

General Information regarding the Additional Material

Christopher Wallbaum 2018 (ed.): Comparing International Music Lessons on Video. Olms: Göttingen, New York

Table of Contents

1	Introduction.....	1
2	Main Setting.....	2
2.1	Description of gathering and editing of data.....	2
2.1.1	Selection of music lessons.....	2
2.1.2	Recording.....	2
2.1.3	Processing the material.....	3
2.2	Interview Guidelines.....	5
2.2.1	Interview with the teacher BEFORE the lesson.....	5
2.2.2	Interview with the teacher AFTER the lesson.....	5
2.2.3	Interview with the students.....	6
2.3	Rules for transcription of the interviews.....	7
3	Recommendations for video recording and editing of ASFs.....	8
3.1	Technical equipment for recording.....	8
3.1.1	Video.....	8
3.1.2	Audio.....	8
3.2	Equipment for editing, especially ASF creation.....	9

1 Introduction

The additional data package for the lessons on DVD consists of this document (General Information) and one document for each lesson (Additional Material for the ...-Lesson). In this **General Information**, the main setting of collecting and editing of data is explained briefly and general technical recommendations are made. In the **Additional Material** for each lesson, complete transcripts of teacher (Section 1) and student (Section 2) interviews, a lesson transcript (in most cases the printed subtitles, Section 3), teaching material (where applicable, Section 4), a postscript¹ by the researcher

¹ According to Witzel, Andreas, und Herwig Reiter. 2012. The problem-centred interview. principles and practice. Los Angeles [u.a.]: Sage, pp. 95-98. Roughly speaking, the postscript should record everything spontaneous noteworthy during the process of making the interviews or filming the lessons which goes beyond the gathered video, interview etc.

(Section 5) and a floor plan of the music room (Section 6) are included. Any deviations from the main setting are explained in Section 7: *Technical comments*. Besides, the angle/audio/subtitle-structure of the DVD, proposed chapters of the teachers as well as an empty sheet with the actual chapters for individual use are included (Section 8). The Additional Material closes with a short overview of the education system of the country in which the lesson was recorded, as far as this was supplied by the raising researchers. At the beginning of each Additional Material, the pupils age, the number of pupils, the school type and the (presumed) topic of the lesson is presented.

Besides, especially for the purpose of ASF-creation, the **individual video angles and audio tracks** from each DVD can be obtained from the publisher (info@comparing.video), in HD-Quality, with and without burnt-in-subtitles. A USB-Stick with this material is sold at cost price. Online-availability for the material is planned.

2 Main Setting

2.1 Description of gathering and editing of data

Generally speaking, the goal of this step was to record, as much as economically possible, the audiovisual content of the lesson. For further details regarding non-technical aspects refer to the introduction in the book.

2.1.1 Selection of music lessons

This point cannot be discussed in detail here, however, the main ideas are pointed out. The idea was to gather very different “good” and “exemplary” (from the point of view of the teacher) music-lessons from different nations and/or cultures in compulsory schools with students aged 13 to 15. Contact with the teachers was mainly established through the knowledge of music pedagogic researchers in different countries. In order to reach the goal of recording “good” practice from the view of the teacher, at least two lessons were recorded in each case. Afterwards, the teacher was asked to decide which lesson was “better” from his or her point of view. Please also refer to the Acknowledgments in the book.

2.1.2 Recording

After acquiring the necessary permissions from parents and ethical statements from the respective authorities, the recording of the music lessons consisted of the filming of the lessons themselves and the audio-recording of interviews. In some cases, this was accomplished by local researchers (California, Estonia, Beijing), in other cases by students or researchers from the University of Music and Theatre in Leipzig (Scotland, Sweden, Catalonia, Bavaria, Lower Saxony).

The lessons were filmed with at least three fixed cameras (mostly in 1080p HD), if possible in a very high position so that single students don't obstruct the camera, and additional audio recorders (hanging from the ceiling), if possible with a wireless lavalier microphone for the teacher. The camera teams (mostly one or two persons) tried to position the cameras in a way that every corner of the classroom (or in some cases at least every corner where a student appears during the lesson) was covered. Filming was

started about 10 min before the beginning of the lesson. In some cases the recording length was restricted to 60 minutes due to tape technology. In order to disturb the recording as little as possible, the camera team was not present in the room during the lessons.

Interviews were made with the teacher before and after the lesson, and with the students in groups of 3-6 people only after the lesson. For guidelines see below. Teaching material as well as products from the students were gathered.

Additionally, the researcher who made the recording was asked to write a postscript about the recording, thus writing down aspects of the recording process or the time before and after that seemed relevant to him or her.

2.1.3 Processing the material

2.1.3.1 Video Editing

The individual video and audio files from the recording equipment were first synchronised with the Software "PluralEyes" from Singular Software/RedGiant. After simple colour and audio corrections, starting and end point of the lesson video was set in regards to the first appearance respectively the last leaving of students in the classroom. Because of this, not all video angles start and end at the same time. (In two cases (Catalunya and Scotland) this is due to a technical fault.) This is also shown by a text message on this then black angle. In some cases, faces of singular students were blurred for anonymization purposes. If there was a name calling round at the beginning of a lesson, this portion of the audio stream was replaced by background noise of the same lesson. Each video angle was thus exported (with and without burnt-in subtitles (open captions), see below) as a high quality MP4 file for usage in further research, especially in ASF creation. (For this editing steps, the software Sony Vegas Pro 12 and Adobe Premiere CC was used.)

The created video angle-files are usually named back, front-left and front-right. This refers to the position of the camera, presuming that the blackboard side of the room is the front and left or right refers to a teacher standing in front of this blackboard looking at the back of the room.

2.1.3.2 Subtitle Creation

Every lesson was transcribed following the rules below. These transcriptions were then translated into English and German and thus produced as subtitle files with the freeware Subtitle Workshop Pro. The subtitles have been translated and created mainly by the recording researcher and/or the teacher of the lesson and have been proofread by a non-professional corrector. Because of this, we cannot rule out completely that they are of varying quality.

2.1.3.3 DVD Authoring

For each lesson, the individual video angles were combined to a multi-angle-DVD using Sony DVD Architect Pro 6. The authored DVDs all feature at least four viewing angles (the three main angles and one overview), one audio track (original language) and two subtitle tracks (English and German). These angles and tracks can be switched independently via the remote of a DVD player or the controls of respective computer

programs.² The last viewing angle of each DVD is an “overview angle” showing all camera angles combined in one video track. This angle is not specifically referred to in the Additional Material. For avoiding any pre-interpretative influence, chapters have been set in 5-minute-intervals³. Due to technical restrictions in the used DVD-format (dual-layer DVDs) and quality reasons, an additional chapter marker had to be added at the very middle of each DVD. Because of this, in the middle of the lesson you will have two chapters that are shorter than five minutes on each DVD.

2.1.3.4 Additional Material

The recorded interviews were translated and transcribed following the rules below. As stated before, this could not be done with professional translators due to financial issues, because of this the quality of these translations also varies. For reasons of space, only the English version of the interviews are included in the material. In most cases, transcriptions in the original language can be obtained by publishing the editor via info@comparing.video. Apart from the interviews, most of the teaching material was gathered from the teacher. A floor plan of the music room was created either by the teacher or by the researcher. In most cases, these floor plans are not to scale. We asked all teachers to suggest chapters for the DVDs of their lessons. As we did not receive answers from all of them, we decided to make the above-mentioned 5-minute chapters. However, we chose to include these chapter suggestions also in the Additional Material.

² For Mac users, we suggest using the integrated DVD-Player-software. If windows users experience problems with the Windows Media Player, we suggest using “Media Player Home Classic” for playback of this DVD. The well-known VLC-player DOES NOT SUPPORT Multi-Angle-DVDs! It only shows the first angle.

³ The chapter recommendations from the teacher are included in the additional material where available.

2.2 Interview Guidelines

The interview guidelines used for the teacher and student interviews follow the structure used in a prior project⁴. For deviations (e.g. change of language) please refer to the individual additional materials.

2.2.1 Interview with the teacher BEFORE the lesson

1. Lesson planning
 - a. What did you plan for tomorrow's lesson?
 - Objectives / aims, contents, procedure, methods
 - What do you want the students to learn?
 - b. Does the class / study group show certain characteristics?
 - Musical qualification / background
 - Students with learning difficulties
 - Migration background
 - c. How would you put the lesson into a broader context?
 - Short-term / middle-term / long-term
2. Individual concept
 - a. For you personally, what is generally of importance for your music teaching?
 - Following certain objectives, concepts, principles, contents, methods

2.2.2 Interview with the teacher AFTER the lesson

1. First impression
 - a. Please tell, off the top of your head, what you think of this lesson.
2. Evaluation
 - a. Yesterday we spoke about the planning of this lesson. When / where did the lesson not run as planned? – Why?
 - b. What did the students learn?
 - What will they remember if they are asked about the lesson?
 - What experiences did the students gain?
 - c. What would you do differently if you could give the same lesson again with the same students?
 - d. On a scale from 1 (best) to 6 (worst), how would you rate your lesson?
 - Was it a good lesson from your point of view? Why (not)?

⁴ The material in Wallbaum, Christopher (2010): Perspektiven der Musikdidaktik. drei Schulstunden im Licht der Theorien. Hildesheim [u.a.]: Olms (Schriften / Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy", Leipzig, 3).

2.2.3 Interview with the students

0. Preliminaries
 - a. Introduction
 - b. Explaining technical devices
 - c. What was it like with so many cameras?
 - d. Most important rule for the group discussion: Only one at a time!
 - e. Before we begin I would like you to say your names.
1. General questions
 - a. We want to find out how you experienced today's lesson.
 - What did you do?
 - What can you remember in particular?
 - What did you get out of this lesson?
2. Musical experience / practice
 - a. What did you enjoy?
 - b. What did you dislike?
 - c. Today you made / listened to / composed / ... music:
 - How did you feel when you were making / listening to / composing / ... music?
 - How do you like the piece you performed / listened to / composed / ...?
3. Learning
 - a. If your parents were to ask you tonight what you have *learnt* in this lesson, what would you answer?
 - b. Was there anything in today's lesson that kept you occupied just as much as what you were supposed to learn?
4. Extrinsic vs. Intrinsic motivation
 - a. Did grading or school marks come to your mind during the lesson?
 - b. How much does your music grade (mark) mean to you?
 - c. What is generally more important for you in music lessons: the *grade (mark)* you get or the *music* you deal with in music lessons?
5. Good music lessons
 - a. On a scale from 1 (best) to 6 (worst), how would you rate the lesson?
 - Give reasons for your rating!
 - What should the teacher have done differently?
 - b. In your opinion, what are good music lessons like?

2.3 Rules for transcription of the interviews

General rules:

- clearing up of dialect
- removal of common mistakes in sentence construction that occur in spoken language
- smoothing of style while keeping the everyday life choice of language typical for adults or children

Additional characters for commentaries concerning conspicuousities in the language:

(.)	short pause
(...s pause)	longer pause with time designation in seconds
<u>word</u>	underlining marks stress or emphasis
WORD	capital letters mark rise in volume
(words...)	brackets mark unsure transcriptions including assumptions of the transcriber
(laugh)	characterising of nonverbal processes (way of speaking, tone, etc.)
(incomprehensible)	marking of incomprehensible words or passages

What is more, rules have to be set up for anonymising the data. It is common practice to replace place names and proper names as well as other statements that make possible to identify the interviewees themselves or persons from their setting [...] with general terms. All data that could give evidence of place where music lessons were gathered are thus generalised by a label that refers to the respective country. Therefore, individual lessons are labeled as "Sweden-Lesson" etc. The anonymisation of teachers and students take place by marking speech of teachers in the transcripts and subtitles with "T" and the ones of the individual students with S. In the interviews, students are marked with "A", "B", "C" etc. and the interviewer is marked as "I". If all students talk simultaneously, it is marked "all".

3 Recommendations for video recording and editing of ASFs

The following section gives only brief recommendations. Please do not hesitate to contact the editor or Daniel Prantl for further information on the recording of the lessons or the editing of your first ASF!

3.1 Technical equipment for recording

3.1.1 Video

From a video-technique perspective the recordings in this publication had been created in a quite large timespan (from 2012 – 2014). Because of this, differing recording equipment was used. While older recordings used standard definition cameras based on MiniDV-tapes like the Sony HDR-HC3 or the Canon MD150, newer recordings used memory-card (mostly SD) based devices that were able to record in 1080p HD like the Panasonic HC-V727 or the Canon Legria HF G10. In some cases, professional camera equipment was used. In a new project we are currently conducting in cooperation with the University of Leipzig, we made very good experiences using a complete-new equipment based on small action cameras like the “gopro Hero 5”. Since one or two years, these cameras yield a picture quality that can compete with the quality of slightly higher-priced handheld camcorders. Besides, they offer resolutions up to 4K, making zooming in postproduction a relevant option. The biggest advantage lies in the fact that these cameras are very small and do not necessarily need a tripod. With the use of removable double-faced adhesive tape (we used the “tesa Powerstrips”) or small clutching tripods (e.g. “joby gorillapod”), they can be fixed in a nearly noninvasive way quite everywhere in the classroom. For ensuring power stability, each camera is connected to a small portable “power bank” which is also fixed to a wall or similar.

3.1.2 Audio

As the audio track of the cameras was not sufficient for following the talking in the classroom, additional mobile audio recorders were used. For recording the classroom dialogues, we made the best experiences using the “zoom H2” or “H4”, ideally hanging from the ceiling, e.g. from a lamp or similar. (For backup purposes, two or three of these recorders were positioned in different parts of the room.) In order to get the best-possible recording of the teacher, a clip-on wireless lavalier microphone like the “RodeLink Filmmaker Kit” was used together with one of the mobile audio recorders⁵. In the above-mentioned follow-up project, the recording of lessons with a high portion of group work and thus of parallel talking came into focus. In order to adequately record the individual groups in the least invasive way, directional (“shotgun”) microphones like the “AKG C568 B” or the “Sennheiser MKE600”, pointed toward the surface of the group tables, are used. The audio signal from these microphones is recorded with a mobile device with XLR-input like the “zoom H6”. Both directional microphones and mobile audio recorder can be fixed to lamps, walls or else in a similar way like described above

⁵ Wireless microphone systems normally do not offer a recording function. It should be stated here that it turned out that these lavalier microphones were not necessary in most of the cases as the teacher’s talking was very good to understand with the other audio recorders.

regarding the gopro-cameras⁶. Another less cost-intensive but very invasive way for recording the student's individual talking lies in using a multitude of clip-on-microphones connected to mp3-Players with line-in-functionality.

3.2 Equipment for editing, especially ASF creation

The software used for the creation of the DVDs in this publication has already been presented in the above section.

Regarding the creation of ASFs, either in research or in teaching (please compare the corresponding articles in this book), different scenarios are possible. The best results can be obtained using a professional program like Sony (now Magix) Vegas Pro, Apple Final Cut or Adobe Premiere Pro. These offer a wider array of freedom in the creation of the Analytical Short Film than free or semi-professional programs like the windows movie maker or magix video deluxe. These programs, although easier to learn and less expensive, often use pre-defined templates for specific effects like additional texts or zoom. These pre-defined templates may give a "nicer look" to the video, but in most cases they stand in no relation to the actual statement the Analytical Short Film should have or might even unconsciously influence it. The only "free" video editing program known to me that offers these possibilities at least in parts is Apple iMovie. However, we also made good experiences using free video editing programs like the ones mentioned above when the possibility of being influenced by the programs' templates is put into mind.

Please remember that the first step for the creation of an ASF is to contact the editor of this book (info@comparing.video) in order to acquire the individual video and audio angles of the lessons. The video data on the DVDs cannot be used for ASF-creation due to technical reasons.

⁶ It should be noted that the distance between microphone and recorded group should be as small as possible while maintaining the noninvasive character.