

MEDIA AND PRESENTATION

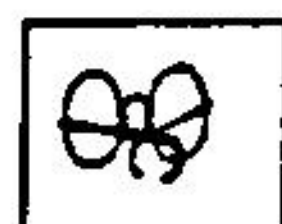
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Learning outcomes

At the end of this module you should be able to:

- list different possibilities of teaching media
- demonstrate the various didactic guidelines for teaching media
- design different examples of teaching media
- arrange a class so that effective teaching can take place
- demonstrate positive and negative non-verbal communication
- know the qualities essential to a competent group music teacher.

Icons to look out for:



- specific outcomes



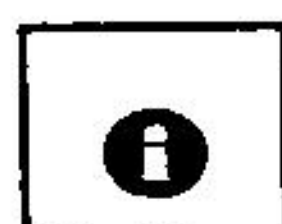
- summary of content



- examples



- assignment



- definition

Introduction

Modern learners grow up in an age of technology and television. It is therefore important for group music teachers to consider the use of teaching media. Moss (1983:13) already found more than a decade ago that learners spend more time in front of the television than at school.

Teachers should therefore make use of visually attractive media to ensure that learners will enjoy and benefit from the learning process
- WE SHOULD EDUCATE AND ENTERTAIN!

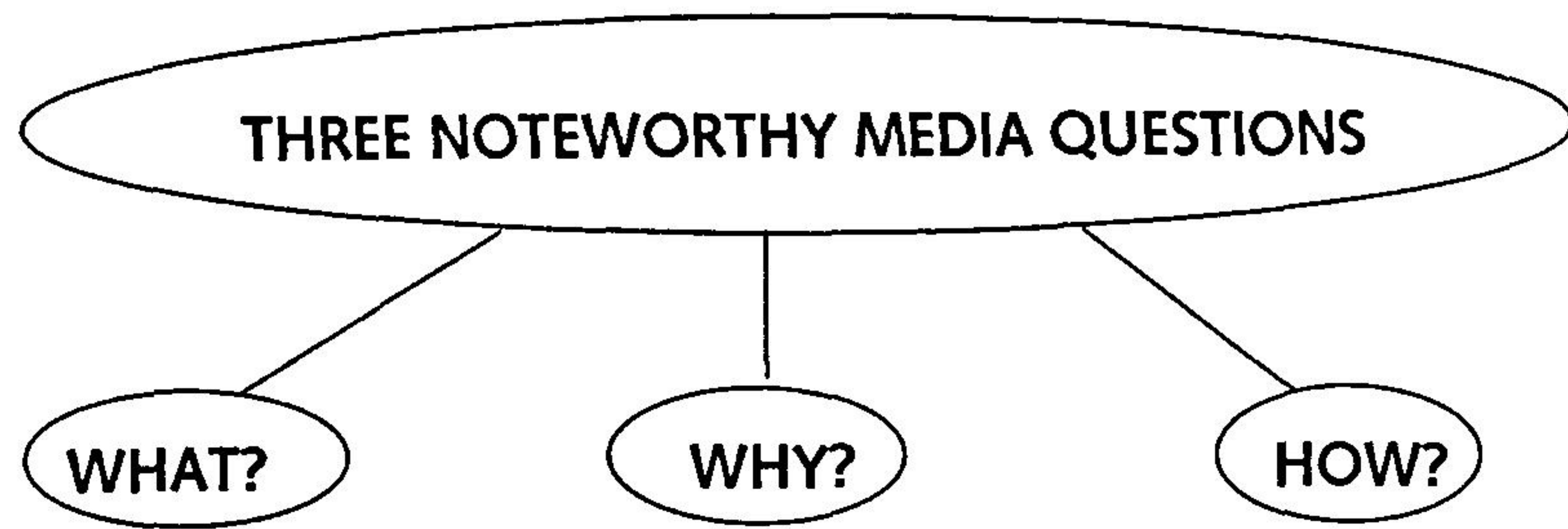


The erroneous belief exists that teaching media can teach independently, without the input of the teacher. On the contrary, it is vital that the selected media should be integrated into the learning process as a whole so as function interactively within the lesson.



Integrate media into the learning process

- make the learning content visually attractive
 - remember it is essential to educate and to entertain.
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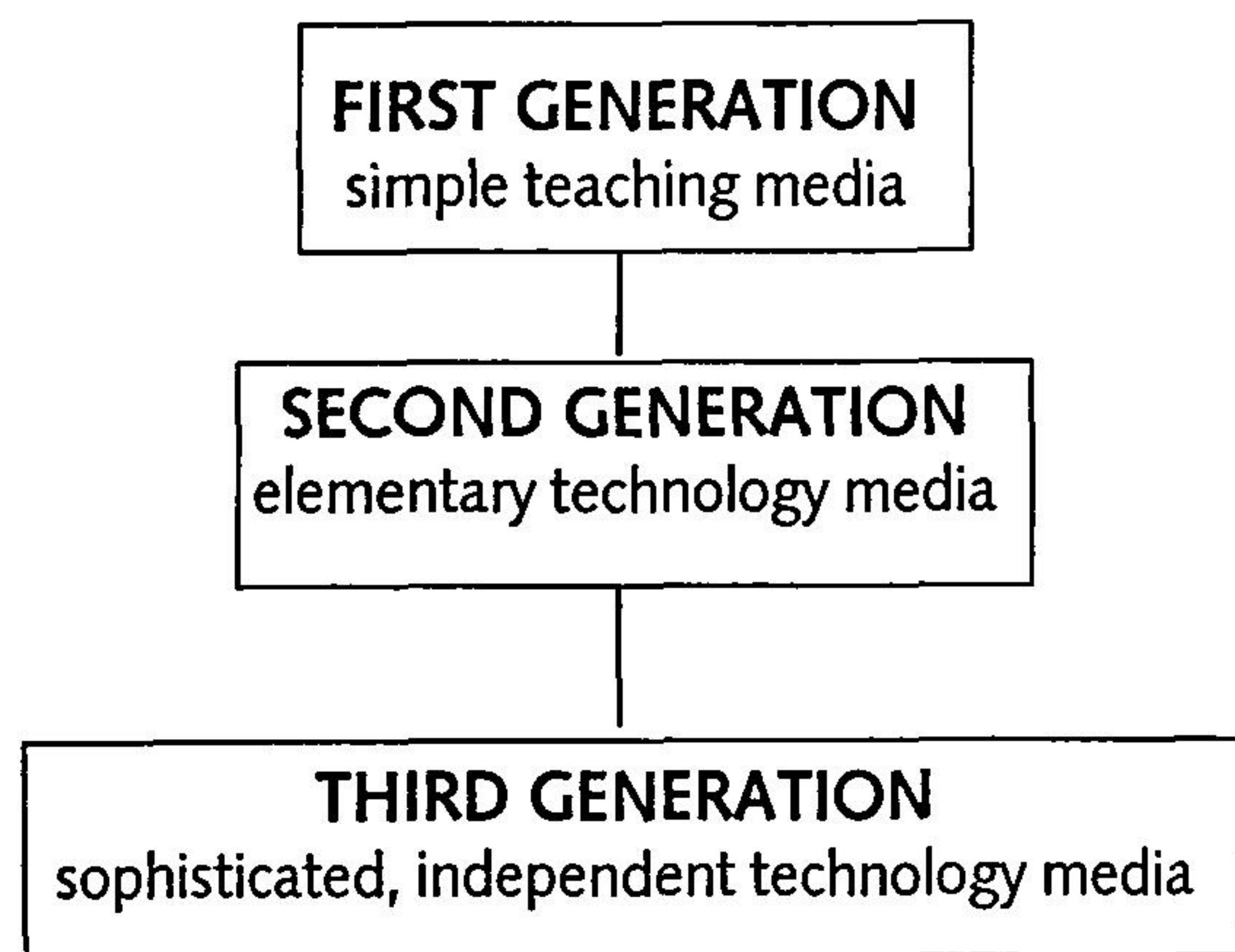


1. What are teaching media?

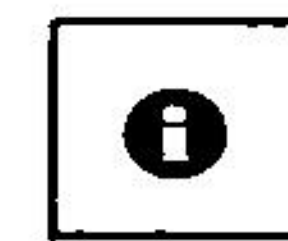


Teaching media are all the aids a teacher can utilise to ensure that the teaching content is successfully communicated to the learners. A considerable variety of teaching media is available to the teacher.

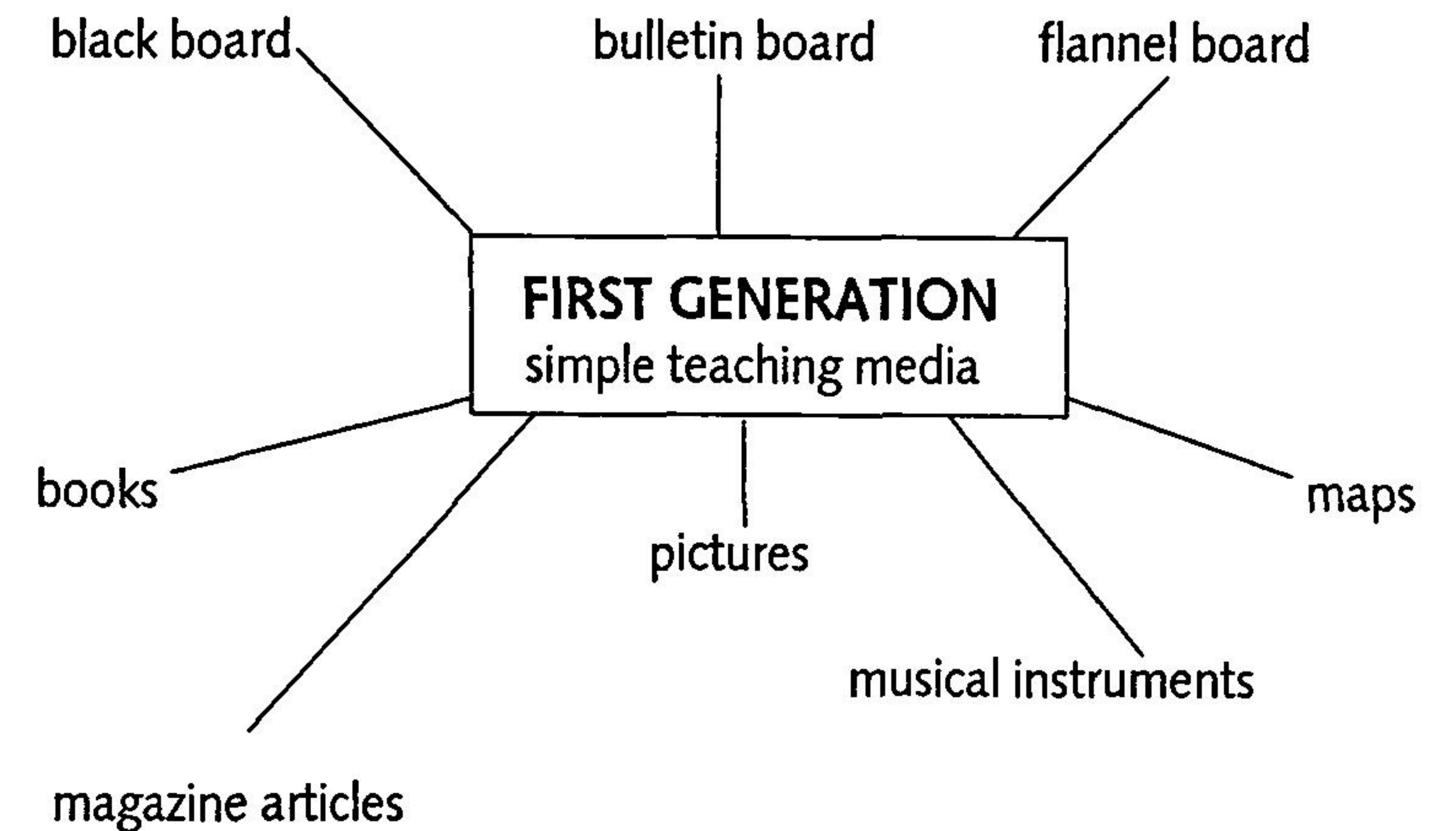
The group music teacher should incorporate a range of media into lesson presentations to prevent lessons from becoming stereotyped and to ensure interesting variation of activities. Heunis (1987:16) divides teaching media into three groups.



1.1 First generation media



First generation teaching media include readily available material. Teachers often overlook the value of these simple teaching media.

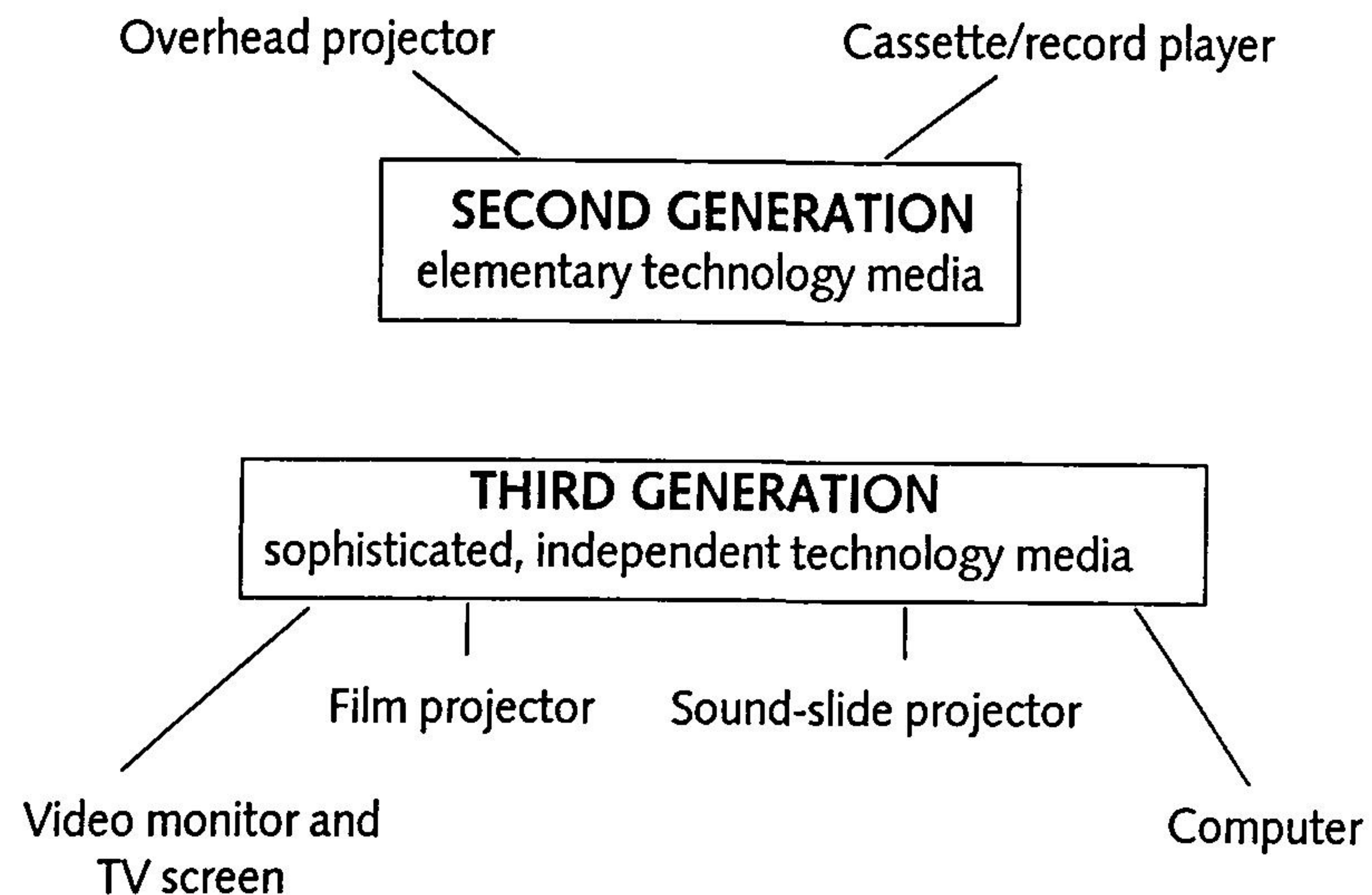


A flannel board can be used to convey the key concepts of music to learners, while other more sophisticated media simultaneously display moving pictures or additional information. The use of maps is an ideal way of ensuring subject integration and of broadening learners' general knowledge about music and the lifestyle of others.

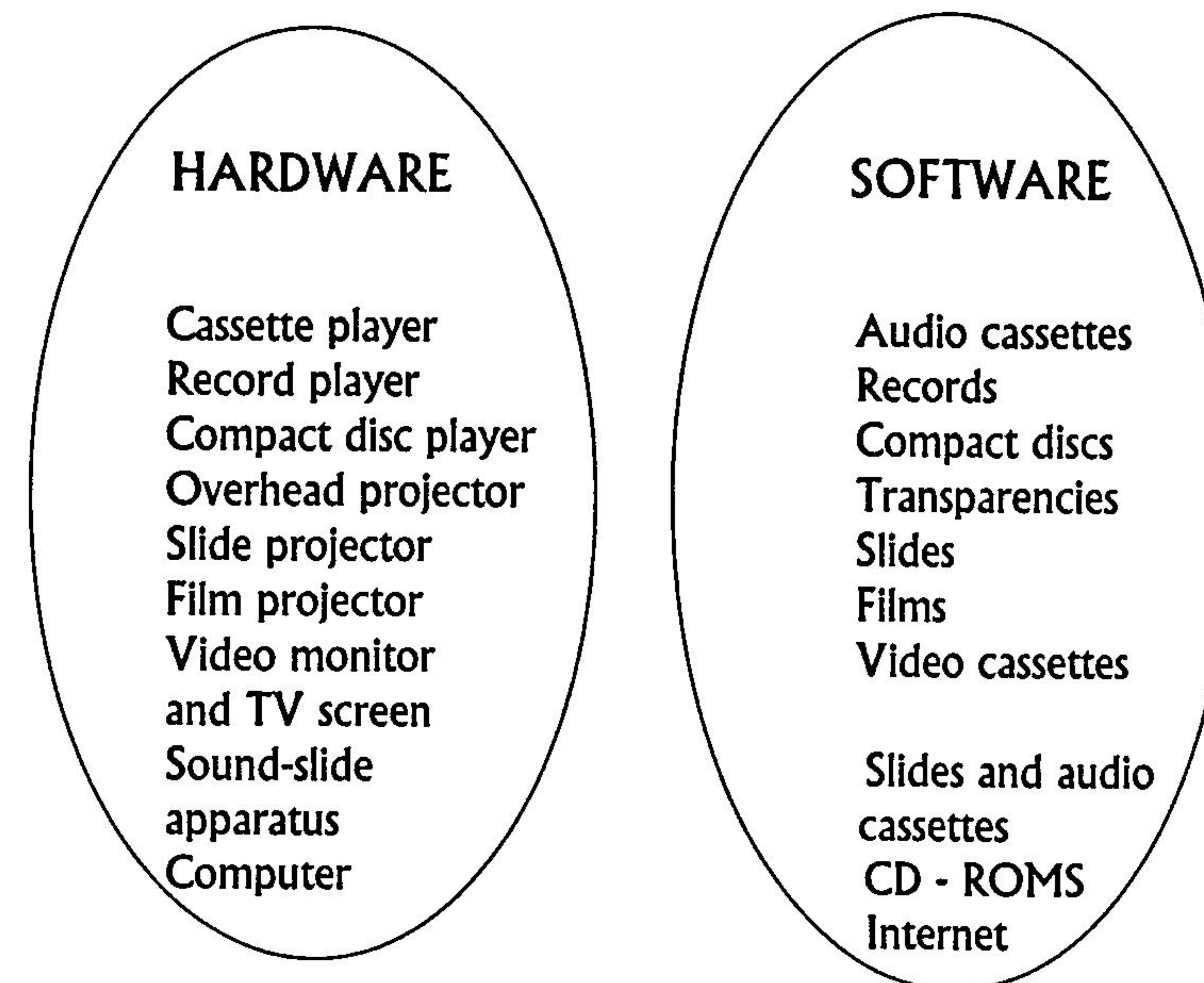
1.2 Second and third generation media



Second and third generation teaching media require greater technical skills and understanding as far as the equipment is concerned. Second generation media include electronic teaching equipment, while the third generation media include the expensive and technically advanced teaching media.




The following table illustrates the difference between hardware and software:



- The technical apparatus is referred to as **hardware**, while the different materials used for the lesson are referred to as **software**.
- Teaching preparation should include handling both the hardware and the software, so that the lessons will run smoothly.



Schools are often provided with quite a bit of hardware, but it stands idle because the necessary software is not available. Group music teachers will benefit greatly if they can fully utilise the software in the planning of lessons. They should provide themselves with the best possible advice from experts, for instance colleagues and parents, and institutions on the production of software. It is also important to find out about the excellent materials available from Education Media Services.

4.1  Compile a list of teaching material available in your

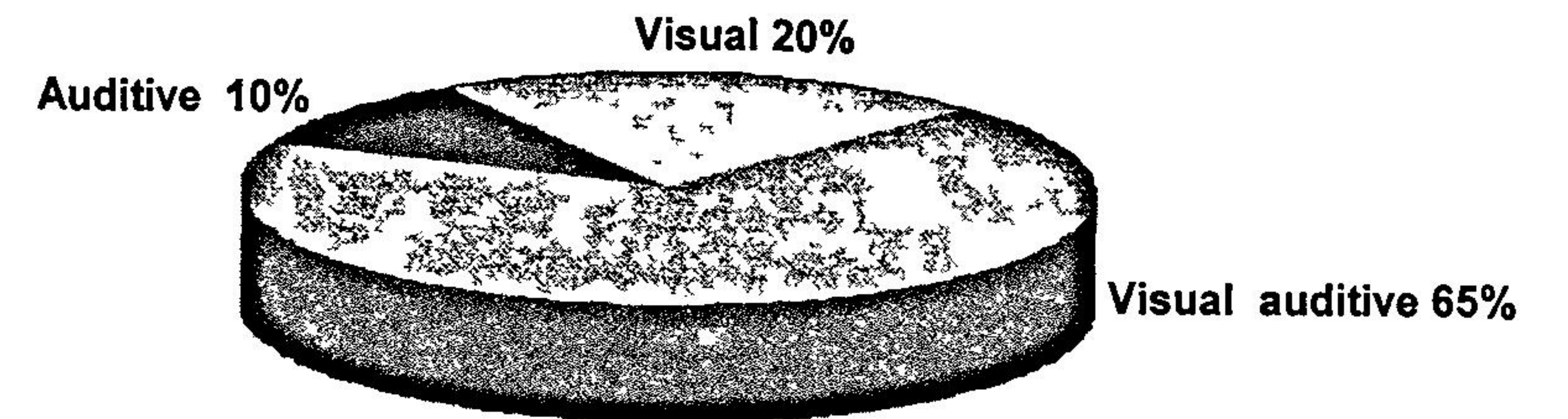
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2. Why use teaching media?

The learning content of group music consists mainly of **SOUND**. As Regelski (1981:181) rightly says:

“ Music is meant for the  not the  ”

This creates a major problem for the group music teacher, as most learners have a relatively poorly developed aural sense. Research has repeatedly shown that learners' ability to remember (retention ability) is greatly enhanced if their senses of hearing and of sight are engaged simultaneously, as shown in the following diagram:



When using teaching media the teacher should aim to:

- **Develop hearing**
- **Illustrate the elements of music**
- **Involve all senses**
- **Promote observation and concentration**
- **Experience and apply knowledge.**

• Develop hearing

Teachers should find it challenging to use multimedia in such a way as to place ever-increasing emphasis on the development of learners's aural sense.

EG

When watching a video, learners could be asked to describe the type of music that is used as well as the atmosphere it conveys.

• Illustrate the elements of music

The multidimensional qualities of music, which involve a variety of elements at the same time, can confuse learners. The use of *audio-visual aids* or teaching media is a very effective way of illustrating the elements of music, such as *melody, rhythm and form*.

• Involve all senses

To ensure that learning takes place during a group music lesson, as many senses as possible should be involved. In this respect teaching media can be extremely helpful. There is a danger, however, that an excess of teaching media can confuse learners and slow down their cognitive process. The use of media is only a means to an end, and not the end in itself.

EG

When listening to music it is advised that the learners look at pictures or graphic presentations of the music. Listening guides are a good method of involving the various senses.



Can you still remember how a listening guide is designed? If not, refer to Module 2 - skills.

• Promote observation and concentration


Learners' powers of observation and concentration are improved through listening to music and looking at visual aids.

• Experience and apply knowledge

The eventual outcome of each lesson should be to guide individual learners by means of various activities so that they can apply and experience what they have learnt.

EG

All the music activities involve active listening. One has to listen to music in order to dance, play on instruments or be creative.

4.2  What are the benefits of using media as teaching aids ?

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• How to use the audio equipment

Sound quality

The sound quality of the recordings is of the utmost importance as learners may grow up in homes with the best audio equipment. It creates a most unprofessional image if poor quality sound recordings are played during music lessons.

Positioning audio equipment

To simplify the teacher's task, the cassette player should be situated right next to the overhead projector, so that as little time as possible is needed to change the audio and video materials.

Editing

When using cassettes, the teacher should record and edit various audio cuts in advance, so as to eliminate an unnecessary search for tracks during the lesson.

Preparation

It is also vital that the cassette/s should begin at exactly the right place when switched on, in order to ensure a brisk lesson tempo.

Fade out technique

A musical teacher will ensure that tracks are never switched off abruptly in the middle of a phrase during listening sessions; tracks should rather be faded out gradually at the end of musically satisfying phrases. We should remember that one of the objectives of group music is to train learners to become sensitive listeners. Sound should, therefore, also be treated with respect in the music lesson.

3. How to use teaching media?

Now let us discuss the use and application of the most important teaching media in group music lessons.

3.1 Audio cassettes and CD's

The teaching contents of group music mainly revolve around sound, so quality audio equipment is vitally important. For financial reasons, it is not possible to equip every music classroom with a compact disc player and compact discs. A good cassette player is probably the best alternative.



Audio Checklist

- ✓ Good quality recordings
- ✓ Correct positioning
- ✓ Editing
- ✓ Preparing
- ✓ Fade out technique



Remember to:

- Stand to the side of the projector
- Make sure you don't cast a shadow across the surface
- Adjust the focus before the lesson
- Set the screen to an angle of 45°
- Be prepared with a spare globe
- Maintain eye contact.

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3.2 Overhead projector



The overhead projector and transparencies are surely the most useful and versatile media in any teaching situation, as they allow the teacher to interact with the learners.

• How to handle the overhead projector

The overhead projector can promote effective learning if the teacher prepares and is confident about his/her ability to use it.

• How to prepare transparencies



Design

Transparencies should be designed with care, as they can be kept and used again the next time the same lesson is given. The information, for example, lyrics of a song; key concepts for a listening guide, or pictures of instruments, should be systematically arranged. The teacher should, wherever possible, use permanent transparency pens as they do not smudge, so that preparation can be done once only.

Simplicity

Only the most important information should appear on a transparency.

Do not try to make your transparencies over into another medium - they make poor movies and even worse books .



It is important to keep the layout of transparencies simple for maximum effect.

Spacing

The transparency should be planned in advance to ensure that everything fits in and is evenly spaced. It is helpful to attach the transparency to squared paper with paper-clips to simplify vertical and horizontal spacing.

Lettering

The words on a single transparency should be few, and large enough. This cannot be sufficiently emphasised as it is highly frustrating for learners to have to try and decipher illegible scribbles on the screen. Learners lose interest very quickly, and the overhead projector becomes a source of frustration rather than an aid.



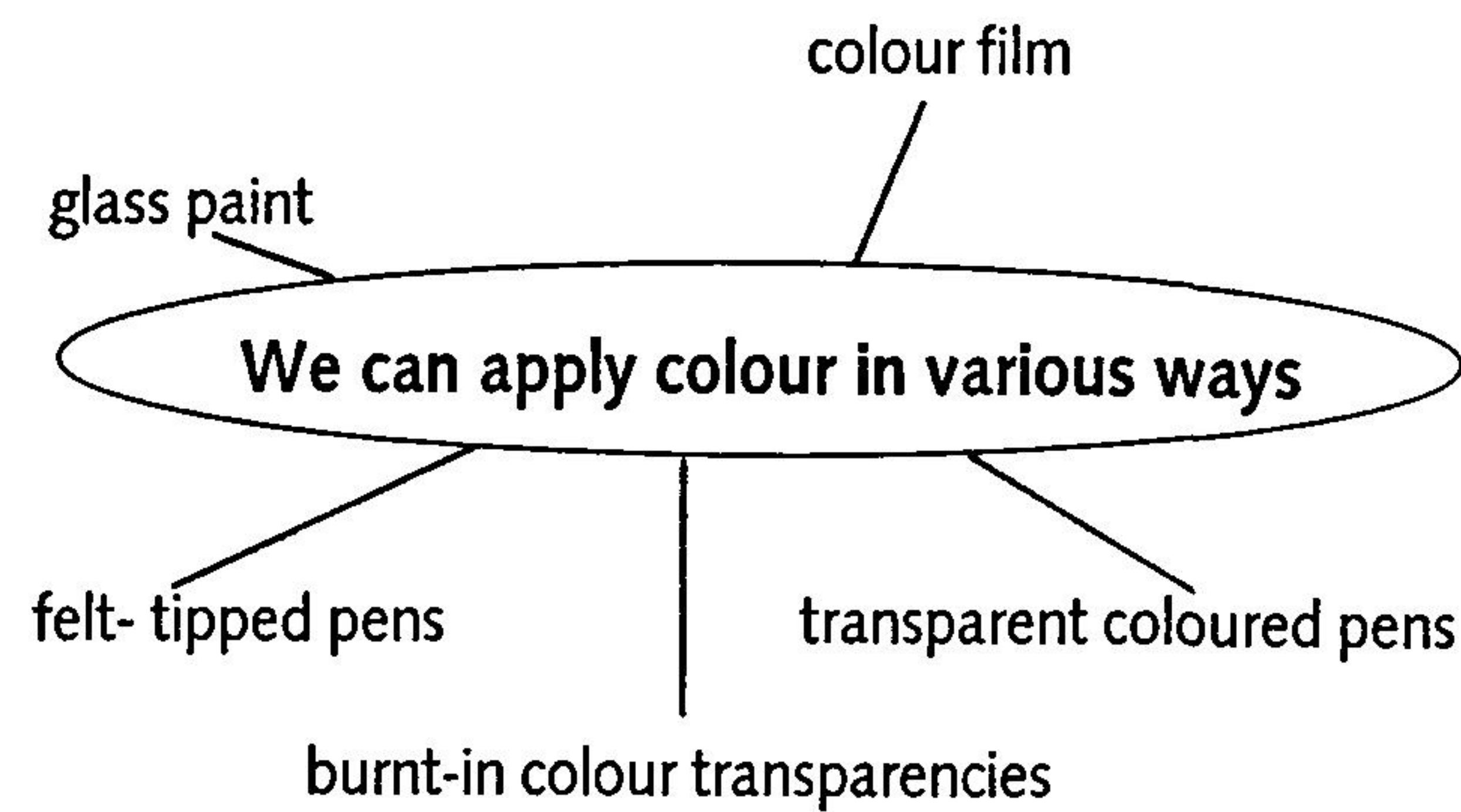
Remember that:

- the lettering should be simple and neat
- calligraphy does not read easily
- type or computer print has to be enlarged.

A good guideline for the text to appear on transparencies is that there should **not** be more than **seven to eleven lines** per transparency. The teacher should test his or her transparencies in advance by going to the back of the venue and making sure that the text is visible to all learners.

Colour

The application of colour is one of the most important features of successful transparencies. It can be used very effectively to highlight concepts like *form*, *repetitive patterns* and *texture*.



Felt-tipped pens are the cheapest method of colouring on transparencies.

Enterprising teachers could use glass paint, which is easy to use and fairly cheap.

Coloured transparencies can be burnt-in and are obtainable at teachers' centres.

The quality is excellent, and they should last a lifetime. Unfortunately they usually restrict the teacher to one colour per transparency.



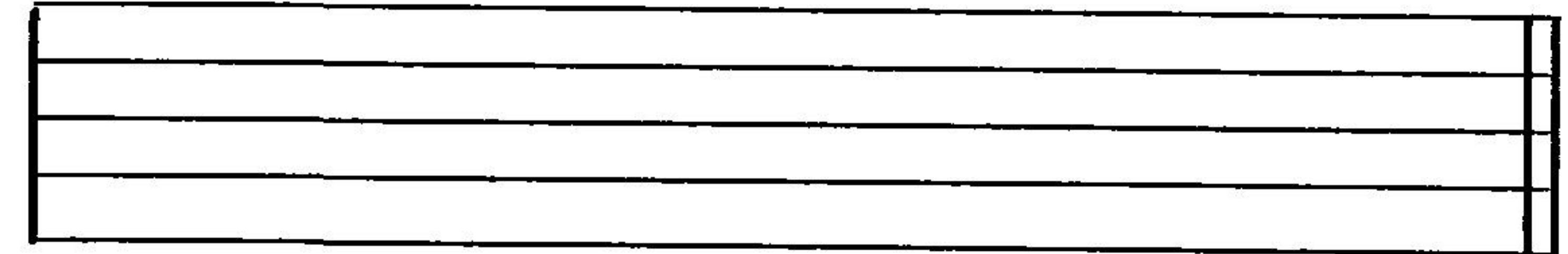
Musical notation

How do you ensure that the notation does not smudge?

1. Draw the staves on one side of the transparency;
2. turn it around, and
3. fill in the notes on the other side.

With this method it is possible to correct errors by simply erasing mistakes with a wet eraser. The most legible notation is written on a staff about 1,5 cm wide. The notation of songs should always be supplied, as a lot of incidental learning takes place this way. It also makes the notation meaningful and useful to learners.

EG



Transparency checklist

- ✓ Systematically planned design
- ✓ Only most important information
- ✓ Easy to read spacing
- ✓ Easy to read lettering
- ✓ Colourful and creative

4.3



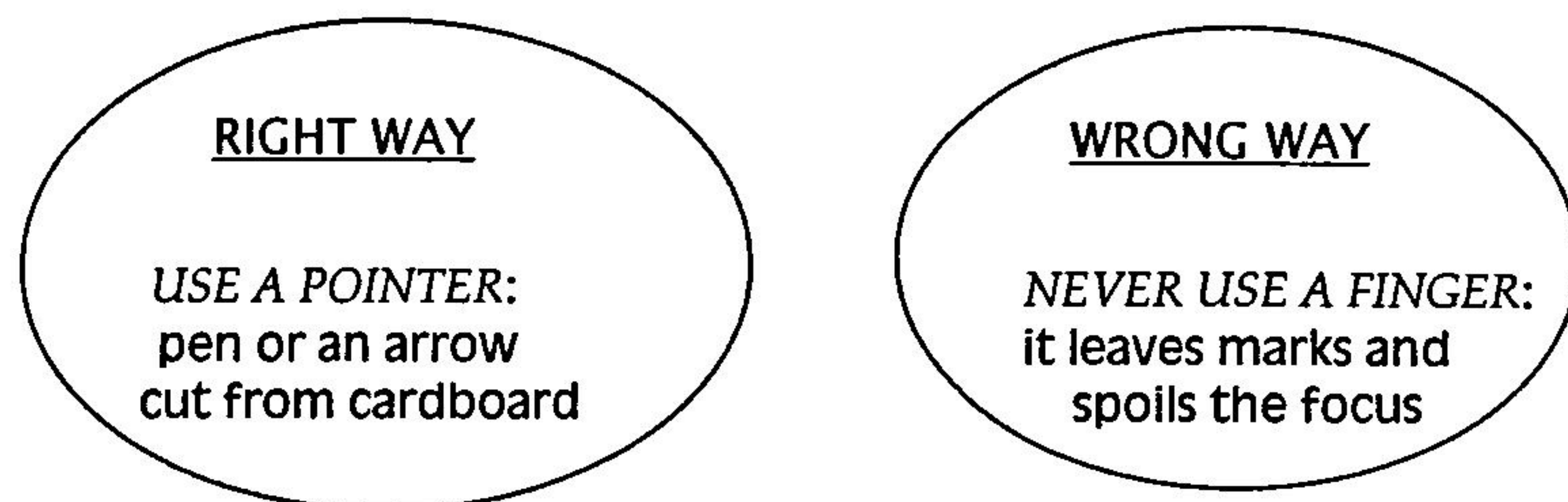
Use the listening guide and questionnaire which you planned in Module 2 to design a demonstration transparency. Make use of the transparency checklist.

• Presentation techniques

When using the overhead projector while presenting a lesson you should remember the following guidelines:

- Pointing
- Revealing
- Shadow shapes
- Movement
- Filling-in.

① Pointing

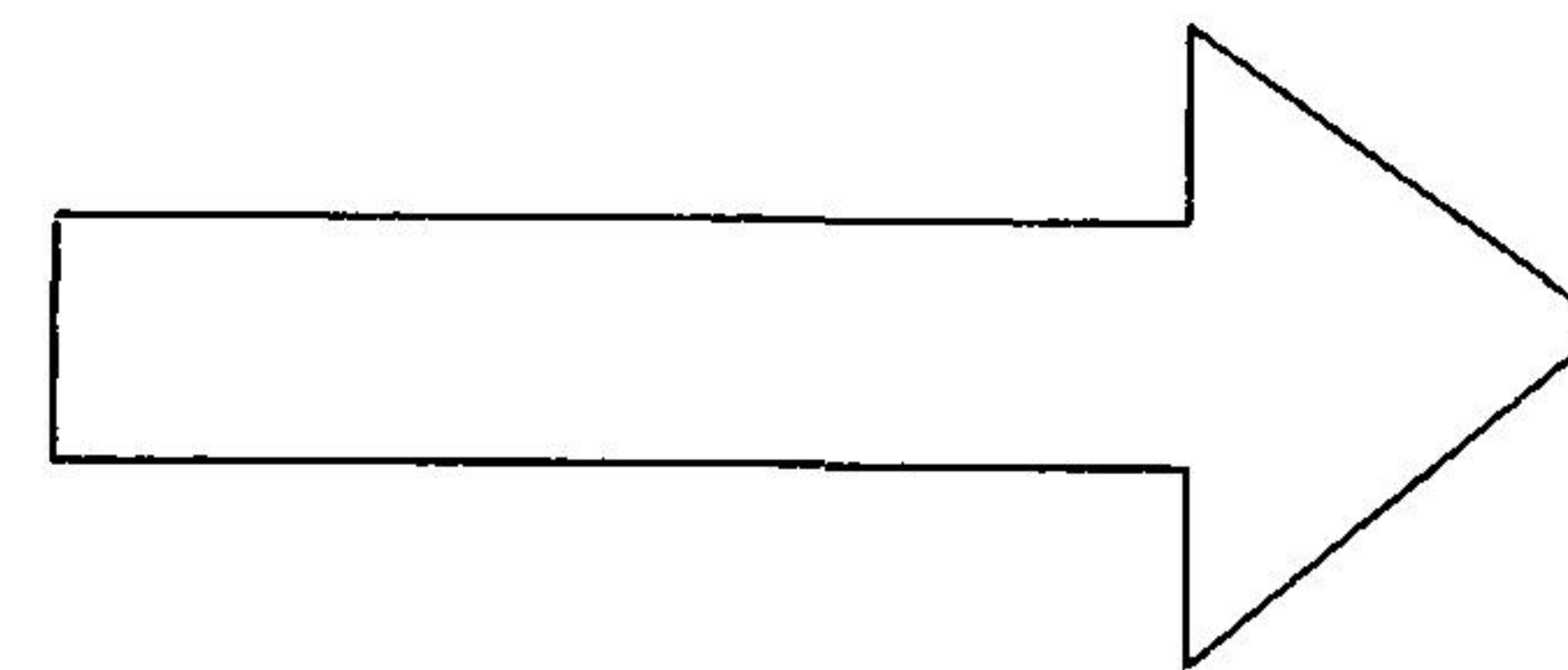


The pointer should be used directly on the working surface. Pointing to details on the screen is disruptive and conflicts with the purpose of the overhead projector - to enable the teacher to maintain eye contact with the learners.

4.4



Use the following model and make a pointer out of cardboard. Store for later use during presentations.



② Revealing

When parts of a transparency are covered with paper or card and systematically uncovered, we refer to it as the **revealing technique**. Photocopying paper is most suitable for this purpose as it is transparent for the teacher.

Strips of paper can also be attached to the frame of the transparency with adhesive tape so that certain concepts can be shown step by step during the lesson. This is a very useful technique, as it focuses the attention of all the learners on the same information on the screen. It also ensures that the teacher remains in control of the lesson tempo.

③ Shadow shapes

A time saving technique which is also very effective is the use of shadow shapes. Various shapes such as triangles, squares and circles are cut out of cardboard and placed on the 'glass window' of the projector. As they can be moved around freely, they can also be used over other transparencies. This helps to illustrate theoretical concepts such as repetition and contrast.

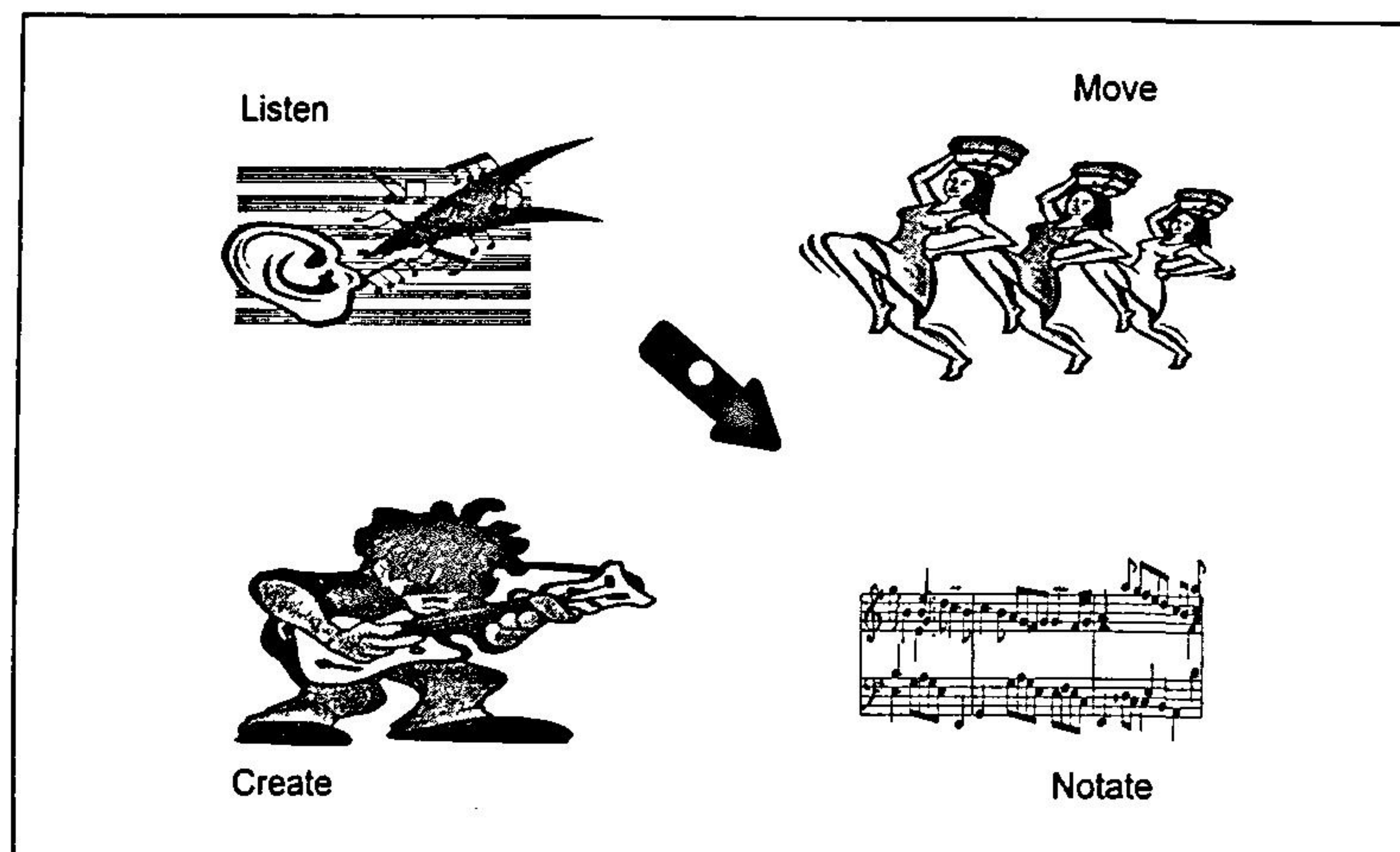
Outline sketches of musical instruments and profile drawings of composers can also be used in this way.

EG

Shadow shapes can be used to outline the form of a composition. A form structure such as **A B A** can be shown as ▲ ■ ▲.

④ Movement

A mobile disc can be attached to the middle of the transparency with a metal pin and used in interesting ways.



⑤ Filling-in

Certain information can be omitted from the transparency and filled in during the lesson. This is useful for involving learners and getting them to participate actively in the learning process. Answers can be erased with a damp cloth before the next lesson.

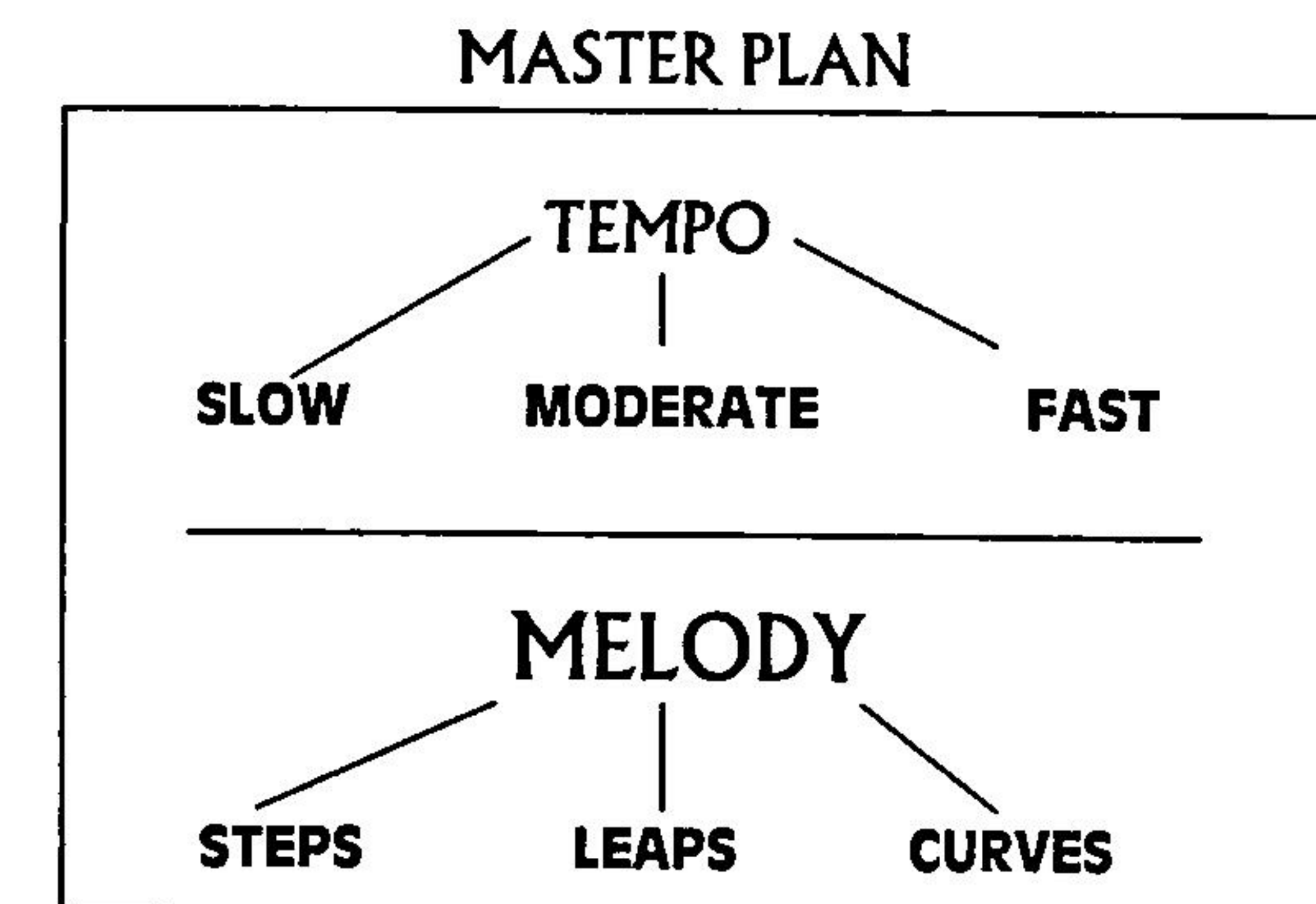


The teacher can use


- non-permanent transparency pens for filling in answers
- colour strips to indicate form.

Transparencies of listening guides are very useful when used in this way, and save on precious preparation time. A very versatile listening guide is the so-called **master plan** which provides a choice of key words for specific concepts.


EG




The correct words should be chosen after listening to a particular piece of music. On a transparency, one of these guides can be used for various cuts. The teacher will be well advised, therefore, to compile a variety of 'master plans' on transparencies, covering the various musical concepts required. By doing so the teacher will always have a listening guide ready for a listening activity.

4.5  Design your own demonstration master plan using the above techniques.

MASTER PLAN

4.6  What are the benefits of using the correct presentation techniques?
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 **Overhead checklist**

- ✓ Correct instalment
- ✓ Effective transparency planning and designing
- ✓ Professional presentation techniques.

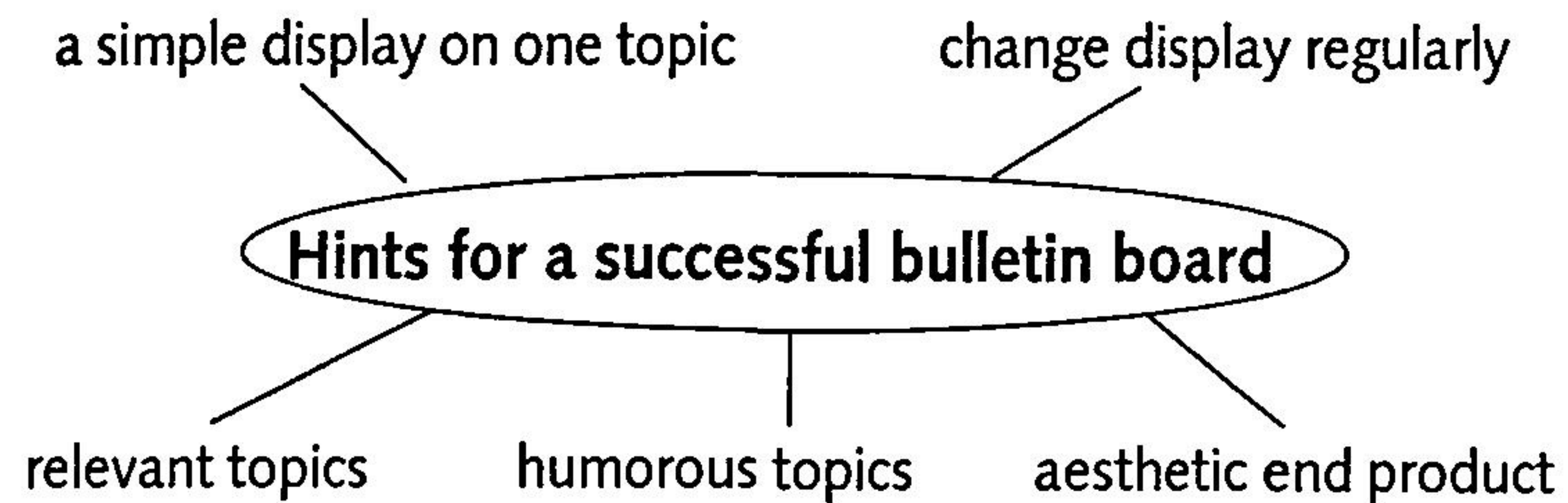
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3.3 Bulletin board



A bulletin board is any available display surface **mounted** on the wall of a venue. The group music venue can be very effectively decorated with colourful displays and pictures on the bulletin board.

Free standing bulletin boards can also be used to create a 'music atmosphere' in the school hall if group music is taught there. When the illustrations on the bulletin board tie in with teaching-learning events in the lesson, we have an inexpensive but effective teaching medium with which to stimulate our learners' interest.



3.4 Sound-slide programmes



These programmes consist of a series of slides with an accompanying sound-track.

The **hardware** consists of a slide projector (which can project either outward or onto a built-in screen) and a cassette player. The slides, **software**, are put in the tray in the correct sequence and when the cassette is played, the slides change automatically according to the pre-set synchronisation. It is an ideal medium for music programmes, as the music can be heard throughout and illustrated visually by the slides.

Unfortunately, very few sound-slides programmes are available, and teachers may be obliged to produce their own software. An enthusiastic teacher can launch a project in which the learners work in groups at making sound-slide programmes. This can be a great stimulus to their creativity; it also helps to increase the prestige of the subject!



Sound-slide programmes can be used to link music with other art forms. Slides of modern paintings and sculptures can be shown while music of the 20th century is played. Other suitable themes include composers, style periods, genres and programme music.



Sound-slide checklist

- ✓ Short and simple programmes
- ✓ Show each slide for 8 -10 seconds
- ✓ Appropriate sound-track and text
- ✓ Check focus before presentation
- ✓ Check sound volume
- ✓ Involve learners actively - listening questionnaires or worksheets.

EG

Psychomotor skills can be demonstrated with exceptional realism. Learners can share a valuable experience by watching a close-up video of a conductor in action. His gestures, hand movements and facial expressions can be easily seen, which would be impossible in the concert hall. Where learners themselves have to learn psychomotor skills, they can apply them while watching the video; this is like acquiring first-hand knowledge.

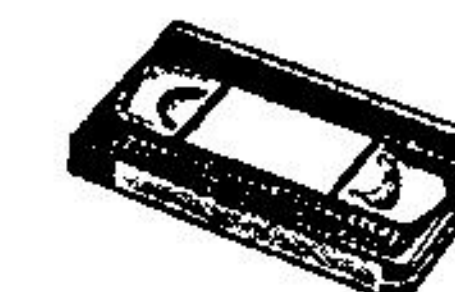
Most of the 16 mm films, which used to be available from the National Film Library, are now being converted to video. It is therefore important to note the advantages concerning the use of videos.

3.5 Video programmes



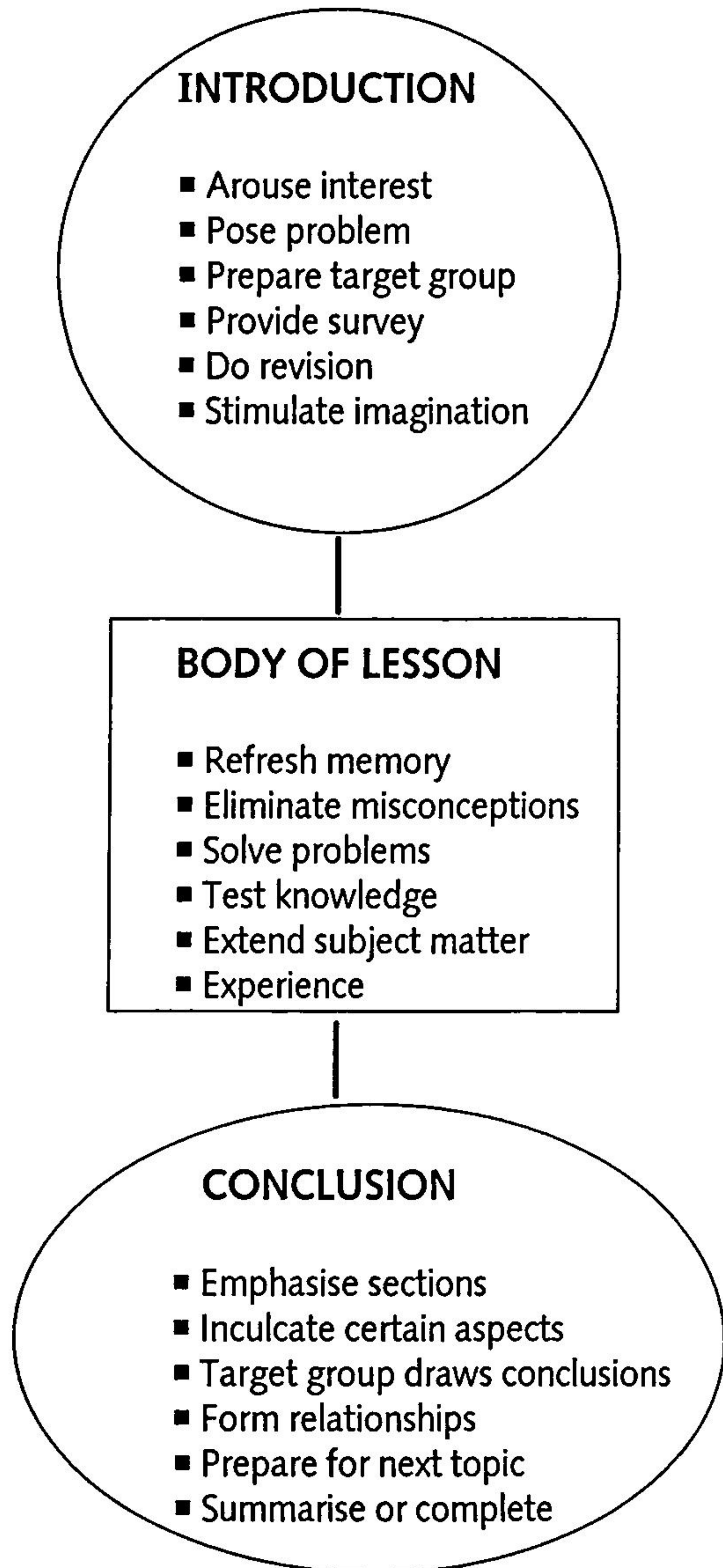
The video is an audio-visual medium with moving images. This makes it uniquely suited to the presentation of lessons. Music addresses the emotions, and a video can arouse an emotional response in the learners. It is part of a music teacher's task to cultivate learners' affective values, and the impact of video can help to shape their attitudes and stimulate their thinking.

Video advantages




- it is already set up
- and is readily available

Possible uses for video in Music Education










Although the video is a very versatile teaching medium, it cannot replace the teacher. It can, however, be used together with other teaching media to raise the quality of one's teaching.



Video checklist

- ✓ Programmes not longer than 10-15 minutes
- ✓ Select extracts from documentaries
- ✓ Study video before presenting
- ✓ Explain content and musical terms
- ✓ Set questions to be answered after watching
- ✓ Involve learners actively - worksheets
- ✓ Study video publications - *Informedia*

4.7  Make a list of video material that can be used for music teaching purposes.

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3.6 Multi-media and CD-ROMS



The term **multi-media** is used to indicate computer-based learning. Multi-media is a system that integrates a number of media, usually under computer control. This can include sound, graphics, video, animation, MIDI-files and MCI-drives - such as CD-ROM and laser disks. Multi-media also includes the rediscovering of technological aids such as the bulletin board, flash cards, overhead projectors, transparencies, sound apparatus, slide projectors and videos.



A **CD-ROM** is simply a compact disc that holds computer data instead of audio information. This data ranges from actual software programmes (which are usually included on the disk itself in order to access its own contents) to data such as text, pictures, digitised audio or video.

To be competitive in today's global economy, it is imperative that students and teachers become technologically literate. It might be that you or your school do not have computers to use as teaching media, but it is nevertheless essential that we have knowledge of multi-media packages.

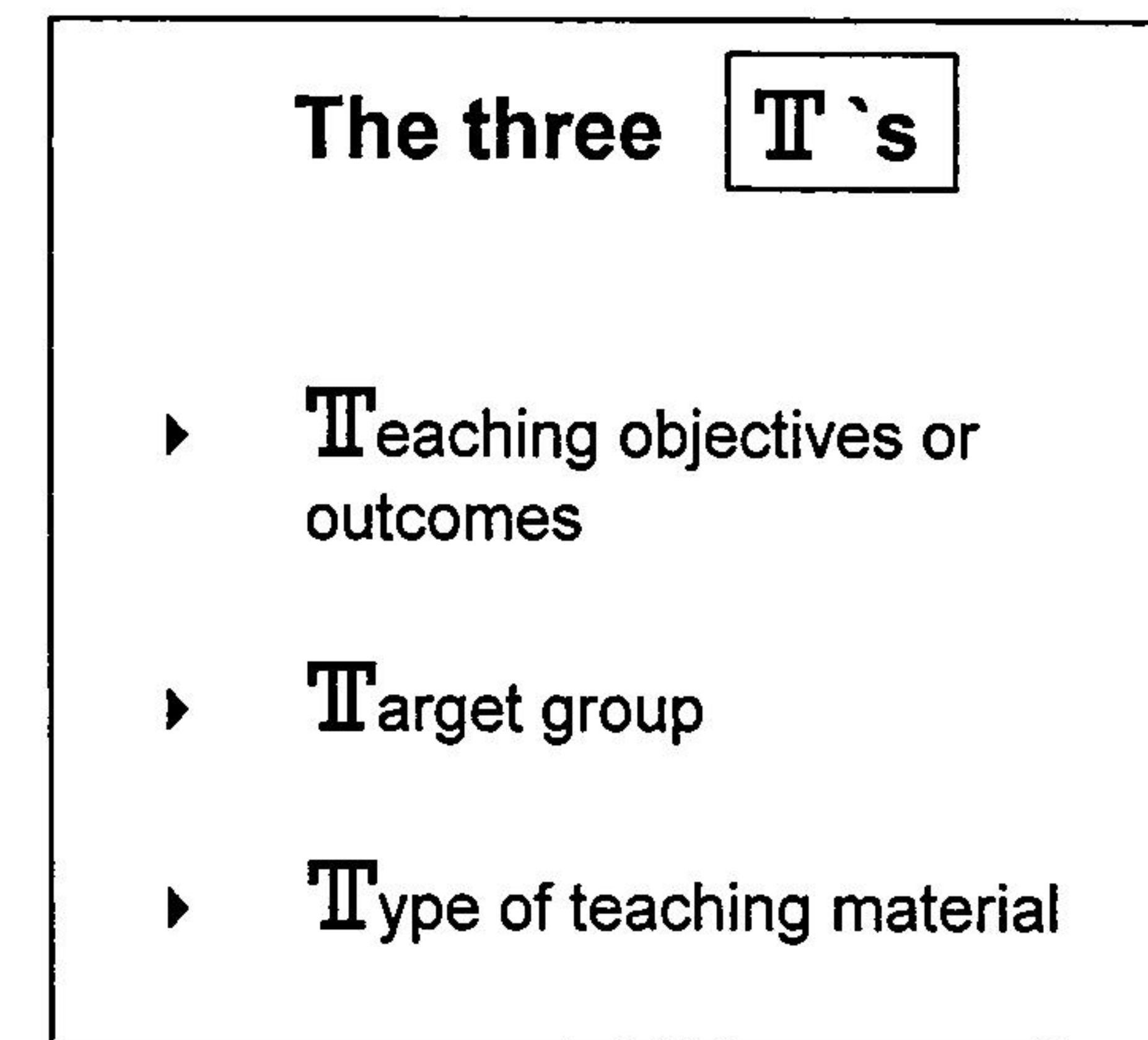
Multi-media packages can store a vast amount of information. They are often used for distance education programmes where students can learn at their own pace and level of knowledge.

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4. Didactic principles

Certain didactic principles should be kept in mind to ensure that teaching media are used to enrich learners. These principles should be in line with Curriculum 2005.

These principles are:



4.1 Teaching objectives or outcomes

Teaching objectives determine what **learners should have mastered** by the end of the lesson - either concepts and/or skills. They greatly influence the choice of teaching media.

4.2 Target group

The target group determines the level of difficulty and developmental level of the lesson content; this is very important when selecting teaching media.

EG The Walt Disney version of Prokofiev's *Peter and the wolf* (available on video) is more suitable for the primary than the senior secondary school.

4.3 Type of teaching material

The type of teaching material determines which medium will convey the message most effectively.

EG Successful listening classes can, for example, hardly be imagined without the use of audio equipment.



Media evaluation

- Did the teaching media contribute to the realisation of learning outcomes?
- Were the learners involved and stimulated?
- Were the hardware and software competently handled so as to ensure a brisk lesson tempo?

Remember:



Even a good lesson can often be improved. That is the challenge of teaching.



- Plan effectively
- Media does not replace the teacher
- Use of media does not guarantee a successful lesson.



5. Classroom arrangement

The way that furniture and apparatus are positioned in relation to the teacher and learners will contribute to successful class management.

TIPS

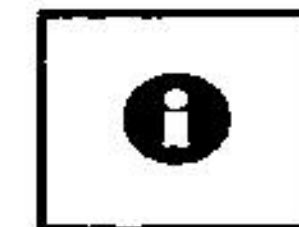
- Make use of attractive and purposeful decorations.
- If group music is presented in the school hall, make use of movable panels to create a classroom atmosphere. These panels can also function as bulletin boards and decorations.
- Use a semi-circular seating arrangement; it creates atmosphere and is conducive to strong personal contact.
- Place teaching media as close as possible to one another, so that you can reach everything easily.

6. Communication

Communication is often considered to be a natural ability. However, in the training of teachers the development of communication skills cannot be ignored. Research has shown that communication is, in fact, a skill that needs to be developed in order to be successfully applied.

Two kinds of communication can be distinguished: **intra-communication** and **inter-communication**.

6.1 Intra-communication



When a person is communicating with him or herself it is called **intra-communication**. This type of communication involves:

- self-assertion
- self-exposure
- adaptability
- conflict handling
- motivational abilities.

Communication skills are to a large extent influenced by the person's self esteem. Under-developed self esteem amounts to communication apprehension.

EG

An apprehensive teacher would be unduly strict or vicious in his/her feedback or would cling to set rules in order to protect him/herself.

6.2 Inter-communication



Inter-communication in education involves communicating with colleagues, learners and parents. For the purpose of this module we will focus on group communication skills.

Group communication depends to a large extent on the teacher's self esteem. A lack of self esteem could lead to serious disciplinary problems. The teacher would often react in trying to resolve the situation by using autocratic methods. The problem could, in fact, be easily solved by using the correct communication skills.

The way a person communicates to a large extent determines self-identity and affects others' perceptions of the individual
(Norton 1983: 19).



The demands on the teacher to communicate effectively coincide with the characteristics of a teacher. Under the scrutiny of the learners a teacher needs to develop the following personal qualities:

A teacher should

- explain clearly
- give appropriate examples
- know his/her subject
- be enthusiastic and energetic
- 'perform'
- be organised
- be an attentive listener
- have a sense of humour.

Knowledge and skills are as essential to group music teachers as product knowledge is to a salesperson. The manner in which teachers 'come across' will to a large extent determine the success of the lesson.

Often the voice, facial expressions, gestures or body movements and positions reveal much more than words.

6.3 Non-verbal communication

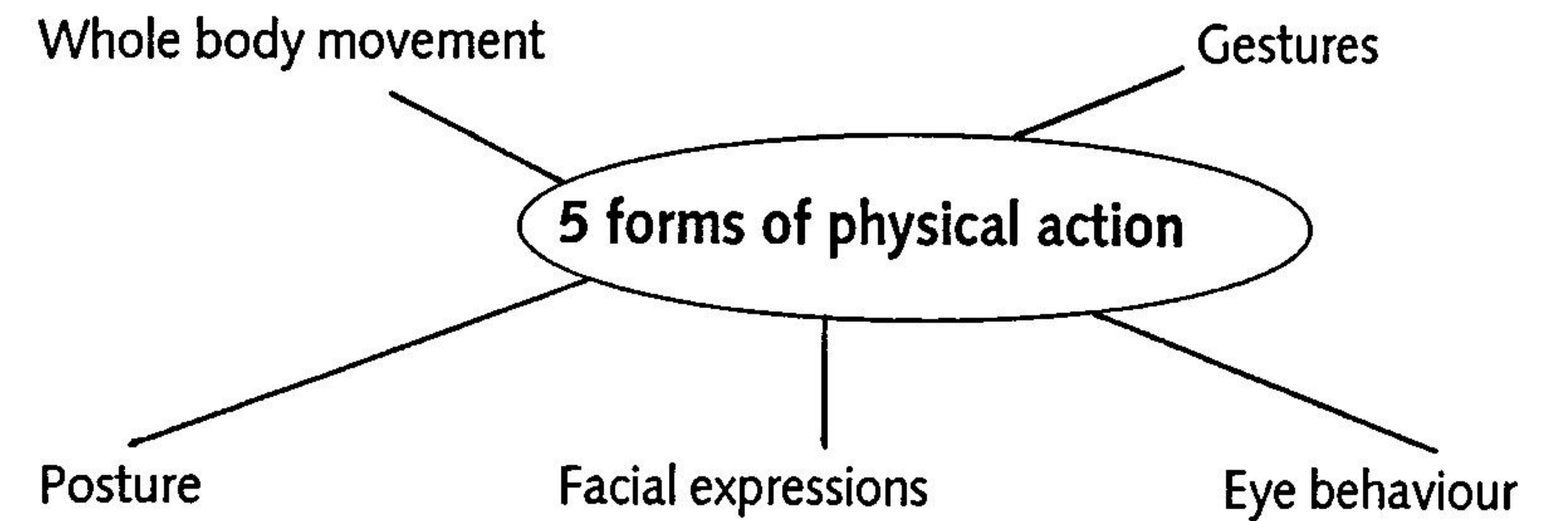


Non-verbal communication is not to be confused with personality traits which can be described by terms such as enthusiasm, warmth, etc., but rather as part of the means by which the above or their opposites are achieved. However, the non-verbal actions or body language of the music teacher can contribute greatly to facilitating positive communication, and as such demands at least brief consideration.

Albert Mehrabian (as quoted in Pease & Gardner 1985) states that the verbal component of any speech, message or presentation, constitutes a mere 7% in terms of the impact made on the audience, while 38% of the impact is vocal i.e. tone of voice, inflection, etc. In contrast, 55% of the impact is made by non-verbal elements in the delivery. Therefore it is obvious that a great deal of the true communication between teacher and learner - i.e. dialogue expressing positive or negative feelings on a moment-to-moment basis - takes place on a non-verbal level.



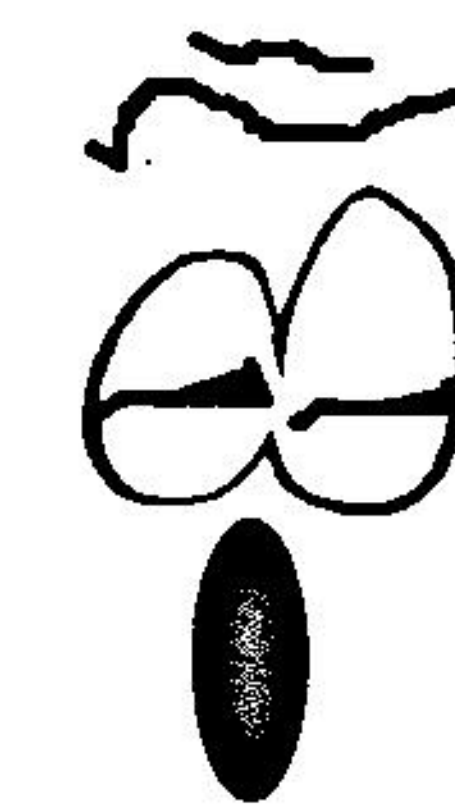
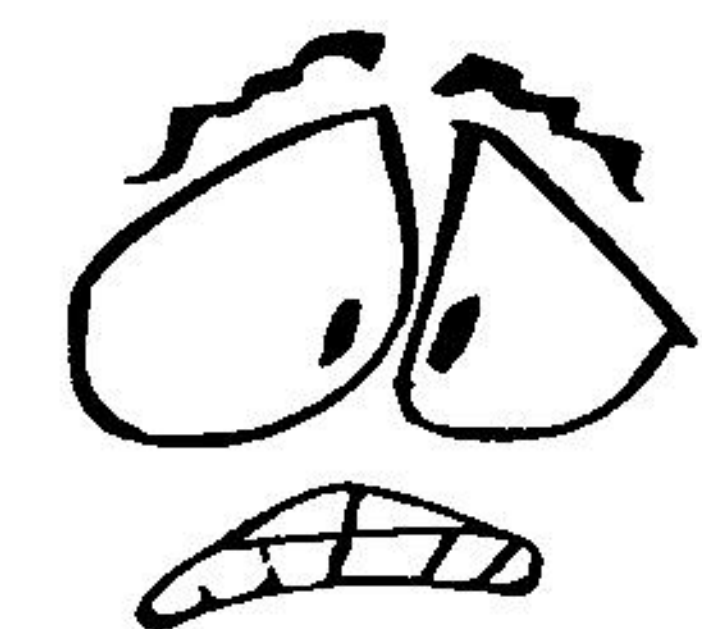
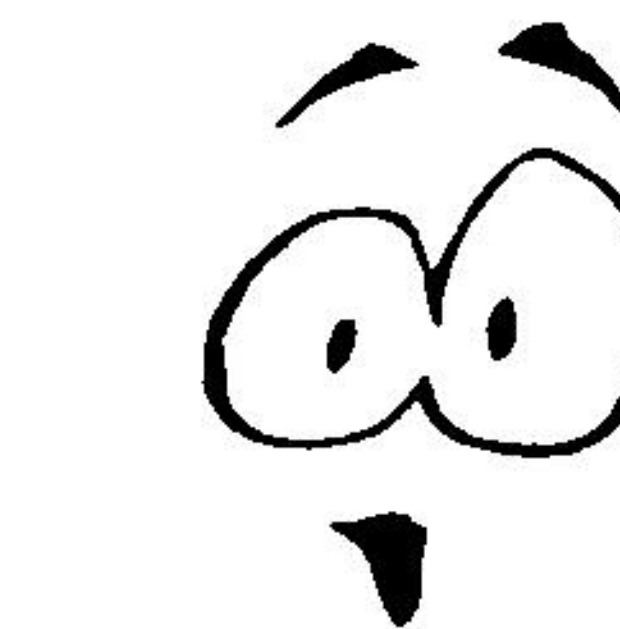
Physical activity constitutes an essential part of non-verbal communication; listeners form their impressions partly on the basis of the communicators' actions. Physical actions convey meaning, aid in holding attention and increase energy and self-confidence.



Unwritten rules for classroom behaviour exist in each class, established as a result of non-verbal signals by both teachers and learners. It is said that teachers are often unable to detect the non-verbal messages being emitted by their students or to adequately transmit their intended cognitive and affective signals (Dunkin 1986:474).

You as a group music teacher should aim to read and translate non-verbal signals conveyed by learners into their actual meanings.

4.8 Match the words to the following gestures or expressions.



Satisfied
Fear
Surprise
Tired



By reading learners' body language you can evaluate their

- ✓ interest level
- ✓ reactions
- ✓ opinions
- ✓ feelings
- ✓ knowledge.



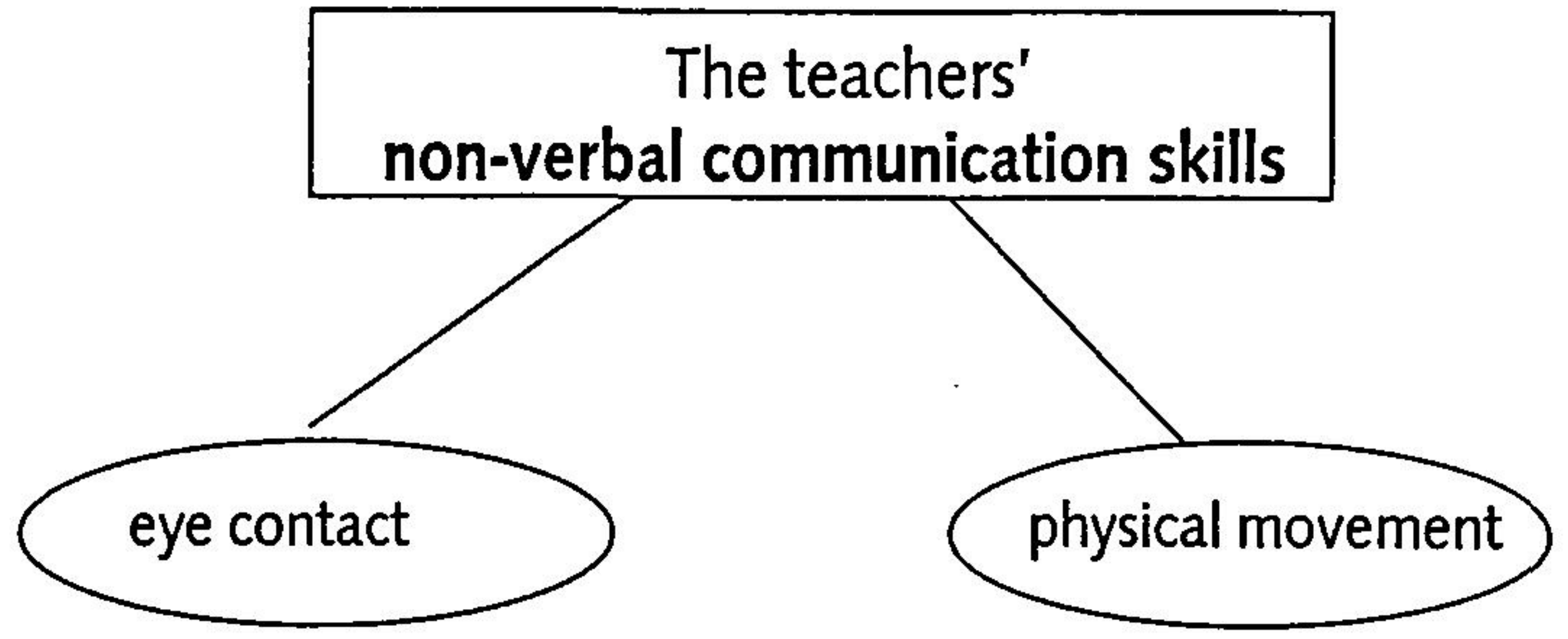
How do I express positive feelings?


- 1 Lean forward and reach out to learners
- 2 Maintain eye contact
- 3 Nod head affirmatively and smile
- 4 Use a pleasant but decisive tone of voice



6.4 Maintaining discipline

The manner in which teachers maintain discipline is closely related to their style of non-verbal communication.



4.9  How should you react when a class is difficult or negative?

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Compare your answer to those on the next page.

Answers:

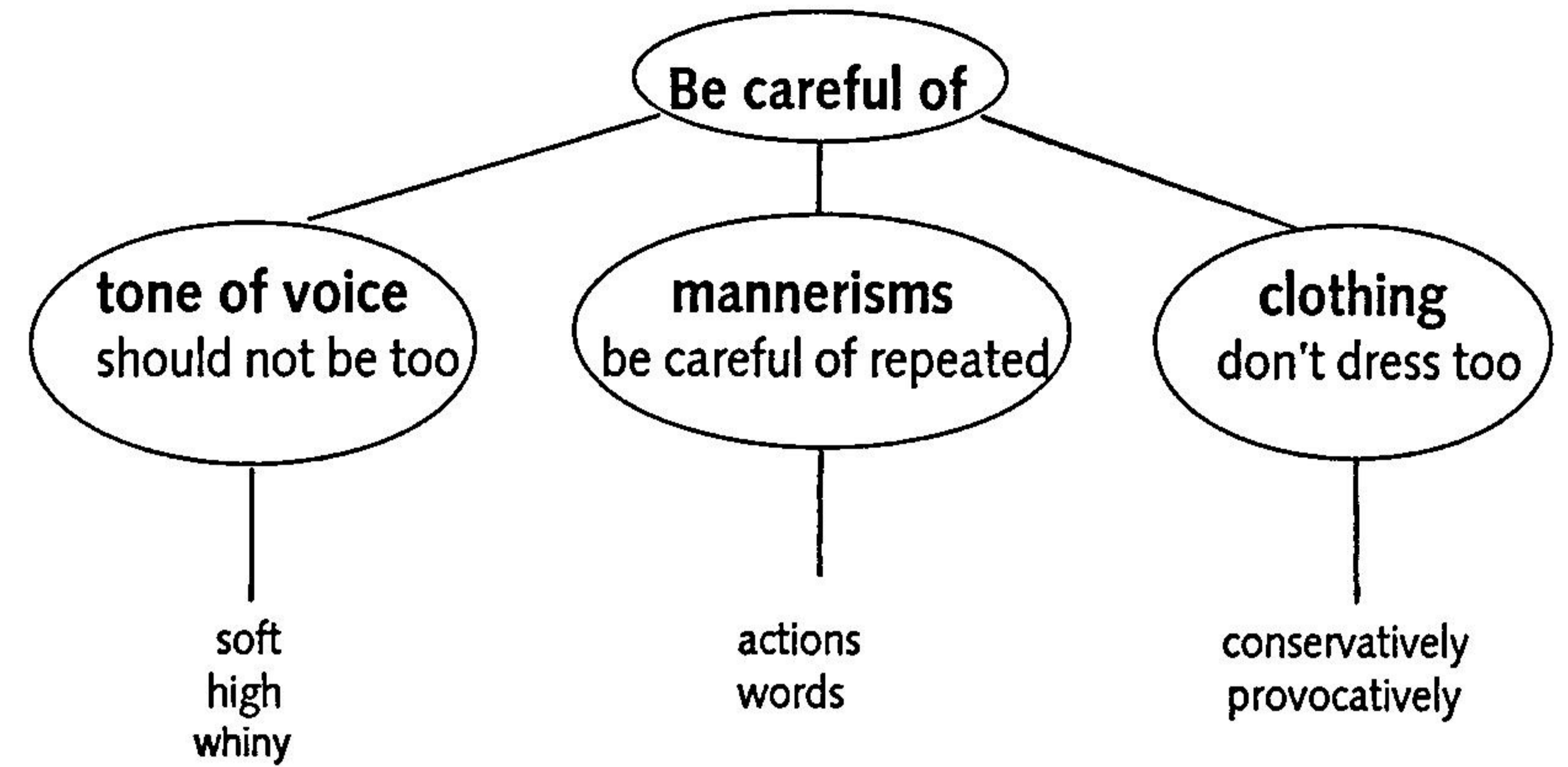
Do you tend to physically distance yourself from the learners or position yourself so that a table, piano or other apparatus separates you from them?

Or do you keep close to your learners, unseparated by furniture, communicating warmly?

Teachers with a dynamic, active body language style are perceived and reacted to more positively by learners. Discipline is maintained more successfully and the learners' attitude towards the subject becomes more positive.

*Junior high school students preferred teachers who smiled and gestured more frequently and students learned more and liked the teachers better when the teacher was non-verbally active
(Dunkin 1986: 473).*

At a typical initial meeting between a new group music teacher and learner, each non-verbal 'phrase' communicated by the teacher will be experienced and reacted to by the learners in either a positive or negative way. Gradually the entire communication - i.e. the atmosphere in the classroom and therefore the learning experience - becomes either a positive or negative one.



Tips on good communication

- Listen to yourself and try to vary the tone of your voice.
- Maintain eye contact with learners.
- Move around in class whilst teaching.
- Make use of facial expressions to convey information.
- Motivate learners for active involvement.
- Show interest in learners' personal affairs.
- Be positive.

4.10



- What is your non-verbal plan of action when facing a class for the first time?

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- Which aspects of your communication skills need improvement?

1.

2.

3.

4.

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7. Large group tuition

The size of class groups may vary from approximately seventy to about three hundred. Presentation and learning content should take account of this.

Listening tuition can be presented successfully in single classes, but in large groups, group singing is more effective. This does not mean that listening cannot be presented. There should, however, be careful planning for large group tuition. The following points are important.

TIPS ON LARGE GROUP TUITION

- Select **supervising teachers** that can encourage positive participation from learners.
- High **quality sound equipment** is essential.
- When presenting in a large venue the group music teacher should make use of a **microphone**.
- Use mainly **songs** to highlight the lesson theme.
- Lettering on **transparencies** should be **legible** from a distance.
- Maintain **eye contact**. If a piano is being used for accompaniment, the piano should be close by.
- Plan the **placing of media equipment**.
- Make use of a **fast flowing lesson tempo** to help prevent disciplinary problems.

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