system. Since PCC had a virtual classroom program built into the learning management system, the teacher-researcher used this product often, at least weekly to hold asynchronous and synchronous

meetings with groups of students. Project-based activities, feedback, and peer-to-peer interaction were designed and implemented during these virtual group meetings.

3. **Using effective digital media creation technology.** Student-participants who pursued degrees in media arts production were required to learn how to conduct research online, use databases, and use video creation and presentation software to transmit information. As part of the action plan, students communicated asynchronously online by using recorded video, which offered a peer-review collaborative strategy. The teacher-researcher identified screen recording and presentation software implemented for media arts production students to quickly create, present, and communicate class projects using the learning management system. Digital media creation projects were dispersed throughout the accelerated term and used effectively to enhance online project-based learning.

The teacher-researcher found that interactive online strategies had an important role in socializing the learning experience within media arts production hybrid curriculum. Implementing interactive technologies that promoted communication and collaboration outside of the classroom made it easier for students to receive feedback, get to know one another, reflect, and make revisions to their knowledge. In order to achieve this objective, the students required both a change in their view of the traditional learning process and knowledge of how these interactive solutions can enable meaningful virtual learning. With interactive online media, students took more responsibility for their own learning and were in control of constructing their own personal knowledge.

Flipping the Classroom Lecture

As the technology and information age of learning is upon us, it continues to pose many questions and challenges to educational systems. The current generation of learners has grown up using online technology starting at a very young age. These learners are accustomed to the process of learning using active, socially engaging interactions that utilize computers, smartphones, and other technologies. They have an expectation of being engaged on multiple levels, in all aspects of life including work, home, school, and play. Therefore, it becomes clear why it was least impactful for student-participants within this study to read online documents or solitarily watch online videos. The teacher-researcher explored how to optimally use the online medium for educational purposes in ways that were beneficial to the modern learner. This included a complete evolution of the technologies and an adaptation of the teaching strategies in order to meet the needs of this savvy generation.

With interactive online instructional strategies in mind, the teacher-researcher began building media arts production course curriculum for project-based learning within the online environment. In order to more effectively teach the basics of a sound component within a hybrid modality media arts production course, the instructor chose to conceptualize lesson material, transforming learning into an interactive, self-paced, instructional module. The concepts highlighted within this instruction included the physics of sound, analogue audio, and digital audio terminology and applications. The module was a computer-based, interactive, instructional unit designed for adult learners within higher education.

Based on the interview results, the teacher-researcher designed a self-paced, learner-centered, multimedia enriched, lesson module to be completed online. The emphasis within this lesson module prioritized the physics of sound material, as this was indicated by the research to be the most difficult concept to retain. Student-participants also indicated their preference to accomplish learning at their own pace and in the learning environment of their choosing.

The teacher-researcher implemented Posner and Strike's concept-related sequencing strategy following the order of sophistication. For this strategy, Posner and Strike suggested to "begin with concrete or simple and then proceed to abstract or complex concepts" (Morrison, Ross, Kalman, & Kemp, 2013, p. 127). The concepts highlighted within the instructional module included the physics of sound, analogue audio, and digital audio terminology and applications. The intent for the instruction was for learners to recall, apply, and receive feedback while participating in an interactive instructional module.

Although the learning units within the instructional module may at times have overlapping subject matter, the units were treated independently and therefore sequentially delivered based on incremental logic. According to Morrison et al. (2013), "Content can be sequenced in a manner consistent with how we organize the world conceptually or logically" (p. 127). The teacher-researcher developed an instructional sequence of learning units based on the most logical groupings of content for efficient learning.

The first concept delivered within the interactive instructional module was also the most concrete subject, which was based on the human experience of sound. B. Kops

(2010) suggested keeping interactive course content extremely focused, particularly when preparing for a hybrid or online modality course. Since the students brought prior knowledge with them from other media arts production courses, introductions based on how humans experience sound and perceive different frequencies was the most rational starting point for their instruction.

Following logical order, the second unit discussed acoustical environments to which humans should be concerned about sound. This unit was slightly more complex and therefore should have been second in order. The unit also highlighted key terminology including problematic acoustical characteristics. The third concept was a self-contained unit covering amplitude and the decibel. Amplitude and the decibel relate to the loudness and measurement of loudness of sound. Once again, this unit was slightly more challenging. As iterated by Morrison et al. (2013), “Sequencing for a task should start with the simple task and proceed to more complex tasks” (p. 130). This unit followed a concise instructional plan in order to effectively deliver this more advanced knowledge to the student-participants.

The fourth and fifth units discussed how humans capture and transmit sound. One unit discussed analog techniques of sound recording, while the other discussed digital techniques. The learners gained a solid foundation from the previous units before entering into the fourth and fifth.

Since the 2-year college students were adult learners, the teacher-researcher found that concept-related sequencing was the best practice. The teacher-researcher included advanced level verbiage and terminology appropriate for adult learners. Although many students had little previous experience with sound applications, all learners chose to study

media arts production either while pursuing a degree in media arts production or simply as a hobbyist. The learners should have been able to ingest relatively advanced technical terminology while completing this instructional module. Recommendations by the teacher-researcher are to implement a similar strategy on a larger sample size for more accurate results.

Suggestions for Future Research

Future studies should be conducted with a larger research sample in order to determine other factors that may contribute to the academic success or failure within the hybrid accelerated course format. By design, the acceleration treatment condensed the course delivery into a shorter amount of time; therefore, data collection was also shortened to this same compressed length. Although 7 weeks was sufficient to deliver the college course and provide significant qualitative and quantitative data, future research should be achieved over multiple course sections and within other subject areas.

Furthermore, researcher and participant bias had the potential to limit and influence the qualitative results from the mixed-methods research design. Both the teacher-researcher and the student-participants were accustomed to the accelerated format of media arts production courses and therefore may have already held either a positive or negative perception based on their previous experiences as indicated within the pre- and postcourse interviews. Future research should be conducted on first-year students who have not previously experienced the accelerated hybrid course treatment.

Considerable literature exists on accelerated courses; however, the teacher-researcher found little research on the impact of hybrid modality accelerated courses within a technical field of study such as media arts production. This is important because

the student-participants strongly indicated that their technical learning primarily occurred within the classroom and not within the online medium of the hybrid course structure. A study on students who have only experienced an online accelerated format media arts production course would also aid in this educational problem of practice. This would assist in identifying curriculum changes needed to create more impactful media arts online curriculum.

Moreover, researchers should likely complete future research on accelerated media arts courses, which are only delivered in a face-to-face setting without the hybrid modality. One theory indicated by most student-participants was that the media arts production course curriculum does not easily lend itself to an online delivery. The student-participants indicated that the media arts production course within the study required the ability to operate technology that is not accessible through a computer interface (professional microphones, audio mixers, camcorders, and a television production setting).

A study of students who were not successful in a previous accelerated college courses would also be beneficial. Similarly, future research on students who have indicated that they stopped taking college courses based on the acceleration treatment would assist in understanding areas of improvement to programs and course curriculum. The existing literature, as well as this study, provided a positive correlation between student success and the accelerated course treatment. However, there could be a greater benefit to the academic community to examine why some students are challenged due to the compression of time and curriculum.

Finally, student-participants in this study indicated that they may be successful within the condensed time frame because there was also less time to forget the information prior to assessment. Based on this theory, further research should be conducted to examine the impact of accelerated curriculum treatment on the long-term retention of content covered.

Conclusion

The results of the mixed-methods study confirmed that student-participants were academically successful within the media arts production course and they also held a positive view of completing the 7-week course format. The student-participants qualitatively indicated that because of the shortened format, there was less time for the instructor to add irrelevant information into lectures, and conversely, there was less time for the students to drift, miss class, or not take the work seriously. All of these factors added to having a successful media arts production class roster. Furthermore, when the learning projects consisted of student-centered group activities in the face-to-face learning environment, the students were most successful at acquiring the technical skillsets.

Student-centered group work allowed students to learn from each other's strengths, as well as individually explore the technical skillsets, which created an environment that facilitated mastery level learning. More research should be conducted on successfully implementing a hybrid course format to teach the technical skillsets within the online medium. In particular, the research proved that the online curriculum offered within the media arts production course was often ineffective and that student-participants avoided it. Based on this research, students were not motivated to visit and

participate in online learning resources when they firmly believed that hands-on training was essential to master the skillset. The student-participants attributed their lack of motivation for the online learning due to the solitary and noninteractive online format offered.

In retrospect, the teacher-researcher believes that the community college leaders offered very little training or support for those instructors or students who were not yet prepared for the acceleration and modality shift for their courses. In fact, student-participants indicated that they felt forced into the format change without any preparatory training. According to Cangelosi and Moss (2010), “Although many faculty recognize that students choosing to attend accelerated programs are indeed different from traditional students, few instructors consider utilizing different teaching strategies to meet the needs of these students” (p. 139). The lasting issue that contributed to the discomfort surrounding this format change was the fact that instructors, administrators, and support services did not significantly adjust their pedagogical practices in order to make this teaching transition seamless. The current challenge faced at the community college is for educators to find interactive and motivational strategies to engage adult learners online within highly technical accelerated courses.

REFERENCES

- Adascalitei, A. A., Rusu, L. V., & Cucos, C. C. (2014). Developing a blended learning program for teacher training department. *ELearning & Software for Education*, 2, 11-16. <https://doi.org/10.12753/2066-026X-14-054>
- Al-RSA, M. R. (2012). The degree of knowledge that faculty members in colleges of science and engineering possess regarding ways and methods of using computers and modern technology in a constructivist-learning environment. *Journal of Turkish Science Education (TUSED)*, 9(3), 87-96.
- American Association of Colleges of Nursing. (2014). *Schools that offer accelerated baccalaureate programs for non-nursing college graduates, fall 2013 (N = 256)*. Retrieved from <http://www.aacn.nche.edu/leading-initiatives/research-data/BSNNCG.pdf>
- American Association of Community Colleges. (2016). 2016 Fact Sheet. Retrieved from <http://www.aacc.nche.edu/AboutCC/Documents/AACCFactSheetsR2.pdf>
- American Psychological Association. (2010). *Ethical principles of psychologists and code of conduct*. Retrieved from: <http://www.apa.org/ethics/code/principles.pdf>
- Anderson, T. I., & Anderson, R. J. (2012). Time compressed delivery for quantitative college courses: the key to student success. *Academy of Educational Leadership Journal*, 16, 55-62.

- Bailey, T., & Morest, V. S. (2006). *Defending the community college equity agenda*. Baltimore, MD: Johns Hopkins University Press.
- Boellaard, M., Brandt, C., & Zorn, C. (2015). Faculty to faculty: Advice for educators new to teaching in accelerated second baccalaureate degree nursing programs. *Journal of Nursing Education, 54*(6), 343-346.
- Brackin, M. F. (2012). Two-year college faculty and administrator thoughts about the transition to a learning-centered college. *Community College Journal of Research & Practice, 36*(3), 179-190.
- Cafarella, B. B. (2016). Acceleration and compression in developmental mathematics: Faculty viewpoints. *Journal of Developmental Education, 39*(2), 12-25.
- Campbell, D. S. (1931). Directory of the junior college. *Junior College Journal, 1*, 223-234.
- Cangelosi, P. R., & Moss, M. M. (2010). Voices of faculty of second-degree baccalaureate nursing students. *Journal of Nursing Education, 49*, 137-142.
- Carrasquillo, M. L. (2013). Facilitating discussions about White privilege in the American literature survey classroom. *Teaching American Literature, 6*(2), 62-82.
- Cohen, A. M., & Brawer, F. B. (2003). *The American community college*. Hoboken, NJ: John Wiley & Sons.
- Council for Accelerated Programs. (2009). Accelerated programs. Retrieved from <http://www.capnethighered.org/>
- Dewey, J. (1938). *Experience and education*. New York, NY: Macmillan.
- Dewey, J. (2013). My pedagogic creed. In D. J. Flinders & S. J. Thornton (Eds.), *The curriculum studies reader* (4th ed., pp. 33–40). New York, NY: Routledge.

- Edgecombe, N. (2011). *Accelerating the academic achievement of students referred to developmental education* (CCRC Working Paper No. 30, Assessment of Evidence Series). New York, NY: Columbia University, Teachers College, and Community College Research Center.
- Ferguson, C., Baker, P., & Burnett, D. (2015). Faculty members' perceptions of rigor in dual enrollment, accelerated programs, and standard community college courses. *New Directions for Community Colleges, 169*, 83-91.
<https://doi.org/10.1002/cc.20135>
- Fink, D. B. (2014). Provocation in the halls of academe: Bringing Piaget and Vygotsky into the university classroom. *Thought & Action, 63-74*. Retrieved from <https://www.nea.org/assets/docs/HE/Fink1.pdf>
- Gallo, M. A., & Odu, M. (2009). Examining the relationship between class scheduling and student achievement in college algebra. *Community College Review, 36*(4), 299-325.
- Gazza, E. G., & Matthias, A. M. (2016). Using student satisfaction data to evaluate a new online accelerated nursing education program. *Evaluation & Program Planning, 58*, 171-175. <https://doi.org/10.1016/j.evalprogplan.2016.06.008>
- Geller, H. A. (2001). *A brief history of community colleges and a personal view of some issues (Open admissions, occupational training and leadership)*. Fairfax, VA: George Mason University. Retrieved from <https://files.eric.ed.gov/fulltext/ED459881.pdf>
- Giegerich, S. (2013). *Fast and focused: Accelerated degree programs keep students locked in on learning*. Indianapolis, IN: Lumina Foundation for Education.

- Gregory, C. B., & Lampley, J. H. (2016). Community college student success in online versus equivalent face-to-face courses. *Journal of Learning in Higher Education*, 12(2), 63-72.
- Harlow, J. B., Harrison, D. D., & Honig, E. (2015). Compressed-format compared to regular-format in a first-year university physics course. *American Journal of Physics*, 83(3), 272-277. <https://doi.org/10.1119/1.4905171>
- Hickman, L., Neubert, S., & Reich, K. (2009). *John Dewey: Between pragmatism and constructivism*. New York, NY: Fordham University Press.
- Hill, J. A. (2009). Fighting the elephant in the room: Ethical reflections on white privilege and other systems of advantage in the teaching of religion. *Teaching theology & religion*, 12(1), 3-23. <https://doi.org/10.1111/j.1467-9647.2008.00471.x>
- Jacobsen, C. (2001). Celebrating the community college. *Community College Journal*, 71(5), 42-44.
- Jencks, C., & Riesman, D. (1968). *The academic revolution*. New York, NY: Doubleday.
- Johnson, C., & Rose, A. D. (2015). Professing reform while seeking acceptance: The dilemmas of teaching accelerated courses in higher education. *Journal of Continuing Higher Education*, 63(1), 3-14. <https://doi.org/10.1080/07377363.2015.998068>
- Kops, B. (2010). Best practices for teaching in summer session. *Education Digest*, 75(9), 44-49.
- Kops, W. J. (2014). Teaching compressed-format courses: Teacher-based best practices. *Canadian Journal of University Continuing Education*, 40(1), 1-18.

- Korbey, H. (2016, June 27). Why community college completion is often a long and winding road. *KQED News*. Retrieved from <http://ww2.kqed.org/mindshift/2016/06/27/why-community-college-completion-is-often-a-long-and-winding-road/>
- Krahenbuhl, K. S. (2016). Student-centered education and constructivism: Challenges, concerns, and clarity for teachers. *Clearing House*, 89(3), 97-105.
- Lee, N., & Horsfall, B. (2010). Accelerated learning: A study of faculty and student experiences. *Innovative Higher Education*, 35(3), 191-202.
<https://doi.org/10.1007/s10755-010-141-0>
- Leitch, R., & Day, C. (2006). Action research and reflective practice: Towards a holistic view. *Educational Action Research*, 8(1), 179-193.
- Linderman, D. D., & Kolenovic, Z. Z. (2013). Moving the completion needle at community colleges: CUNY's Accelerated study in associate programs (ASAP). *Change*, 45(5), 43-50. doi:10.1080/00091383.2013.824350
- Lockwood, S., Walker, C. A., & Tilley, D. S. (2009). Faculty perceptions of an accelerated baccalaureate-nursing program. *Journal of Nursing Education*, 48(7), 406-410. doi:10.3928/01484834-20090615-09
- Lutes, L. I., & Davies, R. R. (2013). Comparing the rigor of compressed format courses to their regular semester counterparts. *Innovative Higher Education*, 38(1), 19-29. <https://doi.org/10.1007/s10755-012-9226-z>
- Maged, S. (2014). Breaking the silence of exclusion: Examining the complexities of teacher education for cultural diversity. *Educational Research for Policy and Practice*, 13(3), 181-197.

- McClelland, G. P. (2012). The influence of randomly allocated group membership when developing student taskwork and teamwork capabilities. *Journal of Further and Higher Education*, 36(3), 351-369.
- McDonough, D. (2012). Applying learner-centered principles and strategies: From face to face instruction to a hybrid course learning format. *Journal of Learning in Higher Education*, 8(2), 31-39.
- McLaughlin, M. W. (2013). Implementation as mutual adaptation: Change in classroom organization. In D. J. Flinders & S. J. Thornton (Eds.), *The curriculum studies reader* (4th ed., pp. 195-205). New York, NY: Routledge.
- Merriam, S., (2009). *Qualitative research: A guide to design and implementation*. San Francisco, CA: Jossey-Bass.
- Mertler, C. A. (2014). *Action research: Improving schools and empowering educators* (4th ed.) Thousand Oaks, CA: Sage.
- Moll, L. C. (2014). *Vygotsky and education: Instructional implications and applications of sociohistorical psychology*. New York, NY: Routledge.
- Montessori, M. (2013). A critical consideration of the new pedagogy in its relation to modern science. In D. J. Flinders & S. J. Thornton (Eds.), *The curriculum studies reader* (4th ed., pp. 19-31). New York, NY: Routledge.
- Morrison, G., Ross, S., Kalman, H., & Kemp, J. (2013). *Designing effective instruction* (7th ed.). Hoboken, NJ: John Wiley & Sons.
- Ouellet, L., MacIntosh, J., Gibson, C., & Jefferson, S. (2008). Evaluation of selected outcomes of an accelerated nursing degree program. *Nurse Education Today*, 28(2), 194-201. <https://doi.org/10.1016/j.nedt.2007.03.003>

- Pasque, P. A., Chesler, M. A., Charbeneau, J., & Carlson, C. (2013). Pedagogical approaches to student racial conflict in the classroom. *Journal of Diversity in Higher Education*, 6(1), 1-16.
- Patchan, M. M., Schunn, C. D., Sieg, W., & McLaughlin, D. (2016). The effect of blended instruction on accelerated learning. *Technology, Pedagogy & Education*, 25(3), 269-286. <https://doi.org/10.1080/1475939X.2015.1013977>
- Penprase, B. P. (2012). Perceptions, orientation, and transition into nursing practice of accelerated second-degree nursing program graduates. *Journal of Continuing Education in Nursing*, 43(1), 29-36.
- Progressive Community College. (2016a). Policies: Institutional review board procedure. Retrieved from http://www.progressive.edu/about/policies/13_academic/13-8-1.htm
- Progressive Community College. (2016b). *PCC fact book*. Retrieved from: <http://www.progressive.edu/about/pcc/factbook/>
- Ratcliff, J. L. (1987). "First" public junior colleges in an age of reform. *Journal of Higher Education*, 58, 151-180. <https://doi.org/10.2307/1981240>
- Rawls, J., & Hammons, S. (2012). Assessing undergraduate learning outcomes between accelerated degree and traditional student populations. *Journal of Continuing Higher Education*, 60(2), 80-92.
- Rico, J. S., Beal, J., & Davies, T. (2010). Promising practices for faculty in accelerated nursing programs. *Journal of Nursing Education*, 49(3), 150-155. <https://doi.org/10.3928/01484834-20100115-01>

- Rood, R. (2011). Traditional versus accelerated degree program graduates: A survey of employer preferences. *The Journal of Continuing Higher Education*, 59(3), 122–134.
- Schiro, M. S. (2013). *Curriculum theory: Conflicting visions and enduring concerns* (2nd ed.). Thousand Oaks, CA: Sage.
- Schuh, K. L. (2003). Knowledge construction in the learner-centered classroom. *Journal of Educational Psychology*, 95(2), 426-429.
- Scott, P. A. (2003). Attributes of high-quality intensive courses. *New Directions for Adult and Continuing Education*, 97, 29-38.
- Sheldon, C. Q., & Durdella, N. R. (2010). Success rates for students taking compressed and regular length developmental courses in the community college. *Community College Journal of Research and Practice*, 34(1-2), 39-54.
- Stanley, T. J. (2014). Anti-racism without guarantees: A framework for rethinking racism in schools. *Critical literacy: Theories & practices*, 8(1), 4-19.
- Taylor, J. (2015). Accelerating pathways to college. *Community College Review*, 43(4), 355-379. <https://doi.org/10.1177/0091552115594880>
- Taylor, L. (2014). Diversity between and within: Approaches to teaching about distant place in the secondary school curriculum. *Journal of Curriculum Studies*, 46(2), 276-299.
- Traub, J. (1997). Drive-Thru U.: Higher education for people who mean business. *The New Yorker*, 114-123.
- U.S. Department of Education. (2010). *The condition of education 2010* (NCES 2010-028). Washington, DC: Government Printing Office.

- Wilkins, S., Martin, S., & Walker, I. (2010). Exploring the impacts of accelerated delivery on student learning, achievement and satisfaction. *Research in Post-Compulsory Education, 15*(4), 455-472.
- Wlodkowski, R. J. (2003). Accelerated learning in colleges and universities. *New Directions for Adult and Continuing Education, 97*, 5-16.
- Wlodkowski, R. J., & Ginsberg, M. B. (2010). *Teaching intensive and accelerated courses: Instruction that motivates learning*. San Francisco, CA: Jossey-Bass.
- Wolf, L., Stidham, A., & Ross, R. (2015). Predictors of stress and coping strategies of US accelerated vs. generic baccalaureate nursing students: An embedded mixed methods study. *Nurse Education Today, 35*(1), 201-205.
<https://doi.org/10.1016/j.nedt.2014.07.005>

APPENDIX A: Informed Consent Form

Informed Consent to Participate in a Research Study.

You are invited to participate in a research study. This document will inform you about the details of the study. The teacher-researcher will also verbally explain the study to you. Feel free to ask any question that may come to mind. You can inform the researcher if you agree to participate or not once you are ready to make that decision. If you agree to participate in the study, you will be asked to provide your signature on this form and return it back to the researcher. The researcher will provide you with a copy of the form.

Why is the researcher asking me to be a part of this study?

You are being asked to participate in this study because you are enrolled within an accelerated 7-week media arts production (MAP) course at the research site.

Why is the researcher performing this study?

The purpose of this research is to understand if students are academically successful within a 7-week MAP course and what improvements the teacher-researcher can make in order to optimize the curriculum for the accelerated course format.

What will I be asked to do during the study?

If you agree to be a part of this study, you will be completing an introductory interview; a mid-term peer-initiated interview recording; and a post-course interview. You will also be asked to complete the regular assignments, projects, and examinations throughout the accelerated term. The results will be collected, analyzed, and reported by the teacher-researcher for the purposes of this study.

What is the research setting and how long will the study take?

Your peers in the MAP course setting will interview you during regularly scheduled class time. You will also be asked to record and initiate an interview with your peers.

Will the research cause any discomfort or risk to me?

We do not anticipate any physical or mental risks for participating in this study other than those encountered in day-to-day student life.

Is there any benefit for me if I participate in the study?

The research will not directly benefit you if you choose to participate. However, the information gathered from this study may help students and faculty understand which factors contribute to student success and optimized course design within accelerated courses.

Will anyone else see the information collected about me?

The information you provide in this study will be confidential. There will be no publications that will identify you as a participant. Your name or identity will not be listed anywhere as participating within this research.

In very unique cases, officials may ask to obtain information about the participants within a study. This would be to ensure that the research has been accomplished properly. The researcher would only allow authorized personnel such as the Institutional Review Board to access this information.

What will happen if I suffer any harm from this research?

No special arrangements will be made for compensation or payment for treatment solely because of my participation in the research.

If I become uncomfortable, can I discontinue participating in the study?

Taking part in this study is completely voluntary. You can choose not to participate and you can choose to discontinue participation at any time. If you decide to discontinue your participation during the study, you will not lose any benefits or rights that you would otherwise have as a student.

If I have questions or issues while participating in this study, whom can I contact?

If you have questions about this study, please feel free to contact the teacher-researcher:

Nathan Winters

I agree to participate in the action research study

Signature: _____ Date: _____

APPENDIX B: Pre- and Post-Formal Interview

Teacher-Researcher: Nathan Winters

Formal Interview Questions:

1. Why did you choose to enroll in this media arts production course?
2. This course is offered as a compressed or accelerated format. Tell me how you personally feel about taking a course that must be completed within seven weeks. Do think you will like it? Why or why not?
3. Approximately how many compressed or accelerated college courses have you previously completed?
4. Do you personally feel that seven weeks will be enough time to learn and master the media arts production course content?
5. Research has proven that students are more likely to pass a compressed or accelerated course with a grade of an A, B, or C than when taking a longer format course. Why do you think students are more likely to pass when the format is shorter and quicker than a traditional 15-week course?
6. Do you believe you would learn more information if the course was offered as a traditional 15-week course? Or do you believe you will learn just as much in a 7-week accelerated course? Why or why not?
7. Can you think of a teaching style or method that has been most beneficial for learning hybrid media arts production course content within the 7-week

format? (For example, hands-on projects, group projects, online videos, online testing, etc.)

8. What type of learning activities do you believe will help you retain the MOST information when completing a hybrid media arts production course? (For example, hands-on projects, group projects, online videos, online testing, online activities etc.)
9. What type of learning activities do you believe will help you retain the LEAST information when completing a hybrid media arts production course? (For example, hands-on projects, group projects, online videos, online testing, online activities etc.)
10. How do you think the instructor should provide lecture material? For instance, should the instructor only post lectures Online and only use class time for projects? Or should the instructor split the class period between lecture and projects?
11. Do you believe you will be successful in this course? Do you believe you will learn information and pass the course with an A, B, or C? Why or why not?
12. Do you believe you will retain the information from this course within a 7-week time frame? Why or why not?

APPENDIX C: Assignment 1

MAP 208 – Location Sound

Panasonic Camera Audio Interview

Subject: You will record video and more importantly configure camera audio for appropriate recording levels during a scripted interview. You will be responsible for configuring, monitoring, and adjusting recording levels at the camera. Use professional quality headphones.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Each student will record an interview between two other students using the Panasonic camera. Please see the “Questions for Interview” handout.
- . Use a dynamic microphone - a moving coil mic which **does NOT require +48V phantom power** - and at least a 25ft. XLR cable.
 - o Turn the audio level adjustment knobs all the way down / off (to the left, counterclockwise) before connecting the XLR cable to the camera.
 - o Connect the male end of the XLR cable into **input #2** of the camera and attach the female end of the XLR into your microphone.
- . Use professional quality over-the-ear headphones in order to monitor the audio levels and audio quality at the camera. Plug in the headphone connection to the back of the camera.
- . Configure the audio settings for the camera to make sure they are appropriate for a dynamic microphone.
 - o Basic audio settings:
 - Make sure audio levels are set to manual adjust and not automatic adjust.
 - Input #2 XLR connection is set to receive a MIC level input
 - Phantom power (+48V) is turned off for a dynamic (moving coil) microphone
 - Channel 1 (Left) should be receiving audio from the input that your microphone is connected (input 2).
 - Channel 2 (Right) should also be receiving audio from the input that your microphone is connected (input 2).
- . Have the talent begin speaking into the microphone, holding it roughly 6 inches away from their mouth.
- . Adjust input #2 volume, until the levels hover around the -12dBFS notch on the meter display.
- . Put on your headphones, turn up the headphone monitor level to a comfortable level and listen. Make adjustments to the channel 1 and channel 2 audio controls, keeping the vocal levels hovering around -12dBFS for channel 1, and slightly softer for channel 2.
- . Record approximately three minutes of interview video and audio AND record approximately one minute of room tone.

Required Equipment (provided by instructor):

- o VIDEO: Panasonic AG-HMC 130 or 150 camera with battery or power supply, tripod, and SD card
- o AUDIO: Dynamic Microphone with XLR cable and professional quality headphones

Objectives:

- o Configure a Panasonic camera for use with a single dynamic (moving coil) microphone
- o Monitor and manually adjust recording levels
- o Record sound for video at professional levels

Success Criteria: This project will be graded according to this project’s specifications and the following:

- o Sound within video file is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures most of the 2 person interview from a waist up medium 2-shot.

What’s due:

- . Each student will record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD card with all of the videos to the instructor for grading purposes.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX D: Assignment 2

MAP 208 – Location Sound

Panasonic Camera Audio with Boom

Subject: You will record video and more importantly configure camera audio for appropriate recording levels during a scripted interview. You will be responsible for configuring, monitoring, and adjusting recording levels at the camera. Use professional quality headphones.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Each student will record an interview between two other students using the Panasonic camera. Please see the “Questions for Interview” handout.
- . Use a boom microphone - a shotgun mic (condenser) which **DOES require +48V phantom power** - and at least a 25ft. XLR.
 - o Turn the audio level adjustment knobs all the way down / off (to the left, counterclockwise) before connecting the XLR cable to the camera.
 - o Connect the male end of the XLR cable into **input #2** of the camera and attach the female end of the XLR into your microphone. (Make sure XLR cable is properly wrapped around the boom pole in order to eliminate cable noise.)
- . Use professional quality over-the-ear headphones in order to monitor the audio levels and audio quality at the camera. Plug in the headphone connection to the back of the camera.
- . Configure the audio settings for the camera to make sure they are appropriate for a condenser microphone.
 - o Basic audio settings:
 - Make sure audio levels are set to manual adjust and not automatic adjust.
 - Input #2 XLR connection is set to receive a MIC level input
 - Phantom power (+48V) is turned on for a condenser microphone
 - Channel 1 (Left) should be receiving audio from the input that your microphone is connected (input 2).
 - Channel 2 (Right) should also be receiving audio from the input that your microphone is connected (input 2).
- . Have the talent begin speaking, the boom operator should hold the boom pole on-axis with the camera and mic on-axis with talent.
- . Adjust input #2 volume, until the levels hover around the -12dBFS notch on the meter display.
- . Put on your headphones, turn up the headphone monitor level to a comfortable level and listen. Make adjustments to the channel 1 and channel 2 audio controls, keeping the vocal levels hovering around -12dBFS for channel 1, and slightly softer for channel 2.
- . Record approximately three minutes of interview video and audio AND record approximately one minute of room tone.

Required Equipment (provided by instructor):

- o VIDEO: Panasonic AG-HMC 130 or 150 camera with battery or power supply, tripod, and SD card
- o AUDIO: Boom mic with XLR cable and professional quality headphones

Objectives:

- o Configure a Panasonic camera for use with a single condenser microphone
- o Monitor and manually adjust recording levels
- o Record sound for video at professional levels

Success Criteria: This project will be graded according to this project’s specifications and the following:

- o Sound within video file is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures most of the 2 person interview from a waist up medium 2-shot.

What’s due:

- . Each student will record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD card with all of the videos to the instructor for grading purposes.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX E: Assignment 3

MAP 208 – Location Sound

Panasonic Camera Audio with Wireless Lav and Boom Mic

Subject: You will record video and more importantly configure camera audio for appropriate recording levels during a scripted setting. You will be responsible for configuring, monitoring, and adjusting audio recording levels at the camera and configuring all microphones with appropriate settings and optimal mic placement. Use 2 sets of professional quality headphones.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Each student will record a monologue read by another group member using the Panasonic camera and 2 mics. See the “Script” handout.
- . Use a **wireless lavalier microphone** optimally hidden within the talent’s clothing. Use the lav hiding techniques discussed in class.
 - o Connect the wireless lav receiver into **XLR input #1** of the camera and route audio into Channel 1. (See handout on Sennheiser ew100 configuration).
- . Use a **boom microphone** - a shotgun mic (condenser) which **DOES require +48V phantom power** - and at least a 25ft. XLR.
 - o Connect the boom XLR cable into **input #2** of the camera and route audio into Channel 2. Use the boom mic techniques as discussed in class. (See handout on boom mic configuration).
- . Use 2 sets of professional quality over-the-ear headphones in order to monitor the audio levels and audio quality at the camera. Plug 2 sets of headphones into the 1/8th inch (13mm) splitter connection at the back of the camera.
- . Configure the audio settings for the camera to make sure they are optimal for both microphones.
 - o Basic audio settings:
 - Input XLR connections 1 & 2 are both set to receive a MIC level signals.
 - Phantom power (+48V) is turned **on** for a condenser (boom) microphone. Phantom power is **off** for the wireless mic.
 - Channel 1 (Left) should be receiving audio from the wireless microphone (input 1).
 - Channel 2 (Right) should also be receiving audio from the boom microphone (input 2).
- . Have the talent begin speaking, the boom operator should hold the boom pole on-axis with the talent. The wireless mic should be hidden, as close the talent’s mouth as possible, while minimizing noise using taping techniques. Also hide the mic cable and belt pack.
- . Adjust input #1 and #2 input levels, until the both hover around the -12dBFS notch on the camera meter display.
- . Put on your headphones, turn up the headphone monitor level to a comfortable level and listen. Watch the levels on the meter and make adjustments to the channel 1 and channel 2 audio controls, keeping the vocal levels hovering around -12dBFS.
- . Record approximately three minutes of scripted audio & video AND record approximately one minute of room tone.

Required Equipment (provided by instructor):

- o VIDEO: Panasonic AG-HMC 130 or 150 camera with battery or power supply, tripod, and SD card
- Objectives:**
- o AUDIO: Boom mic with XLR cable, wireless transmitter and receiver, and 2 sets professional quality headphones
 - o Configure a Panasonic camera for use with a condenser microphone and a wireless microphone
 - o Monitor and manually adjust recording levels
 - o Record sound for video at a professional levels
 - o Use appropriate boom operation and wireless mic techniques as discussed in class

Success Criteria: This project will be graded according to this project’s specifications and the following:

- o Sound within video file is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures a medium shot (waist up) of the talent.

What’s due:

- . Each student will to record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD card with all of the videos to the instructor for grading purposes. Submit your file to the video assignment folder within D2L.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX F: Assignment 4

MAP 208 – Location Sound

Panasonic Camera Audio with Field Mixer, Wireless Lav, and Boom Mic

Subject: You will record video and more importantly configure camera and field mixer audio for appropriate recording levels during a scripted setting. You will be responsible for configuring, monitoring, calibrating, and adjusting audio recording levels at the camera and field mixer. You are also responsible for configuring all microphones with appropriate settings and optimal mic placement. Use professional quality headphones.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Each student will record a monologue read by another group member using the Panasonic camera, field mixer, and 2 mics. See the “Script” handout.
- . Use a **wireless lavalier microphone** optimally hidden within the talent’s clothing. Use the lav hiding techniques discussed in class.
 - o Connect the wireless lav receiver into XLR **input #1** of the **field mixer**, pan left, and also route the wireless lav audio from the field mixer (line level) into camera input 1 and channel 1. (See handout on Sennheiser ew100 configuration).
- . Use a **boom microphone** - a shotgun mic (condenser) which **DOES require +48V phantom power** - and at least a 25ft. XLR.
 - o Connect the boom XLR cable into **input #2** of the **field mixer**, pan right, and also route audio the boom mic into camera input 2 and Channel 2 (line level from the mixer). Use the boom mic techniques as discussed in class. (See handout on boom mic configuration).
- . Use professional quality over-the-ear headphones in order to monitor the audio levels and audio quality.
- . Configure the audio settings for the field mixer and camera to make sure they are optimal for both microphones.
 - o Basic audio settings:
 - Camera XLR connections 1 & 2 are both set to receive a LINE level signals from the mixer.
 - Phantom power (+48V) is turned **off** at the camera for both XLR inputs.
 - Calibrate camera and mixer. Send 1KHz tone. 0dBu at mixer should equal -12dBfs at camera. Put tape over camera audio controls after calibration.
 - Camera channel 1 (Left) should be receiving audio from the wireless microphone (input 1).
 - Camera channel 2 (Right) should be receiving audio from the boom microphone (input 2).
- . Have the talent begin speaking, the boom operator should hold the boom pole on-axis with the talent. The wireless mic should be hidden, as close the talent’s mouth as possible, while minimizing noise using taping techniques. Also hide the mic cable and belt pack.
- . Adjust input #1 and #2 input levels at the mixer, until the both hover around the 0dBu notch on the mixer meter display.
- . Put on your headphones, turn up the headphone monitor level to a comfortable level and listen. When possible, monitor sound from the camera - some field mixers allow for a headphone return feed from the camera.
- . Record approximately three minutes of scripted audio & video AND record approximately one minute of room tone.

Required Equipment (provided by instructor):

- o VIDEO: Panasonic AG-HMC 130 or 150 camera with battery or power supply, tripod, and SD card
 - o AUDIO: Field Mixer, boom mic with XLR cables, wireless transmitter and receiver, and professional quality headphones
- Objectives:**
- o Configure a Panasonic camera for use with a field mixer, condenser microphone, and a wireless microphone
 - o Calibrate, monitor, and manually adjust recording levels at the field mixer
 - o Record sound for video at a professional levels
 - o Use appropriate boom operation and wireless mic techniques as discussed in class

Success Criteria: This project will be graded according to this project’s specifications and the following:

- o Sound within video file is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures a full shot and medium shot (waist up) of the talent.

What’s due:

- . Each student will record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD card with all of the videos to the instructor for grading purposes. Submit your file to the video assignment folder within D2L.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX G: Assignment 5

MAP 208 – Location Sound

Panasonic Camera with Sound Blanket, Field Mixer, Wireless Lav, and Boom Mic

Subject: You will record video and more importantly configure camera and field mixer audio for appropriate recording levels during a scripted setting. You will be responsible for configuring, monitoring, calibrating, and adjusting audio recording levels at the camera and field mixer. You are also responsible for configuring all microphones with appropriate settings and optimal mic placement. Use professional quality headphones. Use sound blankets for reflective surfaces and to hang strategically around the talent using C-stands.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Each student will record a monologue read by another group member using the Panasonic camera, field mixer, and 2 mics. See the “Script” handout.
- . Use a **wireless lavalier microphone** optimally hidden within the talent’s clothing. Use the lav hiding techniques discussed in class.
 - o Connect the wireless lav receiver into XLR input #1 of the field mixer, pan left, and also route the wireless lav audio from the field mixer (line level) into camera input 1 and channel 1. (See handout on Sennheiser ew100 configuration).
- . Use a **boom microphone** - a shotgun mic (condenser) which **DOES require +48V phantom power** - and at least a 25ft. XLR.
 - o Connect the boom XLR cable into input #2 of the field mixer, pan right, and also route audio the boom mic into camera input 2 and Channel 2 (line level from the mixer). Use the boom mic techniques as discussed in class. (See handout on boom mic configuration).
- . Use professional quality over-the-ear headphones in order to monitor the audio levels and audio quality.
- . Configure the audio settings for the field mixer and camera to make sure they are optimal for both microphones.
 - o Basic audio settings:
 - Camera XLR connections 1 & 2 are both set to receive a LINE level signals from the mixer.
 - Phantom power (+48V) is turned **off** at the camera for both XLR inputs.
 - Calibrate camera and mixer. Send 1KHz tone. 0dBu at mixer should equal -12dBfs at camera. Put tape over camera audio controls after calibration.
 - Camera channel 1 (Left) should be receiving audio from the wireless microphone (input 1).
 - Camera channel 2 (Right) should be receiving audio from the boom microphone (input 2).
- . Have the talent begin speaking, the boom operator should hold the boom pole on-axis with the talent. The wireless mic should be hidden, as close the talent’s mouth as possible, while minimizing noise using taping techniques. Also hide the mic cable and belt pack.
- . Adjust input #1 and #2 input levels at the mixer, until the both hover around the 0dBu notch on the mixer meter display.
- . Put on your headphones, turn up the headphone monitor level to a comfortable level and listen. When possible, monitor sound from the camera - some field mixers allow for a headphone return feed from the camera.
- . Record approximately three minutes of scripted audio & video AND record approximately one minute of room tone.

Required Equipment (provided by instructor):

- o VIDEO: Panasonic AG-HMC 130 or 150 camera with battery or power supply, tripod, and SD card
- o AUDIO: Field Mixer, boom mic with XLR cables, wireless mic, sound blankets, and professional headphones

Objectives:

- o Configure a Panasonic camera for use with a field mixer, condenser microphone, and a wireless microphone
- o Calibrate, monitor, and manually adjust recording levels at the field mixer
- o Record sound for video at a professional levels while using sound blankets to absorb reverberation
- o Use appropriate boom operation and wireless mic techniques as discussed in class

Success Criteria: This project will be graded according to this project’s specifications and the following:

- o Sound within video file is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures a full shot and medium shot (waist up) of the talent.

What’s due:

- . Each student will to record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD card with all of the videos to the instructor for grading purposes. Submit your file to the video assignment folder within D2L.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX H: Assignment 6

MAP 208 – Location Sound

Double System: Panasonic Camera, 2 WL Lavs; Tascam DR-40, Shotgun

Subject: You will record video and more importantly configure camera audio and field recorder audio for appropriate recording levels during a scripted setting. You will be responsible for configuring, monitoring, and adjusting recording levels at the camera and at the field recorder. Use professional quality headphones.

Instructions:

- . Break up into groups of at least 4 student-participants.
- . Car Interior Sound
 - You'll have two actors sitting in a car talking (see script handout).
 - Do a camera set up on one side of the car with the windows down.
 - Do at least one take from one side, then switch sides. Have the actors perform the same conversation each take.
 - Hide two wireless lavs somewhere around the visor over each actor.
 - Connect the wireless lav receivers to the camera
 - Also, have a person sit in the back seat with a separate recorder and a shotgun with a pistol grip shock mount.
 - The goal is to experiment with getting the best sound you can get from each actor in a car.
 - Rotate around so each person can take part in the recording and adjusting levels.

Required Equipment (provided by instructor):

- o Black grip / gaff tape
- o Slate
- o 2 Sennheiser Wireless Mic Kits and batteries (make sure there are mini-to-XLR cables in each case)
- o Panasonic Video Camera and tripod (Battery and SD card)
- o Portable Sound Recorder (batteries)
- o Short XLR
- o 2 pairs of headphones
- o Shotgun mic with pistol grip shock mount (no need to mount on boom pole if sitting in back seat holding mic)

Objectives:

- o Configure a double system: Panasonic camera and field recorder with appropriate microphones
- o Monitor and manually adjust recording levels
- o Record sound for video at a professional levels

Success Criteria: This project will be graded according to this project's specifications and the following:

- o Sound within the submitted files is recorded at an even level (approximately -12dBFS) without distortion.
- o There is an attempt to record room tone.
- o The video sufficiently captures most of the 2 person interaction within the car setting.

What's due:

- . Each student will to record their own video file, with adequate audio. **DO NOT RECORD ONE LONG VIDEO FOR THE ENTIRE TEAM.** If a team has 4 participants, there should be 4 discreet video files on the SD card.
- . When finished, turn in the SD cards with all of the videos and audio files to the instructor for grading purposes.

Due Date: Due the day of the exercise or before the next class period.

APPENDIX I: Final Practical

- Station 1 – Properly coil an XLR cable **(15 points)**
- Station 2 – Properly roll up a sound blanket **(5 points)**
- Station 3 – Properly extend a boom pole **(10 points)**

- Station 4 – Do the following using a **Panasonic 150 Camera (20 points)**
 - Connect a Shotgun mic with a long XLR cable to input 1 (L)
 - Connect a Sennheiser Wireless Lav to input 2 (R)
 - Set Input 1 to Ch. 1, and Input 2 to Ch. 2
 - Make sure input levels are even and at the proper level
 - Test levels and record the instructor reading the script provided with each microphone
 - Playback the audio for the instructor to listen

- Station 5 – Do the following using the **DV PRO MIX 3 field mixer (30 points)**
 - Connect a Shotgun mic to input 1 on the Mixer (Pan Left)
 - Connect a Sennheiser Wireless Lav to input 2 on the Mixer (Pan Right)
 - Make sure input levels are even
 - Output the Left output of the Mixer (using the XLR to mini XLR cable) to Input 1 on the Recorder.
 - Output the Right output of the Mixer (using the XLR to mini XLR cable) to Input 2 on the Recorder.
 - Make sure input settings are correct (Line/Mic)
 - Match or calibrate levels between mixer and recorder (tone or check manually)
 - On the recorder, record the instructor reading the script with each microphone
 - Playback the audio for the instructor to listen

- Station 6 – Do the following using the **Tascam DR-40 Recorder (20 points)**
 - Connect a Shotgun mic to input 1 (L)
 - Make sure input levels are good on the Recorder
 - You can test levels reading the script provided
 - On the recorder, record the instructor reading the script with the microphone
 - Playback the audio for the instructor to listen

APPENDIX J: MAP208 Week 1 Treatment

Week 1

Posted Mar 9, 2018 9:00 AM

This is a 7-week accelerated and hybrid modality course. We will move rapidly, but it should also be a lot of fun. You will need to accomplish the following throughout the first week.

1. **Read the MAP208 Syllabus.** This will only take five minutes of your time but it will provide you with all of the information about what to expect from the course.
2. Read the **Attendance Policy.**
3. **Our first class** will be held on Monday 03/12/18 at 8:30am, B950 R251. You should be familiar with key concepts related to sound recording such as what is: **Frequency, Amplitude, Microphones, Cabling, Digital Audio Sample Rates, and Digital Audio Bit Depths.** **Think about these fundamental questions.**
4. Watch the tutorial video within the learning management system on the **5 rules of sound to live by** before next class (7 minute video) **AND** watch the tutorial video on **connecting a microphone to the Panasonic AG-HMC150 camera.**
5. Post an **introduction discussion post** into the learning management system discussion forum before 03/19/18. Follow the instructions provided.
6. **Class on Wednesday** 03/14/18 (8:30-10:55am) we will be revisiting key audio concepts from lecture one. Please review class one slides prior to class. We will also be discussing the basic configuration of audio for a Panasonic camera. Please watch **tutorial video #2** prior to class, which discusses configuring audio for the Panasonic camera.
7. **Class one lecture** slides can now be viewed.
8. **Class two lecture** slides can now be viewed.

APPENDIX K: MAP208 Week 2 Treatment

Week 2

Posted Mar 14, 2018 12:00 PM

We will accomplish the following throughout the second full week.

1. **Prior to class** on Monday 03/19/18, watch **tutorial video #3** which discusses dialogue and ambience separation.
2. If you haven't yet added your **introduction post to the discussions forum**, you must do this before 8:30am on Monday 03/19/18.
3. **Class on Monday** 03/19/18 (8:30-10:55am) we will be accomplishing Assignment #1. Please review the instructions and script prior to class. SD cards should be delivered back to the instructor at the end of class.
4. Start responding to at least two other **classmates' discussion posts**. Add to your classmates' conversations by writing something positive and agreeable within your response (approximately 50 words). Your responses to two posts are due next week by Monday 03/26/18 8:30am.
5. Watch **tutorial video #4**, which discusses using a boom microphone, and watch **tutorial video #5**, which discusses the proper way to roll or coil an audio cable.
6. **Class on Wednesday 03/21/18 (8:30am)**, we will again review key audio concepts and terminology from the first few weeks. Please the previous class slides. We will be demonstrating how to use a boom microphone directly connected into the Panasonic cameras. Please watch **video 4** prior to class.
7. **Quiz 1** will be available on Wednesday 3/21/18 6:00pm through Monday 03/26/18 11:59pm. The quiz will cover anything discussed in class or within any of the tutorial videos.
8. **Class three lecture** slides can now be viewed.
9. **Class four lecture** slides can now be viewed.

APPENDIX L: MAP208 Week 3 Treatment

Week 3

Posted Mar 21, 2018 12:00 PM

We will accomplish the following throughout the third full week.

1. Quiz 1 began Wednesday 03/21/18 at 6pm and is open until Monday 3/26/18 at 11:59pm.
2. **Class on Monday** 03/26/18 we will work on Assignment #2. Look over the instructions prior to class.
3. Watch Video tutorial #6 about the common types of microphones used for shooting video.
4. Watch Video 7: Panasonic cam and wireless microphones.
5. Watch Video 8: Hiding wireless microphones.
6. **Class Wednesday** 03/28/18 we will discuss using Sennheiser wireless microphones with the Panasonic cam. We will also discuss some tricks for hiding wireless lavalier microphones within clothing.
7. Class five lecture slides can now be viewed.
8. Class six lecture slides can now be viewed.

APPENDIX M: MAP208 Week 4 Treatment

Week 4

Posted Mar 28, 2018 12:00 PM

1. **Class Monday** 04/02/18 we will review for your midterm exam and accomplish **Assignment #3**.
2. Your **midterm exam (Quiz 2)** will be taken within the learning management system between Monday 04/02/18 6pm and Wednesday 04/04/18 11:59pm.
3. Watch videos: **(9) Setting up a field mixer** and **(10) sending tone and routing audio using a field mixer**.
4. **Class Wednesday** 04/04/18 we will be discussing using a field mixer. Please review the **DVPROMIX3 Quick Start Guide**.
5. **Class seven lecture** slides can now be viewed.
6. **Class eight lecture** slides can now be viewed.

APPENDIX N: MAP208 Week 5 Treatment

Week 5

Posted Apr 4, 2018 9:00 AM

1. Please watch **Video #11** on why to use a field mixer.
2. Reference the **field mixer quick start guide**.
3. **Class on Monday** 04/09/18 we will be accomplishing **Assignment #4**.
4. **Class on Wednesday** 04/11/18 we will be discussing sound blankets and field mixers. Please review **Assignment #5** instructions. Feel free to bring your own script, ad lib, or use mine, but the content must be approximately 2 minutes --- read twice, once for full shot, once for medium shot.
5. **Class nine lecture** slides can now be viewed.
6. **Class ten lecture** slides can now be viewed.

APPENDIX O: MAP208 Week 6 Treatment

Week 6

Posted Apr 11, 2018 9:00 AM

* **It's your turn to grade me:** <https://progressivecommunitycollege/courseeval/>

1. **Class on Monday** 04/16/18 we will be discussing using a double system and going over the Tascam DR-40 recorders. We will accomplish **Assignment 6** in class Monday.
2. **Please watch Video #14** about the pros and cons of using a double system.
3. **Please watch Video #15** about how to effectively use a slate.
4. **Please watch Video #16** about synching double system sound in post-production
5. **Class Wednesday** 04/18/18 we will prepare for the final practical and final exam.
6. **Class eleven lecture** slides can now be viewed.
7. **Class twelve lecture** slides can now be viewed.

APPENDIX P: MAP208 Week 7 Treatment

Week 7

Posted Apr 18, 2018 9:00 AM

* **It's your turn to grade me:** <https://progressivecommunitycollege/courseeval/>

This is the final week. **YOUR FINAL HAS 2 PARTS.**

1. Take the **Final Multiple Choice Exam (Quiz 3)** between Monday 04/23/18 8:30am and Wednesday 04/25/18 10:55am.

2. Perform your **Final Practical** for me.

Please sign up for a time:

Monday 04/23/18:

1. 8:00am -
2. 8:30am -
3. 9:00am -
4. 9:30am -
5. 10am -
6. 10:30am -
7. 11:00am -
8. 11:30am -

Wednesday 04/25/18

9. 8:00am -
10. 8:30am
11. 9:00am -
12. 9:30am -
13. 10am -
14. 10:30am -
15. 11:00am
16. 11:30am -

APPENDIX Q: Quiz 1 Formative Assessment

Formative Assessment #1

Note: It is recommended that you save your response as you complete each question.

Question 1 (6 points)

Which of the following is **not** one of the "5 sound rules to live by", as listed in the lynda.com video?

Question 1 options:

- Scout your locations for sound
- Get the microphone as close to the source as possible
- Always record sound in quiet locations
- Always record room tone

Question 2 (7 points)

What are the two types of microphones we have discussed in class to do the interview recordings (Assignment 1 and Assignment 2)?

Question 2 options:

- Lavalier and Condenser
- Lavalier and Dynamic
- Dynamic and Condenser
- Dynamic and Ribbon

Question 3 (7 points)

Which type of microphone requires "phantom" power or a battery to help power the microphone?

Question 3 options:

- Condenser
- Ribbon
- Dynamic

- Handheld

Question 4 (6 points)

All microphones need amplification in order to pick up sound.

Question 4 options:

True

False

Question 5 (7 points)

Which type of audio connection is a professional microphone connection?

Question 5 options:

RCA

BNC

1/8 mini

XLR

Question 6 (7 points)

As discussed in the lynda.com videos, what is the first "principle" to using a boom microphone?

Question 6 options:

Get the microphone as close to the action without getting in the shot

Avoid using Omnidirectional microphones

Position the boom microphone below the actor's mouth

Hold the boom as still as possible

Question 7 (7 points)

What levels are we trying to achieve (the high-end Matt about three-quarters of the way up the meter) when we record digital audio? -- Hint: 0 dBfs = distortion.

Question 7 options:

-12 dB

-6 dB

-10 dB

-48 dB

Question 8 (7 points)

Which one of the statements is true?

Question 8 options:

- A shotgun microphone has an Omni-directional pick-up pattern.
- A shotgun microphone has a cardioid pick-up pattern.
- A shotgun microphone has a cardiac pick-up pattern.
- A shotgun microphone has a hyper-cardioid pick-up pattern.

Question 9 (7 points)

According to the Lynda.com video from Anthony Artis on boom operation, the correct way to hold a boom microphone is:

Question 9 options:

- Overhead
- Shoulder mount
- Pelvic position
- There is no right or wrong way to hold a boom microphone. It depends on the recording situation.

Question 10 (7 points)

True or False: It is OK to hold a boom microphone from "down low" -- pointing the microphone upwards.

Question 10 options:

- False
- True

Question 11 (6 points)

What sample rate is used for film and video recording?

Question 11 options:

- 48kHz
- 32kHz
- 44.1kHz
- 24kHz

Question 12 (7 points)

Which file type is the best choice for recording sound?

Question 12 options:

- Wav
- Sgi
- 4k
- Mp3

Question 13 (7 points)

On the Panasonic AG-HMC150 camera, we connect an XLR cable to input 2 during the interviews because _____.

Question 13 options:

- Input 2 allows you to connect a TRS connection.
- Input 2 can be routed to both channel 1 and channel 2.
- 32 Bit
- Input 2 works best with line level audio.
- Input 2 records the internal microphone.

Question 14 (6 points)

In order to record usable sound, you must always have 30 decibels of separation between the dialogue and the background ambience.

Question 14 options:

- True
- False

Question 15 (6 points)

When a boom microphone is pointed directly at the person speaking, it is considered to be _____.

Question 15 options:

- On point
- On set
- On fire
- On axis

APPENDIX R: Quiz 2 Formative Assessment

Formative Assessment #2

Note: It is recommended that you save your response as you complete each question.

Question 1 (4 points)

A dead cat is a type wind muff that can cover a shotgun microphone.

Question 1 options:

- True
- False

Question 2 (4 points)

A positive current (usually 48 volts) that powers a condenser microphone:

Question 2 options:

- XLR
- Dynamic Amplification
- Phantom Power
- Wireless System

Question 3 (4 points)

Which of the following is the proper way to coil a boom cable?

Question 3 options:

- Wrap around elbow
- Have someone else do it
- Wrap cable in a figure 8
- Over Under

Question 4 (4 points)

The unit of measurement for loudness is: _____.

Question 4 options:

- Decibel
- Sample rate
- Frame rate
- Hertz

Question 5 (4 points)

On PCC's Panasonic video cameras, which microphone uses the "Microphone Power 48V" switch set to "On"?

Question 5 options:

- Condenser
- Dynamic

Question 6 (4 points)

An XLR cable has: _____.

Question 6 options:

- A wire on the inside of the cable carrying the positive audio signal.
- A wire on the inside of the cable carrying the negative audio signal.
- A wire on the inside of the cable carrying the shield of the audio signal.
- All of the above.
- None of the above

Question 7 (4 points)

The unit of measurement for pitch is: _____.

Question 7 options:

- Decibel
- Frame rate
- Sample rate
- Hertz

Question 8 (4 points)

It is not possible to record 2 microphone inputs separately on a camcorder.

Question 8 options:

True
False

Question 9 (4 points)

The two most common sample rates that are used when recording sound (wav files) on a portable sound recorder are:

Question 9 options:

- 16 kHz and 32 kHz
- 48 kHz and 44.1 kHz
- 32 kHz and 64 kHz
- 72 kHz and 144 kHz

Question 10 (4 points)

When extending a boom pole, begin first with the extension closest to the microphone.

Question 10 options:

True
False

Question 11 (4 points)

The “AF Out” menu option on a wireless receiver controls:

Question 11 options:

- The level of the output from the receiver
- The frequency of the receiver
- The input selection of the recorder
- The level of the microphone input to the receiver

Question 12 (4 points)

All microphones need amplification in order to pick up a usable level of sound.

Question 12 options:

True
False

Question 13 (4 points)

The device that connects out to the recorder when using a “wireless system”:

Question 13 options:

- Transmitter
- Recorder
- Speaker
- Receiver

Question 14 (4 points)

The “sensitivity” menu option on the Sennheiser wireless transmitter controls:

Question 14 options:

- The level of the output from the receiver
- The frequency of the transmitter
- The input selection of the recorder
- The level of the microphone input to the transmitter

Question 15 (4 points)

Which of the following is NOT a concern of the boom operator.

Question 15 options:

- Calling out the take and shot
- Casting shadows from the boom
- Staying out of the shot
- Keeping the microphone on-axis on the source

Question 16 (4 points)

What is the main difference between a “MIC” input and a “LINE” input?

Question 16 options:

- Line Inputs are phase matched to microphone inputs
- Microphone Inputs amplify the signal coming in
- Line Inputs are modulated with phantom power
- Microphone Inputs have a frequency adjustment algorithm

Question 17 (4 points)

When hiding lavalier microphones within clothing, you can have sound problems such as muffled frequencies and clothing noise.

Question 17 options:

- True
- False

Question 18 (4 points)

Which of the following is **not** a characteristic of a “condenser microphone”?
Question 18 options:

- Commonly used as a hand-held microphone in the field
- Commonly used for directional pickup
- Needs an additional power supply to operate
- Wide frequency response

Question 19 (4 points)

Setting the microphone sensitivity to -18dB on the Sennheiser wireless transmitter adjusts the:
Question 19 options:

- Synchronization channels for the receiver
- Easy Setup menu settings for the transmitter
- Audio output amplification from the receiver
- Audio input amplification for the microphone

Question 20 (4 points)

The type of audio connection used on professional microphones.
Question 20 options:

- Phantom
- Lavalier
- XLR
- RCA

Question 21 (4 points)

A zeppelin or blimp covering a shotgun microphone is used to protect the microphone from wind noise.
Question 21 options:

- True
- False

Question 22 (4 points)

The Audio Technica "stick microphone" that we used for week one interviews has a _____ pick up pattern. (hint: It picks up sounds from all directions evenly)
Question 22 options:

Omni-directional
Cardioid
Cardiac
Hyper-cardioid

Question 23 (4 points)

If you record audio for video with too much unwanted ambience in the mix, don't worry... it is really easy to fix in editing/ post-production.

Question 23 options:

True
False

Question 24 (4 points)

The device that a microphone (e.g. lavalier element) is connected to when using a “wireless system”.

Question 24 options:

Receiver
Speaker
Recorder
Transmitter

Question 25 (4 points)

Which of the following is **not** a component of the Sennheiser wireless microphone system we went over in class?

Question 25 options:

Mixer
Receiver
Transmitter
Lavalier Microphone

APPENDIX S: Final Summative Exam

Note: It is recommended that you save your response as you complete each question.

Question 1 (3 points)

Which of the following was NOT discussed in class as an option for hiding a microphone on a person?

Question 1 options:

- Using a loose knot, taped below the microphone element.
- Using black electrical tape
- Using grip or gaff tape triangles

Question 2 (3 points)

If connecting a condenser microphone to a mixer you may need to:

Question 2 options:

- Turn on the external sensitivity level output meter
- Turn on the phantom power on the mixer
- Turn on the charm
- Turn on the auxiliary motion detector

Question 3 (3 points)

A lavalier microphone is a:

Question 3 options:

- Long shotgun shaped microphone
- Hand-held microphone used for interviews
- A small microphone typically clipped or mounted below the chin
- A microphone used to record vocals in a recording studio

Question 4 (3 points)

It is not possible to record 2 microphone inputs separately on a Panasonic camcorder.
Question 4 options:

- True
- False

Question 5 (2 points)

Which of the following is correct?
Question 5 options:

- An exposed lavalier microphone (not hidden) will always rub against the talent's tie clip.
- An exposed lavalier microphone (not hidden) will not be seen in a medium camera shot.
- An exposed lavalier microphone (not hidden) will capture better audio.
- An exposed lavalier microphone (not hidden) is more likely to cause echo.

Question 6 (3 points)

How many microphone inputs does the DV ProMix field mixer have?
Question 6 options:

- 4
- 3
- 2
- 6

Question 7 (3 points)

When running sound from a **mixer** to a recorder or camcorder, what is the most likely input on the recorder or camcorder set to?
Question 7 options:

- Mixer Input
- Bi-Audio
- Line
- Digital

Question 8 (3 points)

In order to capture the most even sound from your talent, it is best practice to place the lavalier microphone at the _____ of the talent's shirt.

Question 8 options:

- Left
- Middle
- Right

Question 9 (3 points)

What is the optimal audio level for professional **analogue** audio equipment such as the field mixer?

Question 9 options:

- 0dBu
- 12dBSPL
- +3dB
- 18dBV

Question 10 (3 points)

The two most common sample rates that are used when recording sound (wav files) on a portable sound recorder are:

Question 10 options:

- 72 kHz and 144 kHz
- 16 kHz and 32 kHz
- 32 kHz and 64 kHz
- 48 kHz and 44.1 kHz

Question 11 (3 points)

On PCC's Panasonic video cameras, which microphone uses the "Microphone Power 48V" switch set to "On"?

Question 11 options:

- Condenser
- Dynamic

Question 12 (3 points)

When we did the "hiding lavalier microphone exercise" in class, which method of hiding did we use?

Question 12 options:

Grip tape triangles
Alligator clips
Vampire clips
Lavalier sound reduction pins

Question 13 (3 points)

A positive current (usually 48 volts) that powers a condenser microphone:
Question 13 options:

Phantom Power
Dynamic Amplification
XLR
Wireless System

Question 14 (3 points)

If the audio from a microphone connected to a wireless system is distorted, what could be the problem?
Question 14 options:

The microphone is a dynamic microphone
The microphone is a condenser microphone
The sensitivity setting on the transmitter could be set too high
The microphone has a polarized ring that is hindering the frequency

Question 15 (3 points)

True or False: For the purposes of this class, the optimal audio recording level for digital equipment is -18dBfs.
Question 15 options:

True
False

Question 16 (2 points)

The “sensitivity” menu option on the Sennheiser wireless transmitter controls:
Question 16 options:

The level of the microphone input to the transmitter
The frequency of the transmitter
The input selection of the recorder
The level of the output from the receiver

Question 17 (2 points)

True or False: A condenser microphone uses the moving coil technology in order to capture sound.

Question 17 options:

- True
- False

Question 18 (2 points)

The “AF Out” menu option on a wireless receiver controls:

Question 18 options:

- The level of the output from the receiver
- The level of the microphone input to the receiver
- The input selection of the recorder
- The frequency of the receiver

Question 19 (2 points)

True or False: The only correct way to hang a sound blanket is to use c-stands, and grommets.

Question 19 options:

- True
- False

Question 20 (3 points)

The unit of measurement for pitch is: _____.

Question 20 options:

- Hertz
- Sample rate
- Frame rate
- Decibel

Question 21 (3 points)

The type of audio connection used on professional microphones.

Question 21 options:

- Phantom
- RCA

Lavaliere
XLR

Question 22 (3 points)

Which of the following is NOT a concern of the boom operator?

Question 22 options:

- Staying out of the shot
- Keeping the microphone on-axis on the source
- Calling out the take and shot
- Casting shadows from the boom

Question 23 (3 points)

All microphones need amplification in order to pick up a usable level of sound.

Question 23 options:

- True
- False

Question 24 (9 points)

Please match the following definitions with the correct term.

Question 24 options:

Please match the following definitions with the correct term.

Question 24 options:

- | | |
|----------------------|---|
| Slate - "Clapper" | A microphone, which uses a magnet moving in a coil of wire to generate an electrical signal. |
| Boom | A microphone using a power supply (usually a battery or another ghostly form of power) to maintain a charge across two plates, which modulate a voltage when the distance between them changes. |
| Shock Mount | The pole that holds the microphone when recording production sound |
| Phantom Power | Recording sound and picture on separate devices |
| Boom Operator | Typically, a 48-volt charge supplied by the recorder to power condenser microphones |
| Condenser Microphone | Person who holds the boom |
| Dynamic Microphone | Sound recorded while the camera is rolling at the actual location of production. |
| Production Sound | A support for a microphone, which uses rubber or foam supports to |
| Double-System | |

isolate the microphone from vibrations, which can appear as low frequency rumble in the audio.

Used to sync sound and picture. The picture records a visual reference of the device closing, while the sound recorder picks up the sound of the device closing. It is also used to provide scene/shot information for each take.

Question 25 (2 points)

The device that a microphone (e.g. lavalier element) is connected to when using a “wireless system”.

Question 25 options:

- Speaker
- Recorder
- Transmitter
- Receiver

Question 26 (2 points)

The device that connects out to the recorder when using a “wireless system”:

Question 26 options:

Transmitter

- Speaker
- Recorder
- Receiver

Question 27 (2 points)

Which of the following is the proper way to coil a boom cable?

Question 27 options:

- Wrap cable in a figure 8
- Have someone else do it
- Wrap around elbow
- Over Under

Question 28 (3 points)

Which of the following is **not** a component of the Sennheiser wireless microphone system we went over in class?

Question 28 options:

Transmitter
Receiver
Lavalier Microphone
Mixer

Question 29 (3 points)

What is the main difference between a “MIC” input and a “LINE” input?
Question 29 options:

Line Inputs are modulated with phantom power
Microphone Inputs amplify the signal coming in
Line Inputs are phase matched to microphone inputs
Microphone Inputs have a frequency adjustment algorithm

Question 30 (3 points)

Which **is NOT** a benefit for the sound operator when using PCC's DV PROMIX field mixer?
Question 30 options:

It allows you to control the audio while you hold a boom pole.
It allows for more mobility (you're not closely tethered to the camera).
It converts the microphone audio to digital (A/D conversion).
It allows for more audio inputs than the 2 offered at the camera.

Question 31 (3 points)

Which of the following is **not** a characteristic of a “condenser microphone”?
Question 31 options:

Needs an additional power supply to operate
Wide frequency response
Commonly used as a hand-held microphone in the field
Commonly used for directional pickup

Question 32 (3 points)

When extending a boom pole, begin first with the extension closest to the microphone.
Question 32 options:

True
False

Question 33 (3 points)

Why should we use the over / under technique when rolling an XLR cable?

Question 33 options:

It prevents the inner wires from being twisted repetitively in the same direction.

It prevents the cable from falling out of the XLR adapter.

It prevents the cable from being balanced.

It prevents interference from electromagnetic sources.

Question 34 (3 points)

Which of the following is **not** a characteristic of a “dynamic microphone”?

Question 34 options:

Durable sturdy design

Has a moving-coil element

Needs Phantom Power to operate

Great for recording high sound levels