

Collecting and Storing Data for The Manner in Teaching Project

Please keep in mind that when collecting, writing up, and using data, you are contributing to a large body of information that takes a variety of forms. Eventually, some one will need to gain access to the data you generate, and will need to understand its place in the larger scheme of the data pool and the project's mission. Hence, we require common rules and shared understanding for generating, handling, and analyzing data, so that each of us knows where to find it, what its purpose is, when and how it was developed, and to what location it is to be returned.

Audio Tapes

Please do the following when recording audio tape:

- 1) Place a Post-it on the case indicating what it is, when and where it was made, who the participants are, and, if you can, how long it runs (approximations are fine). Do not label the actual tape; the data manager will do that when the tape is copied.
- 2) Allow the tape to run for 15 to 20 seconds before recording anything, then state all the information requested in item 1 above (who, what, where, when, and an estimate of how long).
- 3) Write a context note for the taping session, indicating the circumstances for making the tape; e.g., why the tape was made, its context and any other pertinent observations that are not part of the actual tape recording. Context notes are usually from 75 to 500 words. Best way to handle context notes is to email them to the Manner Project. These are placed on the project data base.
- 4) Place the tapes on the shelf labeled "New Data Tapes – Unlogged." This location is where all newly collected and unprocessed data tapes go. The data manager will label the tape cassette at the time it is logged and copied. You are now done...

Interview tapes are labeled as follows:

Interview Tape Example: Habx2in

Meaning: **Highlands Academy**; **baba x**; **2nd interview**

Other audio tapes, such as those of meetings, various conversations and audio journal entries follow a similar login procedure, using the school initials, the participants initials or "**grp**" for a group of teachers, and a suffix that indicates whether it was a **meeting**, an informal **conversation**, or an audio **journal**.

Student interviews are filed by school and teacher, and have an “Sx” suffix. The names of the students are kept on the tape log and in context notes, but are not included on the tapes.

At present, we are copying and transcribing interviews and other data tapes that someone has a specific reason to have a transcript made for the project. All other tapes will be kept for listening (which you can transcribe part/all on your own as needed).

Video Taping

Decisions on video taping equipment were guided by the following requirements:

- 1) Equipment easily transported to and from schools.
- 2) Equipment operable by graduate students with minimal training.
- 3) Equipment able to withstand a fair level of abuse resulting from multiple operators who were constantly setting up, breaking down, and repacking the equipment.
- 4) Camera obtains good video image in available classroom light, rendering a pleasing image with the fluorescent lighting typical of school classrooms.
- 5) Mikes acquire good audio from the teacher, from any small groups with which the teacher is working, and from at least one other focal point in the classroom.
- 6) Equipment is minimally obtrusive in the classroom.
- 7) Equipment can be purchased for no more than \$5000 per setup.

After considerable consultation with experts in A-V equipment, and a lot of listening to others, we found that only the following combination met all these criteria:

- 1) Prosumer-level digital video camera (“prosumer” equipment falls between PROfessional and conSUMER equipment).
- 2) Professional audio, consisting of a wireless lavalier microphone for the teacher and a wired shotgun microphone for general classroom pickup.

The frustration with such a setup is the mismatch between prosumer-level video gear and professional-level audio gear. For reasons that remain a mystery, prosumer video cameras are typically configured for consumer-level microphones, which are woefully inadequate for adequate sound reception in classrooms. Thus the development of an interface between the audio and video is essential.

Fortunately this problem was resolved in mid-1997 with the release of an adapter constructed exclusively for the camera we had decided to purchase, the Sony DCR-VX-1000 digital camcorder. This adapter permits connecting professional-grade, balanced (XLR) microphones to the consumer-level stereo mini-jack of the Sony camcorder.

Equipped with this adapter, we were prepared to undertake classroom recording with the following equipment:

- 1) Sony DCR-VX1000 3-ccd Digital Camcorder, with LCH-VX-1000 case
- 2) BeachTek DXA-4 dual XLR adapter for the VX-1000
- 3) AKG 16-channel wireless microphone
- 4) Sennheiser K6+ME66 shotgun microphone
- 5) Atlas stand and boom to raise shotgun mike 7 feet in air
- 6) Bogen tripod with 3130 micro-fluid head with quick release
- 7) 50 feet XLR cable, assortment of shorter XLR cables, electrical extension cords, and gaffer tape to prevent tripping over cords

The classroom setup is done by placing the camera on a tripod on the window-side of the classroom (to avoid shooting into the natural light); mounting the shotgun mike on a stand and boom, at least six feet high, pointing down to some focal point (e.g., a small group work area); and clipping a lavalier mike attached to a small transmitter worn by the teacher (we found it vital to call the day before a taping to remind the teacher to wear a belt or some alternative to which the transmitter can be secured). The cable from the shotgun microphone feeds directly into the right channel of the DXA-4 adapter, while the cable from the receiver for the wireless mike is always plugged into the left channel of the DXA-4 (it simplifies the editing task if the teacher audio is always on the same track; we simply assigned the teacher to the left channel, and train all operators to ensure that the teacher is always on the left channel).

There is a modest compromise with the MiniDV format, in that has a maximum recording time of 1 hour, and it is fairly expensive (approximately \$13/tape, twice the cost of Hi8 tape). However, the image quality is so exceptional, and durable, that this acquisition format was clearly a wise decision.

We established the following operator procedures for video tape sessions:

1. Before video taping, check that you have Post-It's to label each of the video tape cassettes. The labels should contain the following information: the school, teacher/participants, grade, date, your name(s), and the approximate duration of that tape (all MiniDV tapes are one hour long, so you can note the actual time recorded on the tape in multiples of 5, from 5 to 60 minutes).

2. Do not write on the tape itself, or the labels included with the tape.

3. When returning the gear, placed the recorded tape on the "All New Data Tapes—Unlogged" section of the data shelf .

4. Place gear on table so that gear manager can prepare for next shoot. Discard into recycle box any batteries that you know to be weak or dead.

5. Again, after collecting all audio and video data, write up a brief entry regarding the context of the meeting/interview/class so that we can keep track of contextual factors that might play a role in our interpretation of the data. These entries may be prepared at any time up to 24 hours following the taping session (do not delay for more than 24 hours, please). Email them to project email address.

The tapes are logged in by the data manager and labeled “Digital Video Tapes to Be Copied.” The MiniDV master tapes are copied to two different formats: Hi8 for use by the project staff, and VHS to give to the teachers (teachers receive a copy of all tape we acquire).

The person who does the taping is responsible for seeing that the teacher gets a copy of the VHS tape made for him or her. Project staff use only the Hi8 (or available VHS) copies for viewing. The digital tapes are master copies, and are used only for editing purposes. Hi8 copies of the video tapes may be checked out by project staff for up to 72 hours.

Some Tips on Using A-V Gear

1. If you are in doubt about the condition of the batteries, use fresh ones.
(But note that the gear boss will ensure that you have good batteries loaded in all the gear before you go out to the field.)
2. When equipment does not work as intended, check power supply first:
Does it have good batteries, or is it plugged in and getting power? Next check that all cables are securely connected. If these two remedies do not work, read the instructions.
3. Always wear headphones when taping; it is the only way to ensure that you are getting good sound (buzzing or humming sounds can arise at any time, and **you won't know it** unless you're listening).
4. Learn how to use the manual audio recording volume control on the video camera. The automatic volume control yields lousy sound.
5. Tape down any cables over which anyone might trip. Use gaffer tape; **never use duct tape.**
6. Wrap or velcro the cables near the camera and other electronic gear so that if the cables are pulled, yanked, or tripped over, the tension is at the wrap or velcro, and not where the cable is plugged into the jack.

7. Learn to coil audio cable correctly (ask old timers on Project). Incorrectly coiled cable kinks, presenting a hazard to persons walking over it. And it's a pain in the bean to store and pack.
8. When returning equipment to its cases or storage boxes, put it back neatly, returning each item to its proper slot or box. That makes it easy for the next person to do a quick visual inspection to show that all the gear is present and in order, **and it helps you become quickly aware if something is missing as you pack up to leave.** Leaving expensive gear behind is a problem we want to avoid.
9. Don't leave the gear in your car any longer than necessary. If you have to leave it in an unoccupied vehicle, cover it or put it in the trunk.

Notes, Artifacts, and other Data Related Documents

Notes, ideas, and questions should all be recorded and kept, in the Data drawer if the project file-cabinet, or on the project computer. The preferred way to do this is to type them up and email them to the project email address. Data that isn't in computer format will be filed in the Data drawer of the cabinet. Place these in the "To Be Filed Folder" in the front of that drawer. Please remember to include names, dates and contextual info whenever it is pertinent, and use the appropriate labeling format.

Artifacts (school brochures, curriculum materials, etc.) go in the school-level/artifact folder in the back of the Data drawer in the file cabinet.

In the Data drawer, look for appropriate folders in which to put things. Feel free to create new folders for materials that do not fit in with what is there.

Computer Data and Communications

Email: Whenever feasible, if there is information that is pertinent to the project, type it up and email it to project email address.

Files/Documents on the Mainframe: The manner project maintains 30M of filespace on the university mainframe. Any project member who is logged onto the university system can access this space and the files it contains. All interview transcripts and codes, project documents, forms, and papers are kept there and updated occasionally by the data manager.

Literature

One of our objectives for this project is to build a literature resource base for our use in both better understanding what we are investigating, and what others have thought and written on these and related subjects.

All citable sources of information that might be used for these purposes are to go into the Literature drawer in the project file cabinet in either the “To Be Read/Abstracted” folder, or the “Abstracted—To Be Filed” folder, respectively.

We would like to keep fairly clean hard-copies of articles and book chapters in the file drawer, which need to be read, entered into Endnote/Citation, including keywords and a brief abstract.

Please check the current keyword list (by the project computer) for appropriate entries, and feel free to look at a few abstracts that have already been entered as guides to writing your own.

If there is not a current keyword for something that is important in the document you are abstracting, make up an appropriate one and write the new one down on the keyword list.

Include in the keyword list for each citation: **your initials**; and “**file**” if there is a copy in the Literature file (we will have many citations for books and articles we do not have copies of, but want to keep track of what we have).

Project Readings

Background Readings:

Project Documents:

- Project Proposal to the Spencer Foundation
- Year-End Report(s) to the Spencer Foundation (2)

Project Papers:

- Gary Fenstermacher, “On the Concept of Manner and its Visibility in Teaching Practice.” Paper presented at the annual meeting of the AERA. April, 1999.
- Jilo Williams, “Going Public? Afro-Centric Pedagogy in the Public Schools.” Paper presented at the annual meeting of the AERA. April, 1999.

- Todd Chow-Hoy, "Examining the Coherence between Principal's and Teachers' Views of the School Philosophy and its Implementation." Paper presented at the annual meeting of the AERA. April, 1999.
- Matthew Sanger, "Inquiring into the Moral Dimensions of Teaching: Talking to Teachers and Looking at Practice." Paper presented at the annual meeting of the AERA. April, 1999.
- Virginia Richardson and Catherine Fallona, "Classroom Management as Method and Manner." Paper presented at the annual meeting of the AERA. April, 1999.
- Gary Fenstermacher, "Method, Style and Manner in Classroom Teaching." Paper presented at the annual meeting of the AERA. April, 1999.

Other Papers:

- Gary D. Fenstermacher, "The concepts of method and manner in teaching," in *Effective and responsible teaching*, ed. Fritz Oser, Andreas Dick, and Jean-Luc Patry (San Francisco, CA: Jossey-Bass Publishers, 1992), 95-108.
- David Hansen, "Teaching as a moral activity," in *Handbook of research on teaching (4th Edition)*, ed. Virginia Richardson (Washington, D.C.: American Educational Research Association, 1999).
- Catherine Fallona, "Manner in Teaching: A Study in Moral Virtue." Dissertation, University of Arizona. 1998.
- Matthew Sanger, "Inquiring into the Moral Dimensions of Teaching: Moral Complexity and its Implications for Research and Scholarship." Unpublished manuscript, University of Michigan. 1999.

References and Additional Readings:

Ethics:

- Stephen L. Darwall, *Philosophical ethics, Dimensions of philosophy series* (Boulder, Colo.: Westview Press, 1998).
- William Frankena, *Ethics* (Englewood Cliffs, NJ: Prentice-Hall, 1973).

Moral Development:

- William M. Kurtines and Jacob L. Gewirtz, *Moral development : an introduction* (Boston: Allyn and Bacon, 1995).
- Paul Crittenden, *Learning to be moral: philosophical thoughts about moral development* (London: Humanities Press International, 1990).

Moral Education:

John I. Goodlad, Roger Soder, and Kenneth A. Sirotnik, *The moral dimensions of teaching* (San Francisco: Jossey-Bass, 1990).

Philip W. Jackson, Robert E. Boostrom, and David T. Hansen, *The moral life of schools*, 1st ed. (San Francisco: Jossey-Bass, 1993)