

Student Virtual Social Practices between China and Nepal

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Abstract

With a hybrid approach to teaching and learning, training teacher students can have great opportunities to enable them to learn inclusively and flexibly in their settings. Concerning music education, however, the research and development in training music teacher students for the 21st century is still very limited. This paper reports the research led by students, who study music education as their major and are interested in innovating hybrid social practices to enable pre-service teacher trainees to have skills in digital literacy, independent study, critical thinking, problem-solving, cross cultures, and global employability. LivePBL pedagogy has been explored and applied, i.e., Linking Vocal Education with Project Based Learning. Many researchers have developed augmenting virtual reality by and large as a digital technology solution. Human or student-centred hybrid approach to undertake student teaching as social practices online and offline, accessible locally and globally, is relatively novel based on the best of our knowledge. In particular, hybrid LivePBL has solutions to work together with underdeveloped schools that have limited internet or computer access resources. Research and developmental cases are designed and demonstrated to enable students to exchange social practices online and offline between Music College at Capital Normal University in Beijing, China, and Schools based in Kathmandu, Nepal.

1. Introduction

Teaching A hybrid or blended learning environment can be both on-site and remote - learners can participate in learning activities synchronously or asynchronously [13]. Recent research shows that hybrid learning can create a much more flexible and better engaging learning environment than that fully an online or fully offline learning environment can offer. However, as Rates et al [13] also observed, most of the research and development of hybrid learning has seemed to be focusing on virtual classes or synchro/asynchro-modal classes, or hybrid teaching models based on quizzes or polls, digital whiteboards, chat rooms, etc. Many benefits of hybrid learning have been perceived, which are worth further

exploring. Two main benefits of hybrid learning worth exploring are socially collaborative benefit [8] and organisational benefit, where expertise can support learning from outside of classrooms from different organisations.

This paper explores LivePBL to augment global social practices into hybrid learning spaces. LivePBL stands for Linking Vocal Education with Project Based Learning. The focused group of learners are students who study music education at Music College, Capital Normal University based in Beijing China; for them, engagement with virtual global social practices can significantly facilitate the training of pre-service music teachers. Students who study social development at Dibyabhami Multiple College joined LivePBL remotely from Nepal.

2. LivePBL Conceptual Framework of Virtual Social Practice

This paper is concerned with Project-Based learning (PBL), which is different from Problem Based Learning. Students complete Project Based Learning to meet the project's objectives, while students complete Problem Based Learning by providing a solution for the problem [9][10]. China introduced PBL at the end of the 20th century. The virtual social practice for pre-service teacher students is critical [3][6]; it transfers students to situate in the real world of teaching practice. Although social media can be served as a support mechanism for teacher candidates to develop social capital during internship [12]. Global social practice is also a necessity for teacher-students to develop all-around skills for the 21st century [1]. LivePBL includes:

- Empirical real international situations to enable students to have teaching and learning experiences, where global engagement, global social presence, or social belonging are often difficult to augment in traditional classrooms.
- The empirical real effectiveness of adapted pedagogical for maximizing the learning experience and social presence of remote participants across different countries.

- Empirical real cost-effective international mobility of scalable training approach regarding technical and pedagogical capacity and limitations.
- Combining with traditional vocal music pedagogies to enable interactive teaching and learning, as well as cooperation between teachers and students.
- Crossing international cultures by workshops or forums where teams of students report their learning outcomes by setting up commonly interested teaching plans.
- Sharing internet access points or computers by groups for presentations, while carrying out the project tasks offline.

LivePBL students develop not only their abilities to flexibly apply music subject knowledge but also logical thinking skills, problem-solving skills, good organizational and management skills, control and differentiate classrooms skills, etc. As one of the strong pillars of art disciplines, vocal music has very practical disciplines. To improve the quality of vocal music teaching. By global social practice, LivePBL enables teaching and learning in line with international standards.

2.1. Virtual social practices

Virtual Social Practices are meant here as social activities that are embedded within what is called "virtual" or "digital" ethnography [22]. Evidently, virtual social practices can be adopted by educational institutions as a non-formal educational approach to create spaces for students to interact with and participate in social placement projects in terms of the online site of social replacement, offline and online study, virtual place visits, online offline space of performance, teamwork, presentation, community engagement, etc. LivePBL is such a virtual or digital ethnographical space that links educational organisations, students' learning spaces, social community activity spaces, music, and art spaces. In recent years in China, in particular, educational institutions make greater efforts to gain understandings of transitions from physical social practices to virtual social practices to innovate strategies and policies to engage students' all-around skills development including employability with social placement projects.

However, it should be recognised first of all that students do not know much about what they are engaging in Virtual Social Spaces, but they are most likely to do so on a physical social site as soon as they arrive. LivePBL must interpret the student engagement with such a physical-virtual transition onto the virtual social practice landscape. Moreover,

students, teachers, and social practice mentors must have set up clear roles and responsibilities that contribute and facilitate to the virtual spaces (interactions and events) to provide professional capacities.

2.2. Non-formal educational pedagogy

Student virtual social practices must work together with non-formal educational pedagogies. Johnson and Majewska [23] concluded, "There appears to be a consensus around the meanings of formal and informal learning. Formal learning broadly aligns with organised, institutionalised learning models (such as learning seen in schools), whilst informal learning describes the everyday learning that people experience throughout their lives, and which can go easily unrecognised. Non-formal learning is less clearly understood". Many studies demonstrate that non-formal education has been implied by educators as a negative sense, i.e., as being 'not formal'. However, LivePBL illustrates that non-formal educational approach is a powerful concept to bridge social practices with extensions of curriculums on students' all-around skills.

First of all, learning settings can be designed and fit into different virtual social practice spaces. LivePBL can take place by learners' intentions in all cognitive, emotional, cross-cultural, and behavioural contexts. In particular, LivePBL drives virtual social practices in the nature of hybrid pedagogy. Then, non-formal learning means that educators are able to undertake research and development to capture intended learning objectives and outcomes together with interactional observations on the enacted social communities.

Secondly, LivePBL as a non-formal pedagogical approach can be applied to enable learners to organise themselves into specific groups and educators note that this has two advantages. One is for those who are currently within formal education, and another is to encourage and learn from "social inclusion through targeting specifically marginalised learners" [24][25].

Thirdly, LivePBL as a non-formal pedagogical approach counters the disadvantages of problem-solving or phenomenology-based learning that, because of high variabilities in practices, educators do not have such abilities to set up adequate learning contexts. LivePBL ensures non-formal learning in virtual social practices that link to rigid curriculum structures; these structures lead to varying social practices on and offline sites and yet map curriculums with their suboptimal outcomes. For example, LivePBL has been bringing all-inclusive digital tools from the UK's expertise based in NCFE CACHE learning centre of The Support School, Liverpool, together with Nepal's expertise of Social Work and Development based in Dibyabhumi Multiple College in Kathmandu. Both kinds of expertise in social

practices are critically needed for China. Therefore, LivePBL contexts are also very important to students' non-formal learning.

Fourthly, LivePBL as a non-formal teaching and learning pedagogy enables educators to be systematic and planned, as well as prepared in settings where formal education takes place. LivePBL enables educators to use project frameworks to systematically observe learning and speak about project session plans instead of formal lesson plans.

3. LivePBL Research Development

LivePBL has established partnerships with China's folk opera enabling understandings of cultural identity as an individual, a nation, and a community will be at the heart of wellbeing [5][2]. "These subjects are often the last ones added and the

first ones cut from the curriculum. Yet, arts have passionate advocates as well, including parents and pedagogues who support a holistic model of education emphasizes humanistic values and aesthetics as well as utilitarian training" [16]. By teaching and learning digital technologies that are applied to vocal and music education beyond world boundaries [17], LivePBL continues to lead the technological components as well as standards of PBL multimodal and bilingual developments [14][15]. These LivePBL developments have participants including teachers and students led in a hybrid, on-/off-line, in-person, remote, on-school classroom, home family, social organisation, or off-school based activities. Hence, the partnership will promote training engagement through cognitive, emotional, behavioural teaching and learning platforms [11] (see Figures 1 and 2).

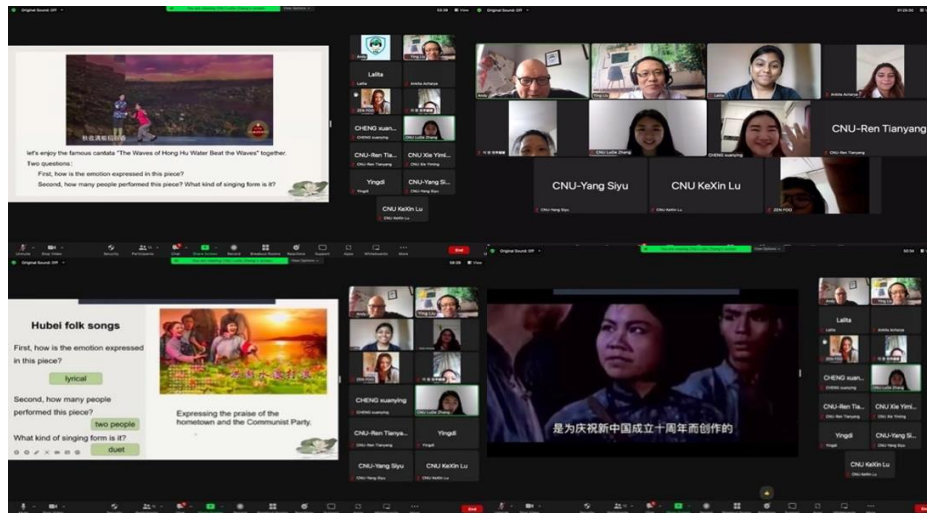


Figure 1. Seminar on China CNU folk opera Red Lake Waves

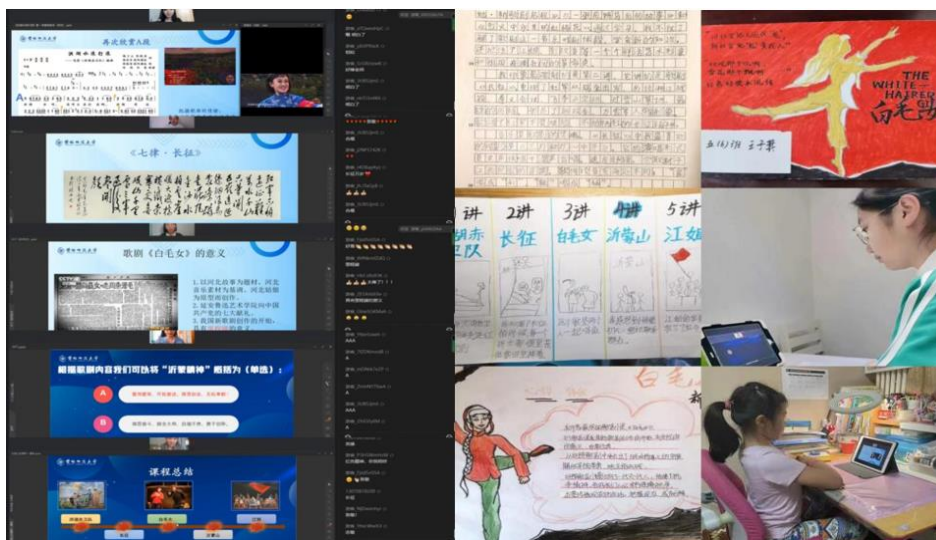


Figure 2. China CNU online five folk opera lessons and feedback

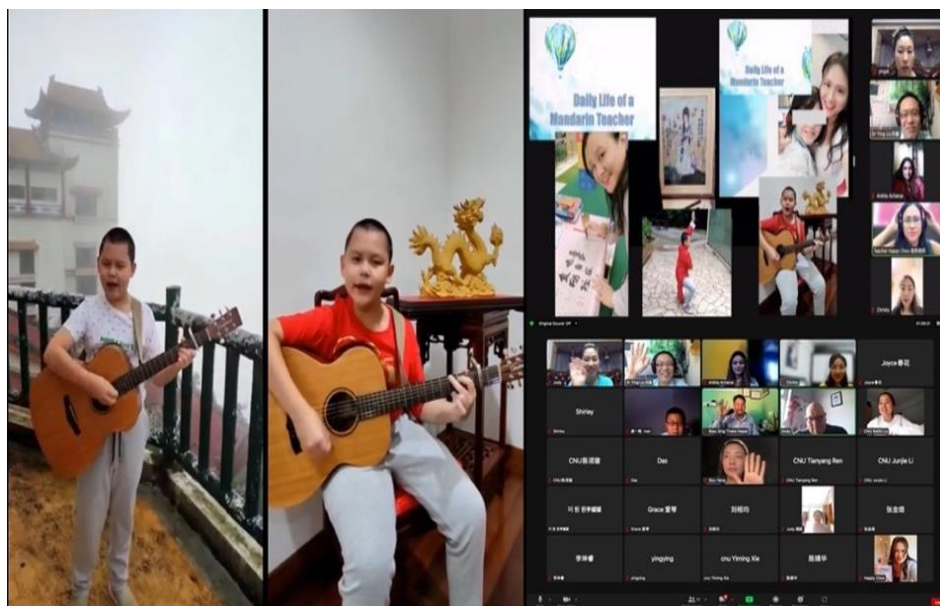


Figure 3. Sino-Malaysia music education seminar

LivePBL virtual social practices can break many barriers existed in conventional education models. The most distinct advantage to doing so can be the incorporated and embedded professional developments in the practices [12][18]. LivePBL can be used in the training across China with multiple layers matching the actor-based roles of international learners, music industrial sectors, social events, music festivals, and projects (see Figure 3). LivePBL intends to train participants to have transferrable skills in the following areas [19][20][21]:

- Art and music talents.
- Global and digital citizenship.
- Cross-cultural communication.
- Social and emotional wellbeing.
- Speaking and using English.
- Using bilingual.
- Leadership and teamwork.
- Project design and management.

LivePBL has been designed with the following tools:

- LMS – constructing virtual events.
- Thinglink – constructing multimedia teaching tool.
- Engage VR – 3D virtual and 3D interactive classrooms.
- VR All Art – 3D art gallery.
- Kuula – VR tour.

- Padlet, Glogster, and many other tools to facilitate Storyboard.

LivePBL has the following project feasibilities:

- i. Starting what can be constructed on the platform. A conventional virtual event through Blogs, Zoom, and Teams is fine.
- ii. Home learning classes or other existing classes can be run on the platform to demonstrate what the virtual classes would be like.
- iii. Tools that construct various themes can be used as demonstrating tools to get students engaged to develop something in the class too.
- iv. Based on the tool application, constructions explore what themes can be implemented and promoted to channel the market.
- v. Native English, ESL, Bilingual and Chinese are all applicable to such an implementation.

4. Conclusion

The vocal teaching and learning research group has innovated LivePBL for vocal and music on the cloud in Capital Normal University (Beijing, China), broadcasting live-streamed or asynchronised vocal classes across China many times. This will continue to facilitate the partnership through joint research, social practices, projects, and festivals. The LivePBL bilingual model has been developed by components of macro-micro teaching, scheme of work, participatory aesthetics projects broadcasting China's folk opera classes and seminars across China, Actor Networked PBL projects [4] that students lead social actions and

enterprises to augment pre-service teacher training with cross international cultural and social practices, and to equip students who study music education as major with all-round skills for the 21st century. LivePBL bridges the knowledge and skills encountered in formal learning. LivePBL can set non-formal learning in contexts that have specific characteristics through situated or structured learning, intrinsically motivated learning, hybrid formal and non-formal, or informal learning. LivePBL can enable learning systematically planned, and enable learners to learn in various settings. Hybrid LivePBL virtual social practices demonstrated that LivePBL enables educators to break many barriers existed in formal education models. The most distinctive advantage to doing so can be the incorporated and embedded professional developments in the practices.

5. Future Research

LivePBL will take place anywhere. More research and development will be needed to develop hybrid ethnographic methods for educators to develop evidence based observations and enquiries to capture learning behaviour, so as to facilitate formal education learning settings, and informal education communities. Teaching and learning will be participating in teachers' and students' interviews to allow their voices on the meanings of social practices attached to the way that the learning environment is arranged. LivePBL will develop further experiments on cognitive, emotional, social and behavioural factors that make an impact on social practices. All this will support the development of students' all-round skills such as communication, organisational, leadership, and social and inter- and cross-cultural skills.

LivePBL developments will continue to involve participants including teachers and students led in hybrid, on-/offline, in-person, remote, on-school classroom, home family, social organisation, or off-school based activities. Hence, the partnership will promote training engagement through cognitive, emotional, and behavioural teaching and learning platform.

LivePBL will investigate teacher roles in the project implementation, e.g., teachers can be facilitators, help by debating with students, applying constructive criticism, collaborating ensuring joint work on the project. Students and teachers will co-author in writing their reflective learning experiences. Hybrid virtual social practices will challenge learners by organising their studies on each phase of the project; this will take teachers and learners out of their comfort zone to explore the area of skills and knowledge. China, Nepal, and UK's LivePBL collaborations will enable training music teachers to explore music to support family communities, social work, and development by the most cost-effective

and sustainable model.

6. References

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