

# Tangible Music Programming Blocks for Visually Impaired Children

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Figure 1: Music blocks in action: A shot from workshop to test our tangible coding platform.

## ABSTRACT

Programming can benefit children on learning science, math, and creative thinking, and has become a part of the primary school curriculum. However, programming tools for visually impaired children are still scarce. We developed an affordable and accessible tangible music platform for visually impaired children that aims to teach the basics of programming through music creation. By ordering the tangible blocks in an algorithmic structure, the children can create a melody. The physical and conceptual design of the system was developed with the help of visually impaired developers. We conducted

a user study with fourteen visually impaired middle school children to observe their interactions with the prototype. In this paper, we present our design, provide several TUI design considerations for students with low to zero sight, and discuss the results of our user study and future directions.

## CCS CONCEPTS

• **Human-centered computing** → *Empirical studies in accessibility*; • **Social and professional topics** → *K-12 education*; • **Hardware** → *Tactile and hand-based interfaces*.

## KEYWORDS

Tangible programming blocks, Music programming, Visually-impaired student education

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for students with low to zero sight. Our research can inspire researchers aiming to develop tools for the visually impaired community.

## 2 THEORY AND RELATED WORK

In this section, we give background of programming education and tangible programming tools. We keep the focus on theory and related work about visually impaired students.

### Programming Education

According to the 2018 estimates by the World Health Organization, 217 million people have moderate to severe vision impairment, and 36 million people are blind [3]. Stackoverflow's recent survey reports 1.5% of the developer community is visually impaired [16]. Developers with a severe visual disability use high contrast colors, screen magnifiers and readers to write scripts on development environments [15]. Additionally, projects like CodeTalks explore potential applications for integrated development environment (IDE) accessibility [10].

Visually impaired students usually learn to program via text-based coding with the help of a mentor. If the students struggle with these kinds of environments, their motivation levels are likely to drop. Normally, to maintain motivation, teachers make use of children's interests, such as creating games and animations in Scratch, but these platforms depend on graphics.

To lower the barrier for coding education, Blocks4All makes block programming accessible via new touch screen interactions and tactile-robot movement outputs. Since most of the visually impaired children can use touch screen interaction, interfaces that allow a similar interaction enables them to code rapidly and easily. However, Blocks4All's touch interaction is limited for the long and nested codes and the platform requires a robot to code, which makes it costly.

Microsoft's Project Torino allow children to create some stories and add music with fundamental programming elements. Their project also serves one of the most detailed research for introductory inclusive programming. However, developing such an interface that relies on many electronic parts is still an expensive solution for most of the families.

### Tangible Programming Tools

Tangible User Interfaces (TUI) allow hands-on interaction and control over digital features with physical artifacts [7]. Most technologies developed for visually impaired students rely on audio and touch interaction. On the other hand, the literature points at the various benefits of tangible interaction on learning.

Using tangible elements at the classroom keeps students physically active, supports collaboration and development of motor skills and spatial understanding [17]. Zuckerman

et.al. list the advantages of tangible interfaces as a teaching tool for abstract problem domains under three categories: (1) Tangibles provide the natural environment for learning with activating multiple senses such as touch, sound or vision. (2) They offer a great variety of interaction, so increase the accessibility for mental and physical disabilities. (3) Offering a multi-hand interface facilitates natural group interaction, and increase collaboration. These advantages led to the development of various tangible programming tools to teach computational thinking [6][18].

Moreover, tangible technology supports collaboration between people of different abilities, alluding to the consequent learning that can then take place [4]. Therefore physical computing is especially desirable between children with mixed visual abilities.

## 3 DESIGN OF THE MUSIC BLOCKS

### Workshop with Visually Impaired Developers

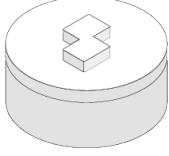
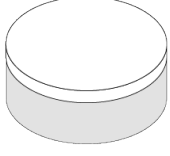
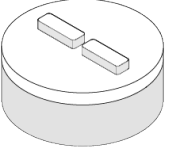
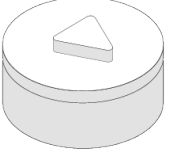
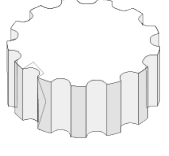
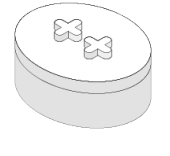

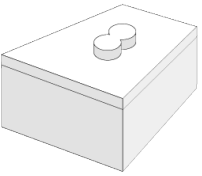
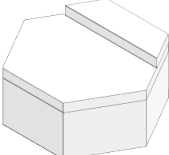
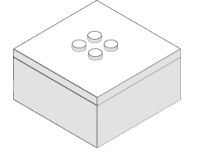
This step of our research was formulated to identify visually impaired children's needs in a learning environment and deriving design considerations. We conducted a workshop session with two visually impaired developers. These developers work as a team for a children-oriented technology company and have been coding for more than two years. They work with visually impaired children to teach coding and know about the obstacles they encounter.

In the session, we went through the elements of Tangible Learning Design Framework. In this framework, Antle and Wise provide an extensive guideline based on theories of cognition [1]. The principles allowed us to distribute the roles of tangibles to control different outputs, set up actions and decide on informational relations. Upon this introduction, the developers and authors started to generate design considerations.

**The TUI design considerations we formulated for visually impaired children are as follows:**

- (1) *Avoid the extensive use of Braille alphabet.* Currently, the visually impaired developers teach children programming with electronic blocks that have Braille code stickers. However, the developers stated that the students spend a lot of time trying to read and remember the codes. So, in our design, we only used Braille alphabet for communicating the musical notes (Table 1).
- (2) *Do not use various feedback modalities for the recognition of the blocks.* Using several feedback types (i.e. audio, haptics) to help children recognize the function of the blocks might overwhelm and confuse the students. We decided to use only shapes as the distinctive feature between the blocks (Table 1). Yet, we created an extra *info* block to identify the blocks with audio,

**Table 1: Sample Tangible Blocks and Explanations**

| Blocks  | Explanation  | Blocks   | Explanation  |
|---|--|--|--|
|    | <b>Start</b> block initiates the code. It is the only block without audio help. When the student is at info area, if this block is recognized, application returns to code area. |     | <b>Info</b> block opens the info area. When the application is at info mode, it gives audio hints about blocks.  |
|    | <b>Clear All</b> block clears all the created code. Students use them after the start block to be sure about they start with an empty code.                                      |     | <b>Run</b> block executes the code and start the melody. If the device supports the NFC auto-start, students can open the application with tapping to this block   |
|    | <b>Loop</b> block starts a loop with the code part introduced afterwards. (e.g. A > B > Loop > C > D will run A and B once then starts a loop of C and D. )                      |     | <b>Frequency</b> block changes the frequency of the following blocks. We designed three levels of frequency: low (+), medium (++) and high (+++) We placed (+) sign to link with the level of frequency.   |
|  | <b>Wave Type</b> block changes the type of the wave. We put two options: Square or Sine.   |  | <b>Beat</b> block changes the beat of the music. For now, it affects the whole melody. So, they can place it anywhere on the code. Similar to frequency blocks, has three options: slow, moderate and fast |
|  | <b>Sound</b> block changes the instrument sample of the music. Three options are provided: Cello, Piano and Harmonium.   |  | <b>Note</b> block have 8 options: 7 Notes and 1 Stop. They have braille alphabet on the blocks.  |

as some students might be more used to having audio feedback.

- (3) *Use abstract and basic shapes rather than detailed icons.* Shape differentiation provides only one level of information (i.e. family a, family b). If the tangibles need to be more informative (i.e. family b, member x) using the surface information is available. However, surface engravings need to be easily discernible by touch and conceptually understandable at the same time. For example, a piano icon can be engraved on a tangibles surface, but the students might not know what a piano

looks like, or might need extra time to comprehend the engraving itself. Therefore, we adopted simple icons and explored surface information alternatively (Table 1).

### Conceptual Prototype

With the principles of tangible learning framework and the guidance of the first design session, we designed twenty-five tangible block pieces and developed an Android application. The blocks allow students to design an algorithmic melody with different octave, rhythm, and sound.

**Form & Material:** Our block set consists of five interface (circular blocks) and twenty coding blocks that contain two levels of perceptual information which are shape and surface details.

On the first level, there are 7 shape families; The interface blocks are all circular and the coding blocks have the rest of the shapes shown in Table 1. Amongst the shape families, the members are distinguished via their surface properties. For example, out of the coding blocks, the sound block family is hexagonal. A hexagonal member that has a topographic height covering less than half of its volume is the piano block.

We used cardboard as the tangible material due to its affordability and ease in shape giving (3). The 2mm width cardboard blocks were glued on top of each other. All the forms were within the boundary dimensions of 8 mm height and 4 mm in diameter.

**Interaction:** Tangible blocks are laser-cut card-boards with NFC stickers inside. We use card-board as an affordable and fast solution, but it can be 3D printed or built by any other material as long as students are comfortable with the material. To read the NFC stickers and run the output we developed an Android application. We didn't use a camera system to recognize the blocks because the system would constrain the working space due to the camera's viewing region. Hence, students would not be able to understand if the block is in viewing the region or identify such a problem easily.

To keep track of the blocks on the surface we used a rack as seen in Figure 4. Additionally, they can check the program with switching to the info area and then tap onto the RUN block to hear all the script. The Android application recognizes the blocks with NFC stickers as the coder moves the phone over each block one at a time. As the last step, the play block is scanned and the melody plays from the speakers. The application has two modes: code and info. To create the code and play the melody, students need to be at code mode. If students switch to info mode, they can listen to the functionality of the blocks.

**Language:** The design of the blocks programming language has a very similar style with Processing [14]<sup>1</sup>. The programmer needs to specify the attributes first, then define the object that will carry the properties. For example, the Figure 2 shows a sample code and its output from Processing. Attribute-oriented design allow us to run programs without inputs and variables for this prototype, yet it is a powerful concept to introduce children to develop their algorithmic thinking skills.

In the code, the **fill** command affects both **rect** and **ellipse** objects. Similarly, our system takes attributes first and until

```
fill(255, 0, 0);
rect(60,100, 100, 100);
ellipse(20, 40, 30, 30);
noStroke();
fill(0, 255, 0);
rect(60, 20, 100, 40);
```

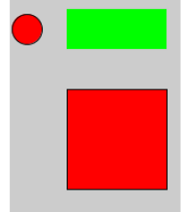


Figure 2: Processing Example and Output

recognizing an alternative attribute, code blocks will affect from the attribute. So, students do not need to recognize the same block to add the same attribute for the notes. For example,

**Start > Add Note C > High Frequency > Add Note D > Add Note A > Run**

Will run C4 - D3 - A3 melody and play a melody of normal frequency C, then low frequency D and A. The standard frequency is 4, so if you do not specify the frequency, all the notes will play at 4 octaves.<sup>2</sup>

We utilized Processing language as the core of our tangible kit for three reasons: (1) The language has an active community of creative coders, which allow novice programmers to discuss their problems about coding and music. (2) Processing has a sound library, if the learner would like to continue with a text-based programming platform, it will be familiar. (3) The language can be deployed to multiple platforms and converted to different programming languages such as JavaScript or Python.

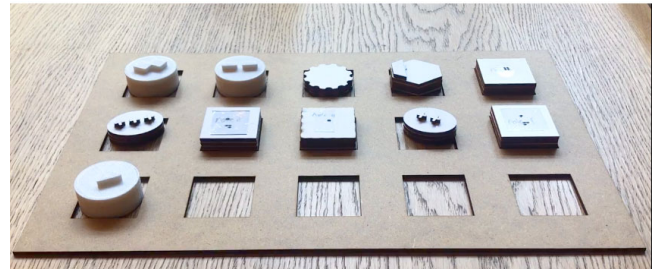


Figure 3: Blocks and rack used during the workshop. The rack eases the ordering of music blocks for the novice programmers.

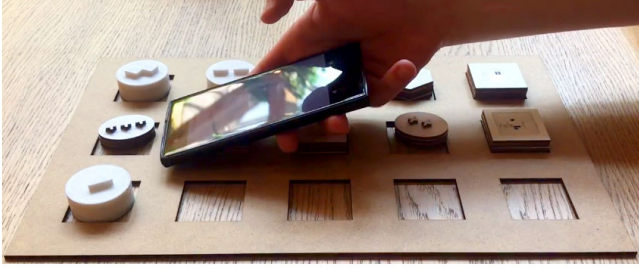
#### 4 USER STUDY

We conducted a user study to observe children's interaction with the tangible blocks and the mobile device. Fourteen

<sup>1</sup>The kit is open source, the code is available at <https://github.com/asabuncuoglu13/budgi-tangible-music-kit>

<sup>2</sup>The demo of the system can be accessed at <https://budgi.es/demo.html>, people can experiment with the system from online platform before building tangibles.





**Figure 4: NFC reading of a music block. Students read the blocks one by one with their mentor's phones.**

visually impaired students (7 boys, 7 girls, *Age*=12.5) with various socio-economic-statuses participated in the study.

In the first five minutes of the workshop, we had a quick chat about their interests and current knowledge of programming. All the participants have an interest in technology and programming, but have limited or no knowledge of programming. Only two of them have previous experience on text-based coding and three of them have experience with music. Overall, students use computers or mobile phones regularly.

For the user study, students were randomly selected to create groups of two or three. This grouping was made to observe the collaboration between group members. Every group had a mentor to keep them informed and to help them find the blocks for the first time.

We designed this user study structure to make participants experience sounds, learn the logic of creating algorithms and learn musical terms such as notes, octave, rhythm, melody, tempo, and sound. The user study had the following structure:

- The physical properties of sound (20 minutes),
- Historical context (10 minutes),
- Fundamental Music Theory (10 minutes),
- Introduction to Algorithm (20 minutes)
- Introducing Tangible Blocks and Creating Different Programs (60 minutes)

## Analysis

We had five points of inquiry for the user study:

**(RQ1: Motivation)** Did the user study affect children's motivation to continue learning programming?

**(RQ2: Challenges)** Which challenges did the children encounter while using the system?

The rest of our questions aimed to observe the advantages of tangibles, as Zuckerman suggests.

**(RQ3: Collaboration)** How was the collaboration between the mentor and the group members?

**(RQ4: Sensory Evaluation)** Did they struggle to recognize the blocks?

**(RQ5: Learning)** How many of the blocks were covered during the session? Were they able to construct a melody by themselves?

To answer the questions, we observed the children during the study and also conducted a semi-structured interview both with the participants and the mentors after the study.

## 5 RESULTS AND DISCUSSION

One of the most prominent findings of our user study was participants enjoyment and engagement with the system. Throughout the study, the participants were smiling, talking excitedly and working very carefully with the system.

**RQ1, Motivation:** Upon finishing the user study, most participants asked about how they could continue coding, what would be the next updates to this music coding language and how they could learn new programming languages. During the interviews, all participants stated that they felt encouraged to start learning programming thanks to their pleasant experience with our platform. Even the two participants that knew text-based coding, stated that using a language especially designed for themselves was very exciting.

**RQ2, Challenges:** We encountered a challenge related to distraction during the study. To explain, the groups need to run their code occasionally to hear the creation. Throughout the study, a cacophony of musical sounds emerged which was slightly distracting. Regardless, the participants were able to maintain their focus on the task. Ideally, to scale the project, children will work in pairs and can use headphones to overcome this issue. In this way, many children will be still working in the same room but only their conversations would create a slight noise.

**RQ3, Collaboration:** Introducing the rack eased the collaboration between group members. To illustrate, placing the tangible blocks onto the rack allowed each group member to keep tabs on the constructed algorithm. This ease allowed them to apply a 'pair programming style' coding. Pair programming is a method for agile development in which one developer writes the code and another developer reviews the code. While the development, they switch the roles. Our system enabled children to practice this style intuitively.

**RQ4, Sensory Evaluation:** We designed our prototypes with simple forms that had two levels of information via shape and surface properties. All in all, the forms were easily distinguishable and recognizable for the participants. We had refrained from adding different features to our blocks based on our TUI design considerations that advocates simplicity. On the other hand, we should highlight that there is an opportunity to discover other types of block distinctions

than shape and surface information. For example, particular sounds can emerge when the students pick up the blocks. Another example would be creating blocks with different masses or different textures. Yet, implementing the extra feedback might cause a cognitive load to students, increase the cost of blocks and contradict with the simplicity principle. These assumptions have to be tested nevertheless.

**RQ5, Learning:** We designed a two-hour user study to cover the fundamentals of music definitions and introduce music programming. The students then experimented freely as a group to create different melodies. At the end of the workshop, all groups were able to arrange the tangible blocks correctly and were able to express their musical ideas via algorithms.

**Limitations:** We did not conduct the user study in a real-classroom setting, which we plan to do so in the future. Also, the fact that the children started the activity right after they met their mentors might have affected their interactions and self-expressions. In an ideal scenario, the children will work in a place and with a mentor that they know.

## 6 FUTURE WORK

After the encouraging findings of our user study, we will pursue developing our system with several next steps. First, we have to expand our design to meet the programming curriculum standards. For example, we will alter our design so that it allows tinkering and remixing the projects. Second, to fully develop the computational thinking skill, we have to introduce additional blocks to use abstraction, decomposition or pattern recognition skills while creating the algorithm. To fulfill these needs, we will further develop the project in two branches, (1) expanding the capabilities of the interface and (2) creating new physical blocks. We will add one more area to interface to allow students to share their projects. In this area, children will see their own and friends' creation. Sharing will be supported with additional *save* and *share* blocks. To support computational thinking development, we will introduce two blocks in the next step: creating functions and build parallel structures.

## 7 CONCLUSION

In this paper we presented our affordable tangible programming tool for visually impaired children that enables creating music with algorithms. We undertook a three-step research process which was 1) extracting TUI design considerations for visually impaired children with the contribution of two visually impaired developers, 2) development of the prototype and 3) user study with 14 visually impaired children (Mage=12.4). The findings of our user study indicate that our system has the potential to support children's engagement and collaboration with each other. We further saw that the design of the blocks was easy to differentiate and use. After

the user study, all the participants stated that they would like to pursue programming education, which indicates our design considerations ability to support their needs. Future research can apply these considerations and explore it's efficacy further. We contribute to the literature 1) as the first algorithmic style- tangible music creation platform for visually impaired children and 2) provide several TUI design considerations for students with low to zero sight. We believe that our research can inspire researchers aiming to develop tools for the visually impaired community.

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