I.3 The Analytical Short Film
Form – Functions – Excursus – Criteria

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This chapter presents the form of the Analytical Short Film (ASF), its functions for communication, education and research and criteria for its validity. Embedded is a fundamental reflection about the relations between something whole and its parts to give reasons for dealing with blurredness in both, practice in lessons and video practice.

When, at a conference 2009, I presented results of an earlier video research, talking about an unknown lesson on video, it proved uncomfortable for the audience. Reflecting this problem, the idea of the Analytical Short Film was planted: Doesn't it seem to us that we know a lesson after seeing its crucial scenes, just like an experienced teacher who only needs a cue sheet with a few words for planning a lesson? Of course, it's not as simple as that, because the crucial scenes depend on the teacher's, students' and researcher's ideas of good music teaching and on the concrete single practice, where not only intentions are enacted but new meanings emerge. Beyond the complexity of real practice (here: in the classroom) there is also the complexity in dealing with videos. In spite of these justified objections I held on to the idea and the Analytical Short Film developed. It became a central part of the Leipzig-Symposium in 2014[1], it was improved and reflected on, regarding its form, functions and rationale; and in parts it has already been tested (see below). The Analytical Short Film proves to be useful not only for communicating about lessons-on-video but also for analysing and reflecting on them in a partly nonverbal mode in contexts of education as well as of research.

The text at hand presents the idea of the Analytical Short Film regarding form, functions, and criteria, with an excursus on the blurring of the whole and parts. The ASF, as a step in the development of videography, is presented separately in Chapter I.2 *Videography on the Way.*

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1   At the Leipzig-Symposium the ASF was still named *Music Pedagogic Shortcut (MPS)* following the film *Short Cuts*, directed by Robert Altman (1993). Looking for a more self-explanatory name together with Daniel Prantl and Simon Stich, it was renamed *Analytical Short Film.*

The Form of the Analytical Short Film (ASF)

The *Analytical Short Film* (ASF) is a *Short Film* (SF) of 2–3 minutes length, constructed with cuts from defined source (or raw) video material and supplemented with *Complementary Information* (CI; Fig. 2). SF and CI are interdependent in the ASF (see Fig. 1).[2]
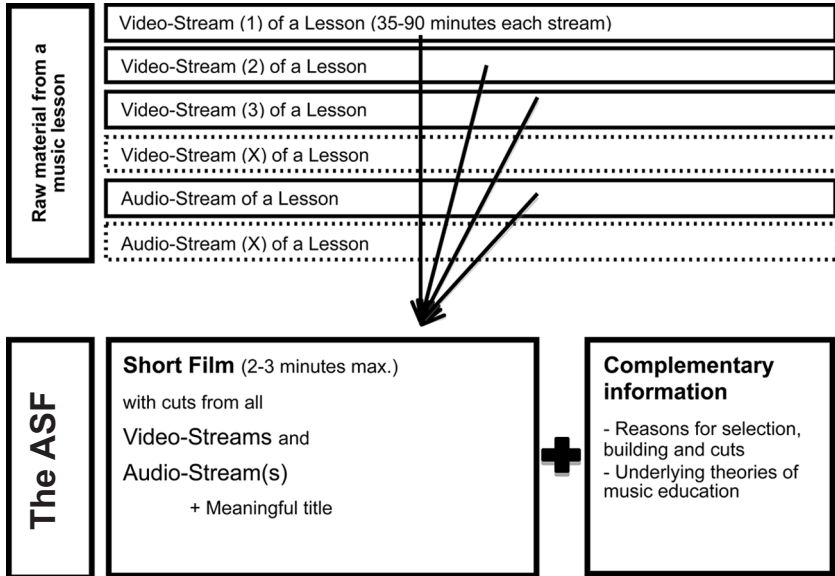

Fig. 1: The Analytical Short Film (ASF)

First, the idea of the Analytical Short Film (ASF) presented and grounded in this chapter cannot be separated from the source video material. In the present project the source video for one ASF is a multi-angle-recording of a single music lesson, which is available to the interested professional public.[3] We

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2   In talking or writing about Analytical Short Films the logical structure ASF=SF+CI doesn't always appear in a mathematical strictness, because in some contexts it is helpful to address a Short Film as an Analytical Short Film, just for signalling its claim of validity and that there is Complementary Information beside or behind the Short Film.

3   At the Leipzig-Symposium every participant received all source videos about six months before. They are published with this book.

used three to five cameras for one lesson, depending on whether the plenum was conducted in sub-groups (e.g. in the Sweden-Lesson). The cameras were positioned so that the whole space was recorded. (A next generation of source videos will make it possible to zoom in on many details without loss of image sharpness compared to recent HD video material.)[4]

Second, the ASF cannot be separated from verbal *Complementary Information (CI)*. The ASF includes both Short Film (SF) and CI. The Complementary Information – see for example a tabular CI in Fig. 2 – gives information about each single cut used in the Short Film: the time and camera angle in the source video, special effects like zoom, slow motion, colouring etc., a reminder for the reader and the point of quality, that is, why a scene is crucial. If the *Short Film* may be called a nonverbal link, the *Complementary Information* (Fig. 2) is the verbal link between the source lesson on video and the

Cut No	Time	Angle	Source	Special Effects	Reminder	Point of Quality	Phase of Lesson
1	00:00	2	*Final Cut*	*yellow* Super-	Teacher welcomes pupils; Title+Info	Teacher creates a personal contact	Welcome
2	00:05	2	05:01	*red* im-	Warm up with Monochord	Teacher calls this phase with monochords *silence*. Pupils are aware to the sound.	Ritualised Warm-up (a)
3	00:11	3	09:07	posed			
4	00:15	2	10:51	*orange* cuts	Boogie – piano+dance	Teacher plays piano + pupils move. T says *Listen to the Music, S you don't listen to the music. I feel it.* (cut 5). He tries to create contact with music and with each other.	Ritualised Warm-up (b)
5	00:19	2	11:22		Slow atonal		
6	00:26	2	11:52		Quick, action		
7	00:30	2	12:51	*red* Zoom Slow Motion	One chord, pupil + teacher move together	This musical contact between teacher and pupil is typical for amodal interaction.	
	00:39	3	41:12	*yellow*			

Fig. 2: Example: Tabular *Complementary Information (CI)* for the Short Film *The Supposedly Universal Quality RED as Core of the Bavaria-Lesson* (Chapter II.1 *Bavaria*)

4   Currently HD means a resolution of 1920 by 1080 pixels. Upcoming 8K video with 7680 by 4320 pixels yields the possibility of having HD-quality after zooming with four-fold magnification.

perspective of the researcher. Generally, all techniques for creating the Short Film are allowed. Video- and audio-streams can be split, cut and combined using fading, time-lapse, zoom etc. But the Short Film must have a title, and reasons for every decision are to be given and theoretically underpinned in the Complementary Information. A Short Film can also be combined with documented interviews or other context information.

Functions of the Analytical Short Film (ASF)

Similar to the historical situation in *comparative music education*[5], where communication among music educators at international conferences promoted the development of a research culture in music education, the guiding interest to understand each other marks the starting point for creating the method of the ASF. Its primary function is to communicate through the medium of a film assisted by verbal explanation, or to assist verbal communication.

Communication is not only a challenge in international situations with participants from different nation-states and languages. Also apparently identical concepts can have different meanings in different discourses of music education.[6] Finally, differences in personal experiences of music education can obfuscate communication. Hence it proves useful to relate theories to examples on video. The videos become a *tertium comparationis* for different perspectives on lesson-reality (as far as a video depicts reality), and the ASF makes communication about the lessons-on-video manageable. E.g. the material of a 45-minutes-lesson, filmed with five cameras, results in a length of 4 hours altogether, which are cut down to 2–3 minutes in the ASF. A Short Film (SF) of up to 3 minutes can be shown in the context of a presentation, a whole lesson-on-video cannot.[7]

Beyond the aim to improve common understanding for music educators from different countries, languages and discourses, the ASF can function, not

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5 See Chapter I.1 *On Comparing,* section *History: Nation, Cultures and Interests* (41).

6 About this problem in empirical research generally see Temple & Young 2004 and Weinreb 2009. About the dilemma of basic concepts of music education in internationalization see Kertz-Welzel & Froehlich 2011, McCarthy 2012, Wallbaum 2013, Kertz-Welzel 2014 and Suse Petersen 2017.

7 The ASF can also – like verbal or filmed parts of documentations – function as a vignette to give a stimulus in research contexts like interviews or standardised tests, but this doesn't characterise it. More details see Chapter I.2 *Videography on the way*, footnote 1, 71.

only for illustrating or showing something, but also as *evidence* for an *argument*. For example in the article about the Bavaria-Lesson the short film does not only present an example of a RED atmosphere taking place in an everyday-lesson (as a result of fulfilled aesthetic practice[8]), but at the same time shows that it is possible to intentionally create this aesthetic experience in a classroom,[9] and that this experience can be a relevant issue in music education.

Working with Analytical Short Films created further functions than just communicating about practices on video. The very *process of creating* an ASF brought up new perspectives on the lesson-on-video and at the same time on the viewer and his/her criteria and (subjective) theories about music education. This *educational* function of the ASF is highlighted in Chapter IV.1 *The ASF in Teacher Education*, but the same might be applicable for a *scientific research* function. The effect of creating new perspectives proves the ASF useful for both *educational* and *research* purposes. But even if the ASF would only be used for *illustrating* a theory, this could mean a kind of comparative *research*, because relating a theory to an empirical example includes mutual critique.[10]

Excursus: "Dealing with Unschärfe"[11]

Classroom practice is highly complex and so is video. Research usually reduces complexity by focusing on transcribed details of an entity like a lesson

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8   I use the term "fulfilled aesthetic practice" to mean that individual experience results from practice, which on the one hand is determined by cultural techniques and meanings and on the other hand by a guiding interest such as an interest in solving a problem, acting morally correctly or having time to practice, which is fulfilling in itself, e.g. by musicking. (Wallbaum 2016)

9   ASF-1 in Chapter II.1 *Bavaria*. Further examples in this book: In Chapter II.8 *Sweden* Zandén shows in his ASF-2, that in a context of a tight guided lesson moments of self paced learning do happen in the Scotland-Lesson; in Chapter IV.3 *"Doing Gender"*, Hoeschel makes visible in her ASF by using zoom, that boys as well as girls are doing gender in both directions.

10 Chapter I.1 *On Comparing*; Jahn 2005; Proske 2015.

11 This English-German mixed subheading stayed in my head even when I had tried to say it in English. Translated word-for-word it means: "Umgehen mit Blur" or "... Fuzzyness" or "... lack of conceptual clarity" or in a German word order "With Blur/Fuzzyness/lack of conceptual clarity umgehen". There are also other translations possible. As language is a kind of whole and words are parts of it, the title addresses both aspects of this excursus, "the relation of wholes and their parts" and "dealing with ambiguities". New "neural" translation applications, which today are used by Linguee, Google and others, refer to principles addressed in this chapter.

to be able to deal with it. The purpose of this section is to give reasons why it makes sense to deal with classroom practice as well as video documentation as whole without having analysed every detail to a supposed end. The argument is not that most thorough research in detail would be dispensable, but that it sometimes is. Or to put it paradoxically: sometimes it can be useful to reduce complexity to a detail which consists of a whole.

Hilbert Meyer (2007), a German researcher of General Didactics, analysed lots of studies about teaching (in principle like Hattie did in 2009), he reflected the difference between results of empirical research and normative claiming of consequences for future practice, and then formulated *ten characteristics* of good teaching and learning,[12] such as *clear tasks and aims*, *time on task*, *starting with a prepared surrounding* (translated by CW). But he found that not every good lesson had all ten characteristics. Single characteristics can completely missed (128). So not the sheer number of characteristics for good teaching alone does produce a good lesson, but the way its parts are connected in a network seems to be crucial for the quality of the whole. What is this whole, and what makes scenes of a lesson crucial from this perspective? And what if an ASF could reveal or display a structure or principle, an assumption, an overarching aim or a philosophy of music education that interlaces the practice of a lesson? That would make it necessary to take into account heterogeneous details and at the same time to look and reflect on a lesson as a whole.

The metaphor of a stellar constellation, like for example the Big Dipper, illustrates the idea of the Analytical Short Film: Like a group of stars can be combined into a holistic picture, also scenes of a classroom-lesson practice can (Fig. 3). The Short Film combines "the" crucial scenes of a lesson-on-video to present a constellation of "quality points" (see Complementary Information in Fig. 2), which characterises the quality of the lesson on the source video as a whole. Of course, what the crucial scenes of a lesson are, depends on the perspective taken.

First the metaphor shows, that a star constellation only becomes perceptible, if various stars are perceived at the same time. So the viewer has to look from far away, in this case from the north half of the earth, to be able to perceive the Big Dipper. Second the metaphor clarifies, that a lot of detailed

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12 Meyer relates his characteristics not only to teaching but also to learning, because in his opinion good practice only can happen if the activities of learner and teacher come together. He explicitly normatively claims for a democratic culture of teaching and describes several details like developing autonomy, solidarity etc. (Meyer 2007, 13)

Fotos: Bernd Koch

Fig. 2: The Constellation Big Dipper

knowledge about the single stars is not relevant for the constellation. It is not relevant how each star of the Big Dipper is structured in detail, which chemical or physical process makes the single star shine, it is not relevant for the appearance of the Big Dipper how many light years away and if planets or other heavenly bodies are circling around its single stars etc. And third a group of sailors from different cultures and languages on board of a ship would agree to see the same *gestalt*, even if they had different names for it in their languages like Great Wagon (Italian and German), Great Bear (UK and German), Big Dipper (US), Salmon Net (Finnish), Seven Oxen (Latin) or Coffin with three Mourners following it (Arabian). They would also agree, if one or more parts of the whole constellation would be covered by clouds.

Theories reflect and model holistic "things" like constellations and relations to their parts in different ways: the linguistic analytical philosophy following Ludwig Wittgenstein works within language only, *gestalt theory* reflects from perspectives of psychology, natural science and system theory beyond verbal language, and sociological practice theory (praxeology) puts *practices* to the centre, which combines language, activities, bodies and things in a theoretical-empirical approach. Theodore Schatzki, a main theorist of practice theory, grounds it in the philosophy of the late Wittgenstein.[13]

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13 Inspired from these theories Daniel Prantl had the idea to use Nelson Goodman's concept of syntactical dense symbol-schemes to bring videographical methods *on the way to the ASF* into an order from the viewpoint of dealing with ambiguity. Chapter I.2 *Videography on the Way ....* thematises "Dealing with Unschärfe" as *ambiguity in interaction regarding video material* by relating the difference between pictures (videos) and a verbal language to the mathematical difference between *real numbers* and *integer numbers* (see ibid. Fig. 1, 74).

Ludwig Wittgenstein in his early work "Tractatus Logico Philosophicus" (TLP) had modelled a way to exactly describe the world. The basic assumption had been, that the world is composed of primary elements and can be dismantled into simple sentences, which consist in two elements a and b and a relation between them: "aRb" (TLP 3.1432). A further assumption in his "Tractatus" was:

> Es gibt eine und nur eine vollständige Analyse des Satzes. (TLP 3.25)[14]

His basic assumption had included that a complex sentence, which can *not* be dismantled into a sum of simple constituent parts, must be nonsensical. This ideal language has a lot in common with scientific ideals such as the ideal of exactness and of breaking down high inferential complex facts to low inferential descriptions (see the difference between statistical and comparative methods in Chapter I.1 *On Comparing*). In his later works Wittgenstein however rejected several of the assumptions of the "Tractatus". Relevant to the reflection at hand is this:

> § 47. But what are the simple constituent parts of which reality is composed?— What are the simple constituent parts of a chair? – The bits of wood of which it is made? Or the molecules, or the atoms? – "Simple" means: not composite. And here the point is: in what sense 'composite'? It makes no sense at all to speak absolutely of the 'simple parts of a chair'.

> Again: Does my visual image of this tree, of this chair, consist of parts? And what are its simple component parts? Multi-colouredness is one kind of complexity; another is, for example, that of a broken outline composed of straight bits. And a curve can be said to be composed of an ascending and a descending segment. [...]

> To the philosophical question: "Is the visual image of this tree composite, and what are its component parts?" the correct answer is: "That depends on what you understand by 'composite'." […] (Ludwig Wittgenstein, Philosophical Investigations I, § 47)

Wittgenstein's juxtaposition of sentences of our normal language means, that neither any social practice nor any depiction like a video can be described as composite in an absolute way. It also means, that every transcription of video material is an interpretation, which only suggests exactness. The supposedly

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14 The German original is available in different translations: "There is one and only one complete analysis of the proposition." (Translated by Ogden) And: "A proposition has one and only one complete analysis." (Translated by Pears/McGuinness)

simple constituent parts of anything depend on the language game respectively the theory and method which guide a research.[15] From another perspective, Wittgenstein's reflections on the meaning of "composite" are interesting regarding the meaning of *simple*. "It makes no sense at all to speak of the 'simple parts of a chair'", because the chair itself is a kind of simple thing. It is something in its own right. What Wittgenstein does in his second philosophy related to his first, the "Tractatus", is on the one hand a *destruction* of the assumption that absolutely primary, simple parts do exist (e.g. atoms), and on the other hand, an implicit *construction* that simple things do exist, if we decide to argue from a specific perspective (e.g. chairs, Fig. 5).

Gestalt theory reflects the difference between a number of individual *parts* and an emerging *whole* which results from connecting the parts, from a psychological point of view (or language game). The popular sentence "*The whole is more [*or: *other] than the sum of its parts*" is crucial in gestalt theory.[16] Starting from the observation that human sensory perception often creates gestalts (see Fig. 4) it went ahead to a theory about anthropological conditions for constructing order and meaning in cognition (Stadler et al. 2008) and the correspondence between gestalt theory and modern interdisciplinary system theory.
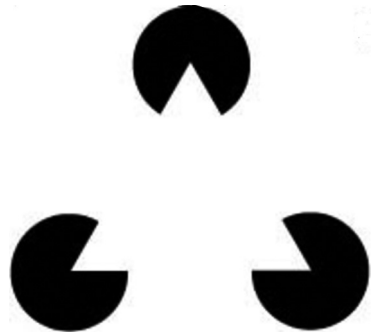

Fig. 4: Example for an emerging triangle

Essentials are both a system-environment relationship and micro-macro dynamics (bottom-up and top-down dynamics, resp.). These essentials stand in contrast to the principles of the classical mechanistic world-view, which still governs our everyday understanding of the world. (Jürgen Kriz 2008,39)

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15 This means that truth depends on the theory and method of describing the world. But this does not mean that there is no thing-in-itself, which marks a resistance to any arbitrary theory about reality. The thing-in-itself („Das Ding an sich") is opposed to what Kant called the phenomenon – the thing as it appears to the observer. But even if the thing-in-itself is unknowable, it contains resistances against arbitrary understanding. A real car may run over a pedestrian even if he constructs it as an optical illusion.

16 No matter if the idea is attributed to Aristotle, Goethe or, as Metz-Göckel (2008, 20) does, to Ehrenfels (1890), who explained the idea with the phenomenon of melodies, which keep their gestalt even if being transposed or played by different voices or instruments.

Kriz gives examples for feedback-loops, emergence, network-connectivity and self organisation in physics, in cognition and in social interaction like pair- and family-dynamics. Some of the physical processes clearly follow natural laws, others are more blurred. The relation of gestalt-phenomena to their physical reality has sometimes been epistemologically overestimated.[17] But as mentioned above there is obviously a difference between visually recognising the gestalt of the Big Dipper and culturally naming it Great Wagon, Seven Oxen etc. In the given context it is not important to what extent gestalts are anthropologically constant, or dependent on experience and culture. But anyway it may be important for working with lessons-on-video, that there is a difference between the visual gestalt of a stellar constellation and its cultural meaning, because this could explain a nonverbal cross-cultural function of video in international, intercultural communication, and research.[18]
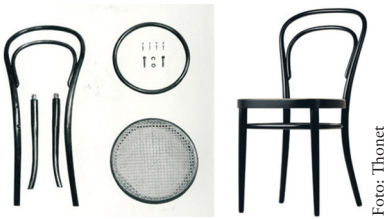

Fig. 5: Parts of a kit and a whole chair

The example of a chair illustrates, that a whole chair is more than the sum of its parts regarding the interest to sit down. In Fig. 5 on the left we see parts of a kit for a chair and on the right we see an assembled chair. We cannot sit on the sum of all parts of a chair, if they are not put together in a suitable way. The crucial quality of a chair gets lost if the chair is dismantled, no matter in what way.

Transferred to practice the example of the chair or the Big Dipper means that different activities and situations in groups of practising humans are somehow resonating, so that something new emerges. In contrast to the principle of superposition, where an observer (re)constructs a gestalt by connecting individual parts, the gestalt *in* practice is not only created by con-

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17 Kriz points to some examples of irritating similarities between cognitive and physical ways and results of constructing order, but he doesn't claim this to be an epistemologically compelling reason for ontological knowledge. (55)

18 The sociologist Ralf Bohnsack (2009) describes methods and basics of research using pictures and video. Bohnsack uses Erwin Panowsky's differentiation between pre-iconographic, iconographic and iconologic description of pictures and within the iconographic the analysis of planimetry, choreography and perspectivic relations (e.g. visual axis).

necting individual intentions but intentions are also created by the feedback of the whole, it's a *resonating process*.[19] An example for physical resonance illustrates the principle, even if social resonance doesn't work in this mechanical way: If we start any number of metronomes at different times on a resonating ground, after a while they swing in the same time.[20] We know real social processes of resonance, when applauding audiences change from chaotic to rhythmical handclapping. An example for an atmosphere emerging in a lesson see Chapter II.1 *Bavaria*.

In the sociological *practice theory* (praxeology) practices are prioritised over individuals and their intentions.[21] Practices are arrays of human activity and

> ... most practice theorists would agree that activity is embodied and that nexuses of practices are mediated by artifacts, hybrids, and natural objects. (Schatzki 2001, 11)

Also chairs and constellations mediate practices (just as the Analytical Short Film mediates a practice of music education and music education research). Thomas Alkemeyer (2006) describes a football match and explains not only how an interplay emerges from resonating players but also how a cultural practice like the Samba could be mediated in a style of Brazilian football dribbling (see 268).[22]

The *relation* between the analysed football match and characteristics from a culture (e.g. Brazilian Samba-schools or a special football school) is praxiologically understood in a special way: the football players neither *do* a mimet-

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19 About resonance see Alkemeyer (2006), Rosa (2016, 281-298) Troge (1993) and Weidner (2010). About processes of resonance, synergy and emergence related to gestalt theory see Kriz (2008) above.

20 See e.g. Youtube https://www.youtube.com/watch?v=5v5eBf2KwF8 (28th May 2017).

21 Since Schatzki&Knorr Cetina&Savigny published „The Practice Turn in Contemporary Theorie (2001), a flood of publications followed. (E.g. Reckwitz 2003, Schäfer 2016, related to classroom research Kranefeld&Heberle 2014, Proske 2015 and Rabenstein&Steinwand 2016.) In music education most concepts of practice since the 1990ies referred to Aristotl (Philip Alperson 1991, David Elliott 1995, Thomas Regelski 1998, Christopher Small 1998, Herrmann Joseph Kaiser 1999 and Jürgen Vogt 1999), only Rolle 1999 and Wallbaum 2000 referred to Wittgenstein and philosophical pragmatism. A first comparison undertook Pit Uhden 2015.

22 Alkemeyer points, that differences between national football teams decrease due to global exchange of players and training methods (ibid.).

ical *depiction* of characteristic practices from "otherwhere" nor *show* their practices to an audience, but rather *the same* practices appear in both related performances (see 282).[23]

The same kind of relation, which Alkemeyer describes between a football match and a local or national style, takes place in relating (= comparing) a lesson-on-video and practices like a discourse of music education, a national school system, a philosophy of music education and others. Similarities can not only appear in single bodily moves but also in configurations like for example the interaction between a president or a chief or a teacher and his people *and* among the people themselves *and* the philosophies used to justify the whole setting.[24]

Hence, "the whole" of a gestalt can appear in different dimensions like a chair, a style of playing football, a stellar constellation, a configuration of practices in the setting of a lesson or an atmosphere etc. In every case the gestalt is part of a practice and so includes aspects from inside the participants like interest and feeling. The ASF makes it possible to show the gestalts, in verbal and non-verbal articulation, as description as well as depiction.[25]

At the end holistic phenomena can appear even if they are not complete and/or blurred (see Fig. 6, the chair), and so can gestalts in a lesson. Linguistic analysis of Wittgenstein points in the same direction:

> One might say that the concept 'game' is a concept with blurred edges — But is a blurred concept a concept at all? – Is an indistinct photograph a picture of a person at all? Is it even always an advantage to replace an indistinct picture by a sharp one? Isn't the indistinct one often exactly what we need? (*Philosophical Investigations I*, § 71)

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23 This is what Schatzki (2016) addresses in his "flat ontologie", when he emphasizes that all entities from big to small (macro to micro) are composite by the same „substance": practices. Different entities are only different "bundles of practices" ("Bündel von Praktiken", transl. CW) and mediating things like artefacts and others. This argument is necessary against radical cultural relativism without denying emergent properties.

24 First examples for gestalts of or within lessons in whole and related to theories (of very different kinds) are presented in Part II of this book, Chapters IV.2, IV.3 and Part V.

25 An exploratory study found, that the first criteria for valuing music lessons on video were 1. Instruments, 2. Sound and musical style, 3. Attitude and posture and 4. Interaction. (Wallbaum 2013a; also see Chapter IV.2)
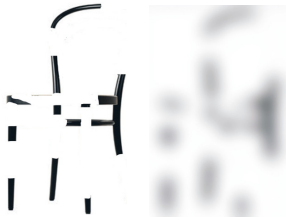
Fig. 6: A gestalt not complete and blurred

The situation in dealing with music lessons-on-video seems to be similar to the situation of an ethnologist investigating a music culture in the field: Both are looking for something whole, get only parts of it and (re)construct – often in a mixed method design – the concept of a blurred whole.[26] So given that a relevant aspect of a classroom practice can only be manifested by combining different, not complete and in detail, blurred parts of the lesson, it sometimes might be better to get an idea of a whole with blurred lines than staying at a number of exactly measured sharp details.

Criteria for the Validity of an Analytical Short Film (ASF)

The only condition met for a scientific role is, that the method can be criticized.

> Visually recorded documents are of use so long as we are aware of how and by what rules we choose our subject matter, and so long as we are aware of and make explicit, how we organised the various units of film from which we do our analysis. (Norman K. Denzin in Flick et al., [3]2010, 242)

In contrast to aesthetic objects the ASF claims for truth in a scientific practice.[27] There are criteria, whether an Analytical Short Film is true or not, even if arguing for its truth includes descriptive as well as inferential procedures. Understanding a single practice like a lesson-on-video usually means con-

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26 The setting of the Leipzig-Symposium provided that every speaker presented a lesson from his own country and supposedly well known national culture of music education, so they had better conditions for understanding than the ethnologist in the field.

27 The wording "claiming for truth" refers to reflections about truth of Jürgen Habermas in *The Unity of Reason in the Diversity of Voices* (2009) As for the truth we follow the idea, that nobody can own it, but that it is a cross-cultural basic idea included in communication, that people – if they can take enough time – *can* come to an understanding and that they *can* differentiate between for example the claim of validity regarding a social norm and a scientific truth.

structing a *plausible* hypothesis and not proving its empirical truth.[28] The ASF can be understood as an articulation of a comparative relation between a perspective or a theory and the empirical source material (Fig. 7). The criteria for the validity of an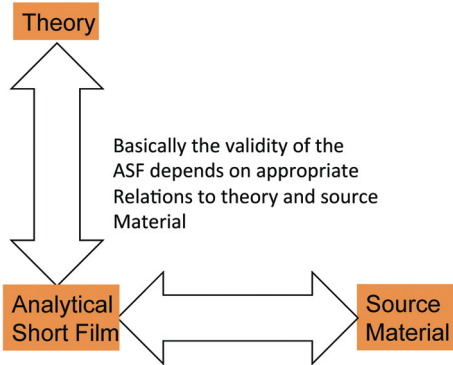 ASF arise out of its appropriate relation to the *theory* as point of the view of the researcher on one side, and on the other side, the given *source material* (SM) which includes the source-multi-angle-video, the additional material, and documented interviews with teacher and students. At the same time the coherence of the theory in itself is a criterion for the validity of an ASF and it is important how both the coherence of the theory and its plausible relation

Fig. 7: Appropiate Relations

to the source material are *claimed*. The Complementary Information documents and explains all this as shown above in the sections about form and function of the ASF.

The table in Fig. 8 shows all 16 theoretically possible cases of validity, which are related to both theory and – articulated through the ASF – its relation to the source material. Some of these cases are probably not applicable to an *Analytical* Short Film (cases 12–16). But in fact this theoretical framework allows describing further kinds of short films such as *heuristic* (cases 5 and 6) or *instructional* short films (case 11).

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28 The situation of analysing and understanding a lesson-on-video is similar to the situation in international or intercultural case studies as described in the previous chapter I.1 *On Comparing*.

Case	Theory (coherent in itself)		Source Material (appropriate to theory)		Result
	claimed	coherent	claimed	appropriate	
1	+	+	+	+	**Fully plausible ASF**
2	+	+	+	−	Not plausible ASF for missing appropriateness to Source Material
3	+	+	−	+	Not full plausible ASF, but see case 11
4	+	−	+	+	Not plausible for missing coherence
5	(−)	+	+	+	**Heuristic ASF e.g. in education**[29]
6	(−)	−	+	+	
7	−	+	−	+	Not full plausible ASF for missing claim
8	−	+	+	−	Not plausible ASF for missing claim and appropriateness
9	+	−	−	+	Not plausible ASF for incoherent theory
10	+	−	+	−	A claimed ASF, but not plausible
11	+	+	−	−	**Not plausible as ASF but as instructional short film for this theory ("Lehrfilm")**[30]
12	+	−	−	−	Senseless to value as ASF, perhaps possible for case 11
13	−	+	−	−	Senseless to value as ASF
14	−	−	+	−	Senseless to value as ASF
15	−	−	−	+	Senseless to value as ASF
16	−	−	−	−	Senseless to value as ASF

Fig. 8: Basic Criteria for ASF: Coherent Theory and appropriate relation to Source Material

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29 See Chapter IV.1 *The ASF in Teacher Education*.

30 The *instructional film* („Lehrfilm") is an often used kind of short film in illustrative function. In teacher education it shows sequences of a lesson. (Janik u.a. 2013, 67)

A real ASF is fully plausible (i.e. an interpretation that can be truthfully un-
derpinned by data from the recordings), if every quality is claimed as well as
confirmed to be coherent and respectively appropriate (Fig. 8, case 1). A lit-
tle different is the situation in cases 5 and 6, when producing an ASF is used
in an heuristic function as for example in teacher education, were students
start creating an ASF about a lesson without explicitly having a theory. The
students try to explore their subjective theory about music lessons by firstly
creating an ASF according to their intuition and later reconstructing their
subjective theory. This is why the missing-signs in the column "claimed the-
ory" of cases 5 and 6 in Fig. 8 are set in parentheses: There is no theory
claimed, but it is claimed, that there is some kind of (subjective) theory. What
they do is claim an unconscious theory, which is later analysed to be more or
less coherent or to be improved.

In contrast to cases 5/6 in row 11 a borderline case is presented, because
it neither claims nor articulates an appropriate relation to the Source Mate-
rial. A short film with "++−−" is only related to the theory. The first "Ana-
lytical" Short Film I created in 2012 gives an example: *Sweden-Lesson Short-
cut 3'13* (on DVD 10) claimed to be an Analytical Short Film (= Music
Pedagogic Shortcut) …

> … about rehearsing "Knocking on heavens door" in three phases, (1) making an
> appointment in the plenum, (2) individual collaborative rehearsing and (3) per-
> forming in the plenum. (Wallbaum, complementary information at a presentation
> in Weimar 2012, not published)

This short film is created only with material from the Sweden-Lesson-on-
video. The audio track of "Knocking on Heavens Door", which is practiced
at the end of the Sweden-Lesson, has been separated from the pictures and
underlies the last two minutes of the Short Film, rising from a very low level
to the highest (at 2:20" ➔ End). Other more noisy sounds of the video-pic-
tures are crossfaded in the opposite direction from high to low level
(0:00" ➔ 2:20"). This suggests, that all students are first practising the same
song individually and at the end of the lesson performing it together. But the
ASF has mistakes. *Formal* mistakes are, that it is 13 seconds too long (3' 13")
and that it has insufficient Complementary Information (CI). What is more
is, that the relation of the ASF to the lesson-on-video is wrong in relevant
parts: Most of the students work on songs other than "Knocking on Heav-
ens Door" and the goal of the lesson is not playing one song together but in-

dividually reaching a new level in playing an instrument (see the ASF of Olle Zandén on DVD 10). So as my short film claims to be an analytical one it is not plausible, because it is not appropriate to the lesson-on-video (Fig. 8, case 2). If *Sweden-Lesson Shortcut 3:13* did not *claim* to present the idea of the Sweden-Lesson but only to present scenes about any lesson following a theory such as *From collaborative individual rehearsing to common performing* this example could be called an *instructional* short film (case 11).

None of the pale printed cases in Figure 8 are plausible analyses/interpretations. Case 3 (++−+) could present a coherent theory appropriate to the source material, but doesn't claim this, which means, that the ASF is not (as yet) thought out, since explicit claiming is necessary to make the method clear and criticisable (Cases 7–10). Case 4 (+−++) may cause more problems to correct, since a logical problem in the theory may concern the whole.

Beyond the basic condition of validity concerning the coherence of theory and its appropriate relation to the source material as articulated in the ASF (Fig.s 7 and 8), different ways of arguing for plausibility are possible. Only triangulation and cinematic techniques shall be shortly mentioned here.

Different relations of the ASF can be understood as triangulation or a mixed method design: If the researcher interpreted a lesson on the basis of observed scenes on the source-video and confirms this with interview-statements of the students, this means a triangulation of data of methods or both. (Flick 2010, Reusser & Pauli 2013) But what about the combination of different scene cuts within the ASF?[31] If several stars of a constellation are covered by clouds and one more star can be added to make the gestalt of the Big Dipper more plausible: could this be called a triangulation? In the case of presenting an atmosphere like e.g. RED in a short film the situation is again a little bit different to a stellar constellation, because the atmosphere emerges from different kinds of activity, so the ASF shows the teacher welcoming the students (Fig. 2, cut 1), silence during playing the monochord (cuts 3/4), empathic visual contact between teacher and a student (cut 7) and more. It must not be decided here, if or in which sense the combination of different aspects of a practice creating an atmosphere in a film can be understood to be a triangulation, because the validity of the ASF does not depend on it.

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31 Referring to criticisms against triangulation regarding the argument, that every method creates the issue it seeks to investigate, leads to another understanding: "Triangulation is now seen less as a validation strategy within qualitative research and more as a strategy for justifying and underpinning knowledge by gaining additional knowledge." (Flick 2010, 179)

The quality of the Analytical Short Film not least depends on how it articulates the relation or in other words the result of looking at the source video through the lens of the explained theory. Different theories as well as different source material demand different solutions. As researchers are different regarding their ability to articulate their processes and products of research in writing, so they are in cutting films.[32]

Three examples in this book seem to be useful to show typically different situations in dealing with Analytical Short Films. The ASF of Olle Zandén about "his" Sweden-Lesson (Chapter II.8) has to deal with the problem of showing a critical view of the lesson and thus pointing at something absent. He counterpoints overarching aims in writing with scenes of the lesson. Generally it is probably easier to point to something present than absent. In the ASF-1 made in cooperation with Yoshi Kinoshita about "our" Bavaria-Lesson (Chapter II.1) several congruencies are to be handled. In verbal discussion our two theories have proved to be not fully compatible, but the agreement regarding the crucial scenes on video has remained valid. The theory of Yoshi about his lesson is to some extent congruent with a German philosophy of music education (*Musikdidaktik*), and we both – "teaching expert" and "national expert" – fully agree regarding crucial scenes. So we decided to put this nonverbal element into the centre: RED. The third example is the ASF of Friederike Höschel about doing gender in the Bavaria-Lesson (Chapter IV.3 it was her masters thesis). This ASF is not about the lesson as a whole, but shows a dimension of pupils' acting during the moving-section of the lesson, which becomes unforgettable after seeing it, and an argument in the context of theory about doing gender. In the end this short film can be called an ASF, even if it only works with a micro part of a lesson, because it uses the techniques of an ASF: it keeps the moving pictures (often slow motion) and it combines different scenes and camera-perspectives to construct and show an idea of what happens.

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32 Ronald Kurt (2010) developed the theory, that a documentary film, which is cut in an artistic way, can be understood as a scientific *Ideal Type* ("Idealtypus") in the meaning of Max Weber. (200). "The way to the Idealtypus as a scientific statement leads over the cinematique fictionalisation of the factual (das Faktische)" (205).

In summary

A Short Film is only called *Analytical Short Film* if it is supplemented with *Complementary Information* (CI) in writing. The ASF is up to three minutes long and articulates a theoretical based interpretation of a source multi-angle-video (plus additional information like interviews) by using only cuts of the source video and connecting them creatively, specified in the CI. Combining different scenes and perspectives of filmed practice (praxis) the ASF aims more in configurations (gestalts, wholes) than in details. Its functions can be to improve communication, to serve teacher education, as an instrument of analysis and/or as evidence or argument.

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