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THE UNIVERSITY OF ALBERTA

AN INVESTIGATION OF STUDENT USE OF MULTI-MEDIA

IN THEIR RESPONSE TO POETRY

BY

(C) JOHN D. McFETRIDGE

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "An Investigation of Student Use of Multi-Media in their Response to Poetry," submitted by John D. McFetridge in partial fulfilment of the requirements for the degree of Doctor of Philosophy.

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ABSTRACT

This exploratory study investigated the interaction between a class of Grade XI English 20 students and a teaching strategy designed to permit them to respond to English poetry in multi-media. The teaching strategy was designed to create classroom conditions which would encourage creativity, individuality, and intuitive thought processes in the students' responses. It utilized group processes and employed co-figurative learning modes. Peer evaluation replaced external evaluation as the dominant motivator. Students were given a maximum degree of choice in all decision-making in the multi-media response process. The strategy emphasized process rather than product.

The investigator sought to ascertain by means of written assignments whether exposure of the experimental group to the multi-media response process would result in their demonstrating a greater sensitivity to, awareness of, and interest in poetry than did a control group in a regular English 20 course in the same school. He also tested to find whether the experimental group revealed an increased understanding of the processes and products of the film medium. By recording the students' interaction with the teaching strategy on film and sound tape, he examined their use of group processes in making their multi-media response.

The exploratory study took place in the last three weeks of a five-month semester in a large Edmonton high school. Students were required

to reach agreement on a definition of literature which became their criteria
for both making and judging their filmed responses. Students experienced
a preliminary introductory exercise in using multi-media as a preliminary to
making a filmed response. They viewed the work of professional film makers
in interpreting poetry. Student groups were required to write shooting scripts
outlining their proposed film interpretation before their own filming began.
Students were allowed to volunteer for whatever part they chose to play in
creating the filmed response.

Three groups of students set out to interpret two poems chosen
from a list of seventeen selections studied. Two groups working on the same
poem combined their ideas and footage into a single interpretation which is
to be found in the filmed record of this study. The third group did not complete
its filmed interpretation.

The investigator made eight assumptions about the multi-media
response process which were borne out in the operation of the teaching strategy.
Among these assumptions were: students would study the poetry intensively,
students would establish relevance between the poetry and their own lives,
there would be a wide opportunity for creativity and individuality, students
would be awakened to the use of film as a vehicle for literary criticism,
students would need to employ traditional composition skills in a meaningful
way.

In terms of the criteria used, there was no significant difference in the quantitative elements of literary awareness of the experimental and control groups at the end of the project. There was, however, a difference in the qualitative element of the responses of the two groups. The students' filmed response demonstrated an awareness of poetic form, poetic rhetoric, and sensitivity to the poem's intention lacking in their written responses. There was a marked increase in film medium awareness on the part of the experimental group.

ACKNOWLEDGEMENTS

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CHAPTER I

PURPOSES AND PROBLEMS OF THE STUDY

1. INTRODUCTION TO THE STUDY

Criticism of all aspects of North American public education is widespread. Rubin (1969a, p. 5) reports the charge of critics that the schools are monolithic structures, depersonalized and occupied with tradition, concerned more with the herding of the young than their nurture. Slade (1970, p. 104) characterizes teachers as guardians of change, unwilling to break with convention. Stinnett (1970, p. 3) deplores the trends toward bigness and "business efficiency" in educational planning. Illich (1971), warns against the hidden curriculum which treats knowledge as a commodity monopolized by professional educators. Schrag,* a highly vocal educational critic, has coined the term "immigration syndrome" to characterize the assumption by educators that the child has had no access to knowledge outside the school. While Gagne (1965) upholds the traditional methods of curriculum formulation, Thomas (1967) is strongly opposed, and decries the practice of denying the learner a vital role in the curriculum-making process. Stretch (1970), Rossman (1969), and Werdell

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*Peter Schrag has used this expression frequently in various education articles.

(1969) would extend the learner's participation even further, by having an autonomous mode of curriculum formulation in which the learner would become the authority on the ends, means, and effectiveness of his learning. Anderson and Emig (1971) condemn the current mode of curriculum formulation as "benign cognitive engineering." (p. 4).

These and other critics raise a number of questions. Is learning best accomplished in a transaction where the older, in an authoritarian role, pass information to the younger? Is education strictly a rational process? Does learning primarily involve a cognitive transaction? Can success or failure in learning be immediately measured in quantitative terms?

These questions suggest that we need to examine alternative methods of teaching-learning which encourage students to learn from their own peers, which examine the effect of diversifying the authority role of the teacher, which weigh the importance of intuitive as well as rational thought in learning. They suggest further that we should examine the impact of the affective as well as the cognitive in the learning process, and that we may have to revise our criteria for measuring the completeness of learning in the light of a more organic approach to learning.

The new communications media, with their adaptability to group learning and their wide range of creative and individualistic possibilities, suggest some ways of seeking answers to these questions. In order that they may be used for this purpose, however, they need to be placed in the hands of students,

to be used by them in response to learning situations.

With the above in mind, the investigator designed the study which is reported in this dissertation. The purposes were:

1. To develop a teaching strategy whereby a class of secondary English students are encouraged to express in a group response through the use of multi-media their interpretation of English poetry.

2. To incorporate into the teaching strategy opportunities for the development of group process skills, creativity, individuality, and intuitive thought processes.

3. To analyze the interaction between the students and the teaching strategy, and to provide a descriptive report in both the written and the film medium of this interaction.

4. To generate questions which can form the basis for further investigations of the use of the multi-media response process in the English program.

The problems to be investigated were as follows:

1. Would an experimental group of students, through their encounter with the teaching strategy, show indications of greater sensitivity to, awareness of, and interest in English literature than would a control group which had not experienced this encounter?

2. Would students develop an increased understanding of the processes and products of the multi-media, with emphasis on the film medium, as a result of this encounter?

3. Would students in the learning situation be able to utilize group processes to make an effective response to poetry? Further, would the skills basic to group process be observable?

II. DEFINITION OF TERMS USED

1. English Literature refers to the selections normally associated with the English curriculum in secondary schools in Alberta.

2. Multi-media refers to any combination of audio and visual media that might be used in classroom.

3. Co-figurative Learning* refers to the learning process in which the dominant mode is that of students learning from their own peers, under the guidance of a teacher.

4. Post-figurative Learning refers to the learning process in which the dominant mode is that of the older, in an authority role, teaching the younger.

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*Term used in "A Conceptualization of Curriculum for the 70's," an unpublished position paper prepared for the Alberta Commission on Educational Planning by Robert Anderson and Janet Emig, 1971.

5. <u>Products</u> refers to students' recorded responses to English literature in whatever medium is chosen.

6. <u>Process</u> refers to the mental and physical activities involved in creating the response.

7. <u>Group Processes</u> refers to the interaction between student and student, or student and teacher, resulting in co-figurative learning in a group response to English literature.

III. DESIGN OF THE STUDY - A BRIEF OVERVIEW

With the foregoing purposes and problems in mind, the investigator arranged to use a sample of two Grade XI English 20 classes in the same academic stream in a large inner city Edmonton high school. The school had liberal admission and attendance policies designed to encourage students to complete their high school programs. Such policies had also resulted in the influx of a considerable number of drop-outs from other high schools in the system. The school's drawing power was increased by the fact that as a composite school, it offered a wide range of courses in the industrial arts and in business education. The school operated on a semester system made up of five months of 90-minute periods, five days per week.

One of the two classes acted as an experimental group, participating in the experimental multi-media response process during the last three weeks of the semester then current. The experimental class consisted of 35

students, 20 boys and 15 girls.

The other class acted as a control group. It consisted of 19 boys and 13 girls. During the period that the experimental group experienced the MMR process, the control group attended regular English 20 classes as organized in the school.

The investigator developed a multi-media response teaching strategy based on the purposes and problems stated above, as well as on the rationale set out in Chapter II. Eight features basic to this strategy are set out below:

1. Motivating students to study poetry intensively.

2. Permitting students to demonstrate their understanding of poetry in terms of their own environment and life style.

3. Encouraging creativity in the response to poetry.

4. Creating opportunities for a variety of individual responses to poetry.

5. Awakening students to the use of the film medium as a vehicle for response to poetry.

6. Providing a variety of response media for students to use in their response.

7. Utilizing group processes to assist students in interpreting poetry.

8. Providing students with practice in employing the

traditional skills of English composition (discussing,
debating, defending ideas orally; condensing and
refining ideas for presentation to others; organizing,
planning, structuring ideas within a communications
medium; effectively presenting ideas; evaluating their
own and others' presentations).

The teaching strategy was used with the experimental class. A
number of written assignments were given throughout the process to assess their
skills in literary criticism, film medium awareness, and utilization of group
processes. Comparisons were made with the control group. The written assign-
ments are described in Chapter III and analyzed in Chapter IV.

In order to prevent random use of the film medium, and to ensure
that the response was in the students' own terms, the teaching strategy required
that:

1. Students come to agreement on a definition of literature.
This was to be used to provide guidelines to their interpre-
tation of poetry.

2. Student response to the poetry through the film medium
be preceded by less complex uses of the multi-media.

3. Students be given maximum personal choice as to which
poem they would help interpret, and which role they would
play in the production of the final filmed response.

4. Co-figurative learning be the dominant mode in the learning process.

5. Peer evaluation largely replace external evaluation as the motivator in the process.

6. Groups produce a planned, agreed-upon, and orderly shooting script before filming began.

The study design is discussed in detail in Chapter III, along with an account of its operation in the classroom setting.

The findings of this study are presented in three forms. The first consists of a written report in Chapter IV. The second is a teaching film produced by the investigator which gives a visual and audio record of the students in interaction with the teaching strategy. The third is the filmed response of the students to the poem chosen by them for interpretation. The students' film, in the exact form in which the students created it, is included as an integral part of the teaching film.

IV. DELIMITING THE STUDY

The study was delimited in the following ways:

1. The study is delimited to the investigation of a teaching strategy employed with one deliberately selected class of students. Generalizations can be made only to this group, or to highly similar groups of students.

2.   The study is designed as an exploratory investigation.

The findings are not strictly definitive, but are intended

as the basis for further investigation.

3.   The study is delimited to an examination of group proces-

ses, conditions for creativity and individuality, and for the

exercise of intuitive thought as they relate to a multi-media

response to poetry. Many other factors are necessarily ignored;

for example, students' change in awareness of the processes and

products of the mass media.

4.   The study is delimited to the reactions of students to

one set of selected poems. Thus no generalization can be made

about literature as a whole, or poetry in general.

5.   The study does not examine costs, practice effect of

making recurrent filmed responses, equipment and space require-

ments, time requirements in the total year's program, require-

ments for pre-service and in-service education of teachers

using the teaching strategy, nor specific implications for the

total English curriculum.

V. LIMITATIONS OF THE STUDY

1.   Attendance at the school was sporadic. This made col-

lection of the written assignments difficult and irregular.

2. The carrying out of the experiment during bitter winter weather created problems in filming out-of-doors, limiting the students in their filming activities and possibilities.

3. The time period allowed for the study, and the novelty of the procedures to the students, do not fully test the possibilities for use of this teaching strategy in the regular English program. For example, the need to create a student-teacher rapport in the initial stages, and the establishing of mutual self-confidence that the experiment could be done, took precious time from the other activities planned for in the strategy.

VI. SIGNIFICANCE OF THE STUDY

The revolution in the ways in which communication is carried out poses important problems for teachers as individuals, and for schools as social institutions. The new communications media must be employed in education to assist students to learn. This requires the addition of new learning processes to the old. The teaching strategy employed in this study combined traditional practices of teaching-learning with the use of the new communications media in order to use the best learning aspects inherent in both. This teaching strategy was based on a theoretical background contained in Chapter II of this study.

It was tested in a classroom situation, and was recorded in both written and filmed form for examination and further analysis. The investigator made suggestions for further study in the light of his experience in using the teaching strategy.

The report of the experimental use of the teaching strategy, and the suggestions for further study which arise from the analysis of this report, constitute the significance of the study.

VII. PLAN OF THIS REPORT OF THE STUDY

Chapter II presents a detailed rationale of the study. It discusses theory and findings from the communications field. It reviews the conditions for creativity and individuality in the classroom. It examines the place of the study of literature in the curriculum, the use of multi-media in Alberta education, and the operation of the group processes.

Chapter III deals with study design and procedure. It sets out how the teaching strategy was developed, and at the same time gives an account of how the strategy was implemented.

Chapter IV reports the observations and findings relating to the process which the students experienced in making their multi-media response. It examines the film which the students produced both for its medium qualities and for its effectiveness as literary criticism.

Chapter V reports conclusions, and makes suggestions for further research.

CHAPTER II

RATIONALE OF THE STUDY

I. IMPLICATIONS OF THE COMMUNICATIONS REVOLUTION

General Implications

Though the phenomenon of accelerated change in society is gaining general acceptance, it is hypothesized here that we are in error if we assume the change process itself is not changing. Simply recognizing the inevitability of change does not give us control over it. The nature of change is changing, and changing radically.

Peterson (1966) talking to a group of librarians about the mass media and public enlightenment, apologized for his "... uncomfortable feeling that this talk is coming a couple of generations too late ...." (p. 2). He suggested that, while librarians are "... bravely exploring new uses of audio-visual materials, ... prophets are saying that Gutenberg, like God, is dead." (p. 3). The more technological the society, the more rapidly it will change. Contemporary writers warn of a superindustrialism born of the communications revolution, that will soon be upon us.

In 1963, with the creation of Telstar as a major step forward in the communications revolution, Blake (1963) spoke of man's progress in the arts of communication as a " ... gradual conquest of space and time." (p. 10).

He stated that the modern media "... had mastered space with telegraph
cables and telstar missiles and had frozen time with magnetic tapes and punch
cards" (p. 11), but that there remained the challenge of reproducing the
totality of the communications situation. In the mid-sixties, technologists were
speaking of Videocomp electronic typesetters that were setting a 200-page
directory in less than forty minutes. Holograms were produced--for the first
time three-dimensional images could be transmitted electronically. TV sets had
become potential printing plants--one could get a printout of a speech as one
listened to it. Information sources were moving out of the schools of the
nations and into its living rooms. And yet the significance of this merging
of the print and electronic media has been steadfastly ignored in school curri-
cula.

Further advances were forecast by such people as David Sarnoff,
head of RCA. He saw the home communications centre as a distinct and not
unduly remote possibility. He envisioned lasor pipelines enabling each person to
have his private line for sight-sound communications, continental and global
computer centres which could provide instant sources of all recorded information,
and full use of space satellites. In the home, console model TV sets would be
replaced by an all-purpose television screen mounted in the wall.

This screen, coupled to a sound system and a high-speed electronic
printer, could record any information that the viewer wished. There would be
a single integrated system combining all the separate electronic instruments

and printed means of communication available today (in Peterson, 1967,

pp. 4-5). Sarnoff's predictions are already becoming reality. Six easy load-

ing color video players or record player systems should be on the U.S. market by

the end of 1971 (Alpert, 1971). With the hardware on the market, the soft-

ware cassette producers are scrambling for position with offerings in a wide

range all the way from highly instructional tapes to re-runs of old Hollywood

movies (Newsweek, 1970; Saturday Review, 1970b).

Weiss emphasizes Sarnoff's predictions, perhaps with greater force

He states that technological advance will soon make it hard to distinguish be-

tween a communication and an actual experience. In his words:

> Scene: a luxury apartment in the city. A woman sits
> in her living room. On the curved wall she sees ocean surf--
> a seagull wheeling in the sky. She is talking with a friend.
> The surf's boom and the cry of the gull impinge on their
> conversation.

> But the friend is not physically present. She was brought
> into the living room by lasar beam from a satellite. She is
> recreated, in color and full dimension (you could walk around
> her and see the back of her head by holography).

> Where [Weiss asks] does 'reality' begin and end in that
> scene? Obviously we are entering a new world of experience--
> sired by new communications technology (in Peterson, 1967,
> pp. 5-6).

Peterson (1967) adds, "If the application of some of this Buck

Rogers technology is not exactly imminent, neither is it something for the

misty far-off future when all of us have paid off our home mortgages." (p. 6).

Some communications experts predict that certain periodicals

(such as newsmagazines) will soon appear in our homes, not as paper and print,

but rather as inexpensive videotape cassettes which can be dropped into the home

TV set for viewing at our leisure in three-dimensional color, and which can be

stored for replaying at will. The implications of this for private firms market-

ing educational programs for sale to parents or private learning centres in com-

petition with publicly financed school systems, seem obvious.

In 1963, in the early days of the communications revolution, Blake

(1963) was hopefully claiming a two-fold effect on society of the mass media:

.... persons have become more perfect, more individual,
by their ability to reduce more of the spacio-temporal world
to their own experience and, at the same time, have begun
to function more as members of an organic society through mutual
awareness and a sharing of common interests and goals (p. 235).

However, by the late sixties, there was little agreement that

these expected benefits were being attained in our rapidly developing mass cul-

ture. "Despite the sophistication of our communications techniques," Peterson

(1967) said, "I am not persuaded that the Model '67 human being uses [the

mass media] more wisely, any more humanely, any more for his ultimate good

than the earlier models did." (p. 19).

In an article, "A Theory of Mass Culture," MacDonald (1968, pp. 12-

23) traces the significant differences between a folk culture and a mass culture.

He states that the masses are in historical time what a crowd is in space: many

people unable to express themselves as human beings "... because they are

not related to one another but only to something distant, abstract, non-

human" (p. 25)--Reisman's lonely crowd. In a folk culture "... the scale

is small enough so it 'makes a difference' what the individual does, a

first condition for human--as against mass--existence" (MacDonald, 1968,

p. 24). Thus our use of mass media (which has been a major contributor to the

creation of a mass culture) seems to negate Blake's hopeful prognosis about

the effects of the communications revolution. There is little doubt but that

individuality has been decreased by the mass culture.

Wartofsky (1968) defines the present dilemma of mass man as a rift

between the two cultures, the scientific and the humanistic. He fears that

we are "... trapped between what we know science to be... and what we

simultaneously fear that science has become--an amoral and inhumane instrument

which has developed beyond human control" (p. 2). DeMott (1968, pp. 55-62)

holds that the new electronic media, especially television, are creating a

dangerous passivity in society. One cannot enter into a dialogue with radio

or television, he says. One simply sits there while the programs roll out and

over the viewer in a ceaseless stream to which he can have no active response.

In his words:

> In sum: give it all over is the message. Give over
> self-doubt, self-torment, self-hatred. Give over politics.
> Give over conscience. Relax, go soft and complacent,
> accept your subliminal perfectabilities. Before us, almost at
> hand, is a moment of revelation when it shall be shown that
> 'we are living in a period richer than Shakespeare,' that our
> time is properly thought of as 'the greatest of all human ages,
> whether in the arts or in the sciences' .... We can overcome

> the tired sense that there are urgent local and international
> issues, and learn to see the drop-out, the teach-in, even
> the casualty himself as part of the Greater Show-Biz ....
> It is here, of course, precisely here--in the gift of oblivion--
> that the heart of the McLuhanian munificence is found
> (DeMott, 1968, pp. 60-61).

If indeed DeMott and Wartofsky are right in their belief that the critical sense is numbed and engulfed by the continuous flow of the new media, it would seem important to give heed to Meade's (1969) urging that we educate our youth in the ability to use and interpret the products and processes of the mass media lest they be controlled by them (p. 49).

Implications for the School

It may be that the schools will have to begin to teach a new kind of literacy--an electronic media literacy. In the words of a London, Ontario, student who acted as chief cameraman on a film produced for her high school class:

> It has simply ruined bad films for me--forever--and those
> dreadful television shows as well. The producers have no talent
> or imagination. They just zoom in and zoom out, over and over
> again (Dzeguze, 1970, p. 69).

Smith, Stanley, and Shores (1957, p. 31) speak of the mass culture phenomenon as the breakdown of primary group relationships and the social isolation of man as an individual. The individual has not, in the face of the communications revolution, become more perfect. He is in need of rescue from the faceless mass. If we value the integrity of the individual, we must examine carefully Phenix's (1964) emphasis on synnoetics, as well as symbolics, as

significant realms of meaning in this age of mass communication. The meaning that leads to relational insight, to the exploration of interpersonal relations, to personal knowledge, becomes increasingly necessary if we are, in the schools, to build what Meade calls a reciprocal relationship between the individual and the mass. "The group must understand the nature of individual integrity, of the importance of a secure and inviolate personality, and understand that this means the limitation of the group's demands" (Meade, 1969, p. 47).

One of the most critical problems created for the schools in a period of rapid change centres around the need to keep the curriculum relevant. Bell (1970), in a study of 1,502 Edmonton, Alberta, high school English students, found a major concern of students to be the irrelevance of the schools' curriculum. His sample consistently questioned the value of the schools' programs. Cay (1966) stresses that the curriculum "...is the people and their value systems, their beliefs, their philosophies, and their practices regarding education ... it is the reflection of political, religious, social, and ethical values in its school system" (p. 23). Smith, Stanley, and Shores (1957, p. 21) emphasize that in a period of transformation, the school must design a curriculum which will restore a correspondence between reality and the educational endeavor. One could question whether or not the schools have, through their curriculum change, adjusted to the communications revolution.

Rubin (1969a) deplored the fact that though Western society has always exhibited the ability to exchange new practices for old ones with ease and regularity in science, in technology, and even in social conventions, this

"...distinctive ability to engage in self-repair...is not manifest in our schools." (p. 7). The nature of this lack of self-repair is described by Berton (1968) in his account of the electronic fare of his three-year old child:

> Television, soaking through her pores, will have taken her outside the narrow confines of home and community, and conditioned her to accept a world of infinite variety, full of people of odd shapes and colors who act and speak in a different way. Parochialism, for such a child, is no more than a word.
>
> As well, television will have taught her a good deal about history, geography, and the arts .... Most of this she will have accepted subliminally, and a great deal of what she accepts will be distorted, but it will be there nevertheless.
>
> Finally, television will condition her to receive knowledge in a different fashion from her parents: by means of a swiftly moving series of images, many of which are totally unrelated and arranged in an illogical manner ....
>
> What happens to this sophisticated and conditioned youngster when she finally arrives at school? She will sit in a circle, just as her parents did when they were the same age, she will color pictures, she will sing songs, she will be read to from books .... (pp. 149-50).

Blake (1963) supports Berton's criticism. "As postliterate man we are no longer limited to a linear thought process, by which we approach problems and concepts one at a time as the moving eye approached a line of print" (p. 232). The preliterate man resisted writing, and the protoliterate man resisted print because he thought it would destroy the authority of the teacher. The current question is: are today's schools resisting the communications revolution, or are they simply ignoring it? It was hypothesized that

the schools have a role in educating students not only to the kinds of information the electronic media present, but also to the kinds of attitudes they engender as well. Peterson (1967) says:

> The model 1967 human being is not vastly different from the model 1867 human being. It may come in larger sizes, and it may last a while longer, but in most significant ways, it is still the same old model... it shows little more inclination than it did then for using those communications for building a world of sanity and compassion. (p. 19).

Wolfe (1968) speaking of what he called the porno-violence of the mass media, wrote:

> Pornography comes from the Greek word porne, meaning harlot, and pornography is literally the depiction of the acts of harlots. In the new pornography, the theme is not sex. The new pornography depicts practitioners acting out another, murkier drive: people staving teeth in, ripping guts open, blowing brains out and getting even with all those bastards. ... The pornography of violence has no point of view in the old sense that novels do. You do not live the action through the hero's eyes. You live with the aggressor, whoever he may be. One moment you are the hero. The next, you are the villain. No matter whose side you may be on consciously, you are in fact with the muscle, and it is you who disintegrates all comers.... (p. 178).

As the investigator wrote in 1969:

> Teachers must ask themselves what children begin to think about the traditional concepts of justice, fair play, democracy, kindness, brotherly love, pity, tolerance, and just plain human understanding as they swallow this stuff day after day (McFetridge, 1969, p. 14).

Implications for Curriculum

It was concluded that the schools' curriculum needed examination in the light of the needs created by the new media. Taba (1962) indicates

that the first step in the development of a curriculum is the diagnosis of

need. If the developing mass culture has left segments of society behind,

vainly trying to operate on folk-culture assumptions, the schools, through

their curriculum, logically have the task of assisting prospective young citizens

to make the change. Students need guidance not only in helping them see and

control the evils of mass culture, but also help in retaining what is good in

the more intimate folk culture. Two areas of need created in the mass-man

syndrome lie in diminishing individuality, and a failure of social institutions

to deal clinically with the processes and products of mass communication.

The charge is that our schools have been turned into huge,

dehumanized, depersonalized mass-production factories where students and

teachers are both treated as things instead of as people, and which contain the

worst aspects of the mass culture around them. Rubin (1969a) summarizes these

criticisms as follows:

> ... critics charge that schools are a monolithic
> bureaucracy, preoccupied with convenience and tradition,
> depersonalized and uninterested in each child's individuality,
> removed from the realities of children's life environment,
> unable to provide for the child who is in any sense unusual,
> and concerned more with the herding of the young than their
> nurture (p. 5).

There is some evidence that we are starting to pay the price for

this in student cynicism, in student drop-outs and switch-offs (Saturday Review,

1970a, p. 62), and in an ill-concealed potential for destructive activism.

Seeley (1969) finds the only comforting thought in student revolt to be that

the youngsters "...learned the standards by which they criticize the school

from somewhere, and I expect they learned them from the school" (p. 12).

There is further evidence, not only in student circles, that

the curriculum is irrelevant. Shafer (1969, pp. 737-38) and Culley (1968,

pp. 657-658) charge that the English curriculum neglects the broad aspects

of communication. White (1968) and Rubin (1969a, p. 8) point out the urgent

need for our schools to educate children for an era of affluence and extended

leisure. Meade (1969) calls for the curriculum to prepare the students for

their role as individuals, to educate them to maintain the individual integrity

in an increasingly intimate world situation. Hutchins (in Rubin, 1969, p. 26)

cites the futility of trying to prepare the child for a precise set of conditions

and Parnes (1968, pp. 225-255) facetiously supports him, saying that in five

years half of the knowledge we impart will be wrong, and we can't even

identify which half it is likely to be. The development of traditional skills and

abilities once seen as the major aim of curriculum no longer suffice as the sole

criteria if we are to avoid the danger of maintaining an archaic "saber-tooth"

curriculum (Peddiwell, 1939) in the midst of a communications revolution.

If there is indeed a need to revise our English curriculum, the

next step is to turn to formulation of broad objectives by which these changes

may be guided. Phenix (1964, p. 4) speaks of the need for a unitary philosophy

of the curriculum to provide a comprehensive outlook that would treat the

individual as an organized totality, not as a collection of separate parts. If

rapid societal change demands that we "learn to live in a loose, dynamic way" (Parnes, 1968, p. 225), if the school must bear a relationship to these universal needs, such a philosophy must underlie our curriculum objectives. These new objectives related to changing needs may well be in sharp conflict with the present curriculum. It was hypothesized that they simply cannot be pasted on to the present method of teaching children. The dynamism in learning inherent in the new media may require major surgery to some of the concepts of a static, linear education.

At the same time, the loose dynamism of Parnes does not call for an abandonment of the generally agreed upon functions of objectives. We still need to clarify the role of curriculum, guide the decision-making of teachers, integrate the parts of the curriculum, guide the selection of content, and set the criteria for evaluation. (Taba, 1962; Smith, et al, 1957; Doll, 1964; Johnson, 1967; Trump and Miller, 1968).

These authors stress the need to balance mastery of content with suitability of process if objectives are to be workable. Taba (1962, pp. 206-210) cautions that we must be able to categorize our objectives, and strike a healthy balance among types if we are to be effective. Maguire (1969, p. 18) states that there is a rational-sequential approach to curriculum development open to us, which follows the sequence of: definition of need by social agents, formulation of objectives by curriculum experts, translation of objectives into classroom strategies, and revision in the light of students' interactions with the strategies.

This study proposes that the social agents have established our need for a change in traditional methods of teaching English, that new objectives include preservation of individuality through insight into the mass media, and that we must now move to Maguire's third stage of translating these into effective classroom strategies. The investigator (McFetridge, 1970) proposed that students must move beyond a linear written response to literature into practice in a multi-media response (p. 38). The investigator proposes further that the need to develop these strategies is urgent if the schools are to maintain their relevance to the students and to the changed society outside the classrooms, and if we are to educate our future citizens in the ways of the mass media which now threaten to unduly influence their individual lives.

Implications for Literature Study

The content of English literature is made of the very stuff of individualism, that quality which is held to be so much in need of fostering in a mass culture. It could be argued that English literature is an art form basically because great writers saw the significance of human experience in a different way than did their contemporaries, and in the artistic tradition, persisted in presenting their own unique view of the social and cultural stereotypes which surrounded them. Their works thus reflect a high degree of individualism, of willingness and insistence on expressing the self. Because of this characteristic of English literature, it should be of much greater interest than it appears to be to today's students. The pressures of a mass culture tend

to increase a self-protective focus inward in the individual. In Slade's

(1970) words:

> Self or identity has always been as much a theme of
> literature as it has been of life. But it is doubtful that a
> pre-occupation with self has ever affected a whole genera-
> tion before.

> The urge to blow your mind, feed your head, be one
> with everything is comparatively recent.... The self is
> sought in drugs and Eastern philosophies. It is displayed in
> dress and in the invention of special argot vocabularies....
> The 'me' is not necessarily a self-styled ego; rather it is
> a private person in an increasingly public world (p. 105).

In spite of this apparent similarity between the poet and today's

young person, there is evidence that the English program seems irrelevant to

many of today's students. Of the 1,502 free-choice student compositions

classified by Bell (1970) in his study, 423 were written on the theme of education.

This theme was classified into 10 sub-topics which dealt with matters such as

highschool courses, teaching, rules and regulations, ways to learn, treatment

of students, examinations, school as preparation for life, and the like. He

broke these ten themes down into a classification of thirty representative ideas

from which he concludes, "Composition on the topic 'Education' revealed a

strong and general dissatisfaction with its purposes, practices, and content" (p. 105).

Bell (1970) lists a series of representative quotations which illustrate

the attitudes of students toward schools generally:

> Our school system is a big farce. We are made to come
> and sit in our desks. We cannot move around. All we do is
> listen to babble that means nothing to us. After the babbling

from the teacher stops, we are expected to babble back to
her. We might as well be robots (p. 106).

This comment from an English 33 boy finds an echo in the indictment by an

English 30 girl:

> Absurd, isn't it, how we dissect, reject, inject, and
> disrespect the authors soul and guts poured forth in streams
> of black on white. God! what a miserable act to destroy
> the works of the poet--dissecting the lines beyond recog-
> nition and forever damning them to labels and categories
> (p. 107).

Bell concludes:

> The irrelevance of material, the impersonal nature of
> the system, the antiquated methods of teaching and testing,
> and the lack of respect shown for students were the basis
> for many compositions (p. 108).

One might draw the assumption from Bell's study that much of

the criticism voiced by students stemmed from their dissatisfaction with the

common teaching-learning situation in which the teacher, as an authority

figure, "gives" the "right" answers and then requires the students to give them

back in writing.

If other media are to be employed to permit students to respond

to literature in other ways, film suggests itself at once. Kauffmann (1966)

lists five intrinsic reasons for the interest of today's film generation in this

medium:

1.   In an age imbued with technological interest,

the film flowers out of technology.

2. The world of surfaces and physical details has again become material for art. Films give some of the virtues of the realistic novel new artistic life.

3. The film form seems particularly apt for the treatment of many of the pressing questions of our times: inner states of tension or doubt or of apathy--even doubts about art itself.

4. Film is the only art, other than music (including opera) that speaks an international language.

5. Film is a youthful medium, and as such, it has vigor and the reach of possibility. The novel and poetry are burdened with the achievements of the past (pp. 414-23).

Film further suggests itself as the medium of response because it combines use of the traditional written composition skills in the planning and organization stages with the freedom for intuitive response in interpreting literature in the final visuals and audio produced. It is possible that all of these factors would combine to create a high level of motivation for students to express themselves strongly and well and in terms of the sights and sounds of their own environment. The relationship between high motivation and intelligent response is widely recognized in the learning situation. In Holt's (1964) words:

A child is most intelligent when the reality
before him arouses in him a high degree of attention,
interest, concentration, involvement--in short, when
he cares most about what he is doing (p. 134).

Finally, film serves a unique function as a response medium because it bridges

a gap between the traditional written medium response to literature to which

the students have been trained, and the more organic media to which they are

exposed in their lives. In Slade's (1970) words:

Since films straddle both kinds of universal pattern
making, rigid and organic, they are an invaluable bridge
across the confusion that washes back and forth between
print culture and electric culture, between centuries of
rational reflection and moments of functional sponteneity,
between an age of relative permanence and an age of
bubbling change (p. 81).

II. CREATIVITY AND INDIVIDUALITY IN THE CLASSROOM

A basic element in the task of re-establishing the balance between

the individual and the mass culture lies in the fostering of individual creativity.

Not only will the creative person have a better chance for happy survival in

the lonely crowd, but also will he be less likely to succumb to the blandish-

ments of the mass media because he will have developed his critical skills by

which he can evaluate what he sees and hears.

Individualism and creativity are closely allied. There is a signi-

ficant body of research about the creative individual and creativity which can

be applied to a classroom strategy designed to employ multi-media which itself

offers a very broad scope for creativity.

Fromm (1959) and Rogers (1959) have long stressed the need

for enhancing what is unique in each person, of helping individuals to capit-

alize on their own way of looking at the environment. Moustakas (1961) speaks

of the creative encounter, an encounter in which the individual experiences

life in his own way, drawing on his own resources, capacities, roots. For

this encounter to be genuine, it cannot depend upon the expectations and

standards of others, or the participants will be forced into behaving only in

"appropriate ways" (pp. 76-94). Rogers (1959) reinforces this need for internal

locus of evaluation, and extends the concept of openness. He suggested that

the creative individual must have the power of deferred judgment, the tolerance

of ambiguity, in order to prevent premature closure. He also underlines the

need for the individual to have empathic understanding of others which allows

him to know the real self of others. Rogers lists three conditions of psychological

safety and freedom which must be provided for the encouragement of creativity

(pp. 69-82).

1.   Accepting the individual as of unconditional worth
so that he can be himself without sham and facade, and
can express himself in new and spontaneous ways.

2.   Providing a climate in which external evaluation
is absent. Continuous evaluation creates a need for
defensiveness, for conformity. This does not mean an
environment in which there is no reaction to one another's
work, but external opinions of one's efforts should not
predominate.

3.   Understanding empathically in order to encourage
the real self of the other person to emerge.

Hilgard (1959, pp. 162-180) sets out a series of questions about the environment in order to assess whether or not it encourages creativity:

1. Does the student initiate enquiry on his own, or only along the lines set out by others?

2. Is there opportunity to exhibit and take responsibility for successive evidences of creativity, even though the created items are not distinguished? That is, does the student learn to take satisfaction from small evidences of creativity?

3. Are there opportunities for the student's original work to be discussed according to individual progress rather than according to group norms?

4. Is there time in the program for substantial investment of time in idiosyncratic specialization?

5. Is there evidence that the progressive changes during the academic year are toward a greater diversity of talent rather than a greater conformity?

This interrelationship between individuality and creativity may be likened to the synnoetic realm of meaning discussed by Phenix (1964), that realm of meaning basic to interpersonal relationships. All of these characteristics are important for developing within the individual a strong set of convictions and values based on his own experiences and feelings. Only with this security that comes from inner competence can the individual maintain the reciprocal relations with the mass that Meade thinks so important.

One characteristic that permeates the discussions of both creative individuality, and mastery of the mass media skills is that of intuitive thought. Cobb (1967) states that the creative person has the ability to function on the

plane of the intuitive. He states that intuition, that quality of perceiving an object, a principle, a relationship without conscious attention, without reason, is the most important of all in the category of creative factors. Rogers (1959) defines the intuitive element as the ability to toy with concepts and elements, to express the ridiculous, and to shape wild hypotheses. Fromm (1959) defines it as the willingness to let go of certainties and depend on one's own power to be aware and respond. Bruner (1960) underlines its importance as a part of the skill needed to understand the process and products of mass media:

> In a culture such as ours, where there is so much
> pressure toward uniformity of taste in our mass media
> of communication, so much fear of idiosyncratic style,
> indeed a certain suspicion of style altogether, it becomes
> more important to nurture confident intuition in the realm
> of literature and the arts (p. 67).

McLuhan, (1962) along with others, says that intuition is the essence of knowing through the mass media. He would change Bruner's emphasis from fighting the media through developing literary and artistic intuition, to one of gaining power over the media through developing intuition related to the means of communication. A confidence and skill in the intuitive process is essential under electronic conditions of simultaneous "field" awareness (pp. 57-70).

Along with intuition as a means of acquiring knowledge we must identify the methods of organizing intuitive learnings. While Meade and others speak of the important "life skill" of the power of analysis, McLuhan is

stressing the need for intuitive patterning--the intuitive leap (McLuhan,

1962). Parnes (1968) speaks of the power of kaleidoscoping patterns--

"the more pieces we have in the drum, the more possible patterns we can

produce" (p. 229). Duffy (1969) states compellingly the global view:

> Whereas typographic man, in discovering the method of
> invention, learned to subdivide the process into a multi-
> plicity of individual components which he could then cate-
> gorize and imitate, electronic man can, and indeed must,
> grasp the process as a whole, since the subdivision of an
> instantaneous process implies a gross misrepresentation of it. . . .
> Education in the electronic age becomes a matter of train-
> ing the sensibility to discern patterns and processes rather
> than individual components (pp. 34-35).

McLuhan (1964) holds that since Gutenberg, schools have operated

on the linear print-medium approach to learning. It is unlikely that we can

continue to regard this as the totality of the symbolic realm of meaning.

Indeed, we stand in some danger if we persist in doing so. In his words:

> If we persist in the conventional approach. . .our tra-
> ditional culture will be swept aside as scholasticism was in
> the sixteenth century. Had the Schoolmen with their
> complex oral culture understood the Gutenberg technology,
> they could have created a new synthesis of written and oral
> education, instead of bowing out of the picture and allow-
> ing the merely visual page to take over the educational enter-
> prise. The Oral Schoolman did not meet the new visual
> challenge of print, and the resulting expansion or explosion
> of Gutenberg technology was in many respects an impoverish-
> ment of culture. . . .(McLuhan, 1964, pp. 75-76).

One could speculate that the new rhetoric of communication

will not be the one of which the traditional curriculum makers in secondary

English speak. This new rhetoric must concern itself instead with the symbolics

of multisensory modes of communication. The simultaneous interaction of sound and sight, space and time, will require the individual to develop a new set of processes and symbols with which he can, with flexibility, absorb and deal with the totality of electronic communication. The development of these skills will serve to make the individual less passive to the tide of communications engulfing him, and at the same time increase his critical sense of the materials being forced upon him by mass communications. A whole new syntax, made up of an admixture of the individual syntaxes of sight, sound, space, and time, will have to be mastered.

In addition to the cognitive ways of learning, the process of intuitive learning will make new and heavy demands upon the affective ways of exploring reality. Affective hierarchies of operations, more similar in structure to the present cognitive taxonomies, will have to be developed for the affective domain to a greater extent than now exists. Faced with a need to involve students in the processes of using multi-media in learning, curriculum change will have to reflect criteria which recognize the intuitive, affective, activities of the learner.

Such objectives as those set out above should direct us away from the stultifying effects of mass communication, and help us to develop personality on the "double axis" of "interiority-exteriority" (Blake, 1963). The interior strength of individuality is important, but so also is the need for exterior understanding of how mass communication is bringing us an intimate

knowledge of the entire environment--McLuhan's global village. In his

selection of "life skills" to be included in the curriculum, Meade (1969)

cites the following: "powers of analysis, characterological flexibility, self-

starting creativity in the use of work time, a built-in preference and facility

for democratic interpersonal relationships, and the ability to remain an in-

dividual in a mass society." If we modify Meade's "powers of analysis" to

emphasize intuitive patterning, add the new admixture of syntax listed above,

and stress the affective modes of learning, perhaps we have sketched the

outlines of curriculum change for our schools in the face of the demands of

the new media.

The communications revolution and its reflection in the mass

culture has created a much broader education need than indicated by the

limited response by current faddists and writers who deal primarily with the

technical and cost aspects of the multi-media approach to teaching. If

the multi-media are to offer multi-variant opportunities for student creativity,

it was hypothesized that their use must go far beyond their being merely

extensions of the teacher's voice and chalk hand, under rigid teacher control.

The equipment must be entrusted to and put in the hands of students. It must

be assumed that they will have the technical skills to use it with a high degree

of responsibility and some competence. It should be recognized that the

technical excellence of film equipment today removes much of the mystique

once associated with its use. The relative simplicity of using a camera today

augurs well for both student and teacher use of this equipment. The implications of the use of multi-media for student response go much deeper than an "approach to teaching." They imply an approach to learning that could require a radical change in curriculum content and method; the very physical structuring, equipping, and organizing of schools; and in the creation of new evaluative processes for student responses to English literature.

III. LITERATURE IN THEORY AND PRACTICE

Sound film interpretation of literature as well as sound written literary criticism must be based in a coherent definition or theory of literature. Those attempting filmed representation of literature would do well to be aware of the varied definitions that exist and even perhaps of the history of the academic debate starting with Plato's theories about the "honied muse" (Bate, 1952, p. 48), down through Sir Philip Sydney's view that poetry is a counterfeiting or figuring forth (Bate, 1952, p. 86), Samuel Johnson's epigrammatic statement that, "the end of writing is to instruct; the end of poetry is to instruct by pleasing" (Bate, 1952, p. 210), Wordsworth's thesis that poetry is a spontaneous overflow of powerful feelings (Bate, 1952, p. 344), down to the present day search for the laws and structure of literature treated as a discipline of its own (Abrams, 1958).

Among the modern theorists, one whose ideas deserve consideration is Homer Hogan (1970). Hogan suggests that it is largely fruitless to attempt

to establish a single definition of literature, or a single approach to it as is

so often done in traditional teaching:

> We might have introduced students to the workings
> of poetry by fixing a "definition" for poetry--a dangerous business--
> and then dissected the elements of poems, mainly plot,
> characterization, thought, imagery, diction, tone, style,
> rhythm, sound, and so on. Such information is valuable; but
> since it is widely available we will concentrate...on something
> that is not so fully discussed, namely, the questions of contexts.
> The most important of these is the context of wonder (p. 2).

Hogan breaks down the context of wonder into five aspects--

perceiving, apprehending unity, surprise, engagement, and discovery. They

all, he says, make one another possible, and can be separated only artificially

for purposes of study. His proposals are helpful in relating printed medium

literature to the oral medium, especially the folk song so popular with students

today.

Another point of view worthy of discussion is that of Odell

Shepard (1945) who has defined literature as "...the enduring expression of

significant human experience told in words well chosen and arranged" (p. 1).

The presence of so many value-loaded adjectives in his definition usually has

the effect of prompting spirited discussion. "Enduring"--does this disqualify

all contemporary writers? "Significant"--in what social and geographical

context? "Words well chosen"--in whose opinion?

Parts of Northrop Frye's (1963a) literary criticism also suggest

a basis for filmed interpretation of poetry, where it is necessary to bridge

the gap between the written and the multi-media response. Of special

importance is his theory that poetry seeks the typical and recurring in its expression (p. 51). This theory in juxtaposition with Shepard's "significant human experience" concept could prevent a too diffuse response in the film medium.

Some of the validity of Frye's theories of criticism stems from the fact that the concepts are oriented to linear written response in which literature is expressed in the first place. Frye (1963a) has said that the themes, characters, and ideas of literature are all "...one big interlocking family" (p. 18). Would this statement retain its validity in an experiment in interpreting literature in other than the written medium? Would expression in the multi-media, with its scope for wider sweep of imagination, and its demand for students to translate the literature in terms of the sights and sounds of their immediate environment, result in a close relationship of that answer to the literature used? Would Frye's "wholeness of vision" be broken? Would the intuitive leap from print to film be a blind one? Such questions as these require answers if the response medium is changed.

Turning to the matter of teaching practices in connection with literature, the various roles which literature has played in school curriculum have been dealt with at length by Smith (1967) and more briefly by Gerber (1967). An examination of the Alberta curriculum guides over the past years reveals that most of these uses have been tried in our provincial curriculum. Secondary students in the schools today will have had their literature experiences

shaped by some of them.

Smith lists the uses of literature as: means of teaching read-
ing, as material for free reading, for didactic purposes, and as the hand-
maiden of other disciplines (especially history and social studies). A fifth
approach to teaching literature has been to treat it as a discipline in itself.

Requiring students to respond to literature only in the written
linear medium may have directed us too much into the first four uses listed
above. This is quite understandable, as Susan Langer (1953) says:

> ...(literature's) normal material is language, and
> as language is, after all, the medium of discourse, it is
> always possible to look at a literary work as an assertion
> of facts and opinions ... (p. 208).

Frye (1963a) holds that literature is a "conventional language,"
by which he means typical or recurrent (p. 57). The form may be different,
but the basic archetypal strains remain the same, with their origin in primitive
literature (Frye, 1963b). If there is this consistency in the human experience
expressed in literature, we need to see if it persists in a generation whose
experiences are grounded in a wide range of audio and video media with
imaginative possibilities much wider than those of the printed media alone.

If literature best serves the imaginative and creative in man
as a discipline in itself rather than for some other human purpose, then perhaps
the employment of multi-media to express the significance of literature will
throw an interesting new light on both the traditional definitions and traditional
uses of this subject.

IV. MULTI-MEDIA IN EDUCATION

The current approach to the use of multi-media in teaching in Alberta is probably best described in terms of the program being offered to teachers by the audio-visual media centre of the Faculty of Education at this university.

The program is planned for students interested in positions as elementary and secondary school audiovisual or instructional materials coordinators and school supervisors, educational media specialists in college and university audio-visual communications programs, and for the same type of people working in governmental, religious, and other organizations.*

Twelve courses are currently offered in audiovisual education, most of which reflect the administrative-oriented directions contained in their general statement above. The basic course offered involves the study of theory of audiovisual instruction, types of communications media, principles and techniques of teaching with such media, and the operation of specialized classroom equipment. As such, it serves as an introduction to the AVM field for teachers with no administrative or supervisory responsibilities.

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*Faculty of Education, University of Alberta, Educational Media Programs, Edmonton: Pamphlet of the Audiovisual Media Centre.

This basic course serves as a direct prerequisite to four others useful to the classroom teacher, one of which deals with studio learning, with emphasis on the design and management of learning experience; two of which deal with preparation of instructional materials; and the other with training in the operation of television equipment and coordination of all phases of studio operation.

The rest of the program is made up of courses at the fourth and fifth year levels dealing with preparation of instructional materials for TV use, organization and supervision of an audiovisual media program, curricular integration of audiovisual materials, direction and script writing for ETV, and theory and research in applied communications.

In addition to such programs, which are oriented toward the pedagogical and administrative rather than the creative aspects of education, there is a need for courses which emphasize student use of multi-media. Some observers of the teaching scene are not optimistic that such is generally taking place, however. Lloyd A. Dennis, (1970) addressing the 1970 conference of the Educational Media Association of Canada, asked why TV wasn't in the teachers' colleges before it was in the classrooms. He went on:

> How many projectors are not in use because teachers don't know how to operate them? How many teachers who can cope with the machinery don't know what to do with the materials that come out of them? (p. 14).

If, indeed, the practical uses being made of multi-media devices are in some doubt even as simply extensions of the teacher's voice and chalk-

hand, their creative use by students seem even more remote. Fraser Boa, (in Dzeguze, 1970) assistant head of the English department in a London, Ontario, secondary school which is offering a film course, is quoted as saying that "... film-making has to be accredited as a regular school subject to get anywhere... in the Toronto suburb of North York they also have 16mm equipment, but film-making there is just a school-supported extra-curricular activity" (p. 69). Boa's statement reveals two things about the state of progress toward student use of the multi-media. First, tradition-bound and cost-conscious schools will likely be slow to move into student use of the multi-media. Second, the route to accreditation of "courses" has at its end some sort of required external evaluation in order to justify the accreditation in the first place. Such external evaluation has little place in the kind of classroom environment proposed by Fromm, Rogers, Moustakas, Hilgard, and the other authorities quoted above.

It may be that our thinking will have to be directed away from a product-oriented toward a process-oriented philosophy of multi-media use in the curriculum if the possibilities for creativity inherent in the new media's uses are to be preserved.

Dzeguze (1970) reports further that the Alberta department of education was investigating the use of film-making as a curriculum subject. About a dozen schools, he reports, are using it as an elective part of art courses in junior high schools. Film making, some of it in connection with literature,

is being used in several Edmonton high schools.

VI.   GROUP PROCESSES AND THE RESPONSE TO LITERATURE

The process of using multi-media in the study of English literature

not only lends itself, but demands a group response rather than an individual

one.   There are many reasons for this.   A primary one is so that peer evalua-

tion can be utilized as a motivator instead of the pressure of external evalua-

tion by the teacher.   The negative relationship of external evaluation to creativity

has already been pointed out in this chapter.   Co-figurative learning (peers

teaching equals) with the teacher as organizer, developer, and co-ordinator

is basic to class use of multi-media in interpreting literature.   This is not to

say that the teacher does not influence the learning situation.   In Huebner's

(1966) words:

> The educational activity differs from other human
> encounters by this emphasis on influence, for clearly the
> educator is seen, and accepted, as a person who legiti-
> mately attempts to influence.   However, he operates within
> the uniquely human endeavor of conversation, the giving
> and receiving of the word at the frontiers of each others'
> being.   It is in conversation that the newness of each
> participant comes forth, and the unconditioned can be
> revealed in new forms of gesture and language.   The
> receptive listener frees the speaker to let the uninformed
> emerge into new awareness, and the interchange which follows
> has the possibility of moving both the speaker and the
> listener to new heights of being (p. 21).

Huebner goes on to stress the importance of directed dialogue

which is such an important part of creative group processes:

The educator does try to influence, but with the
optimism and faith in knowledge as a vehicle to new
response-ability and to new conversational possibilities.
In essence, he says to the student, 'Look, with this
knowledge I promise you that you can find new wonders
in the world; you can find new people who can interest
you; and in so finding you can discover what you are
and what you can become.... ' The real teacher feels
this promise. He knows the tinge of excitement as the
student finds new full present leads to a future. Too
often today, promise is replaced by demand, responsi-
bility by expectation, and conversation by telling,
asking, and answering (p. 21).

It can easily be seen that co-figurative aspects of group pro-

cesses are an important part of an experience with multi-media.

A second reason for the use of group processes is that the many

avenues for creative expression in both the audio and visual media which

make up a sound film pose a very difficult task for any one individual to

perform to the full. The film medium draws much of its richness for creativity

from the fact that many creative springs can be tapped in making the final

product.

A third reason is the corollary of the second. If few people

have all the creative skills needed for the total film-making operation, one

is likely to find that a number of persons can be employed in contributing to

the final product in their own individual creative way. A person, for example,

incapable of handling a camera might show great promise in editing, or mak-

ing the graphics, or doing one of the other tasks connected with the audio

aspects of the film to be made. The group processes lend themselves to creative

specialization.

Halpin (1969) has hypothesized that leadership involves

two main dimensions -- consideration (dealing with people), and initiating

structure (dealing with tasks). Group processes call for a careful handling

of these two elements if conditions for creativity are to be established and

maintained. Horowitz (1969) warns:

> Unfortunately, many teachers who have tried to change
> their style of teaching, their style of leadership, have
> experienced failure. The enthusiasm is high when the
> stationary desks give way to movable ones, when the physi-
> cal walls are removed, when the floors are covered with
> carpets .... In their sincere desire to become less dominant
> as leaders, have (teachers) expected too much from their
> pupils? Have they developed a style which is not too
> well balanced between people-oriented and task oriented
> dimensions of behavior?

Many authors (Olmsted, 1959; Barnlund and Haiman, 1960;

Cartwright; Hare, 1962) in the field of group dynamics and group processes

agree that one of the greatest restraints a teacher must place upon himself in

the leadership role (which is his part in such processes) is to restrain the urge

to "tell." The creative atmosphere depends heavily on the group leader's

observing this stricture on his behavior.

The above authors, and the investigator's experience as a

teacher, help to produce the following rationale as guidelines for utilizing

group processes in a teaching situation:

Concept of Group Leadership

a) The group personality determines its concept of

leadership.

b) The group concept of leadership influences the technique of the leader.

c) The leader's concept of leadership is highly personalized.

d) The leader's concept is likely to be the major factor in his technique.

These concepts are considered basic to the role of group leaders emerging in the various task roles demanded by a filmed response.

Ongoing questions which would have to be dealt with in the course of a group experience would be: How much previous planning and forecasting is consistent with democratic leadership? How far can the leader of a group let his group "go it alone" without frustrating its members? How much should the desire for efficiency in accomplishing group goals influence the leader? What is the balance of attention to be given the process as compared with attention to the problem itself?

A Concept of the Responsibilities of Group Membership

Members should be led to

a) share responsibility for group values and morale;

b) participate in planning group goals;

c) share in group leadership;

d) communicate effectively within the group;

e) adjust to group tensions.

The ongoing effectiveness of group processes can be measured against these criteria. Individuals could be encouraged to make their contribution to the creative process on these bases.

The teacher's leadership role in the functioning of groups can thus be seen as: morale builder, conciliator, compromiser, expediter, standard setter, and process observer. His role as problem-solving leader is that of enquirer, contributor, elaborator, reviewer, evaluator, energizer, and recorder.

It was, then, on the basis of the foregoing rationale that the teaching strategy was designed. In Chapter III, details of this design accompany an account of how it was put into operation.

CHAPTER III

STUDY DESIGN AND PROCEDURE

This was an exploratory study. The teaching strategy which it employed consisted of a series of planned encounters between students and the concepts expressed in the rationale set out in Chapter II. The purpose of these encounters was to test whether the concepts of the rationale could be applied in a high school classroom.

This sequence of encounters was carefully planned before the students became engaged in the MMR process. A part of this planning involved the writing of a shooting script so that the investigator could record on film the students' interactions with the teaching strategy. A test of the soundness of the teaching strategy and its rationale lay in the effectiveness with which this script acted as a predictor of student response. This predictive script, when placed against the actual outcomes of the employment of the teaching strategy as revealed in the teaching film produced, provides an important criterion of the validity of the investigator's assumptions about the MMR process as a viable method of engaging a class in the study of English poetry.

Because the report of this study lends itself to a narrative description of how the planned strategy worked in a classroom setting, this chapter will present the elements of the pre-planned design along with a description

of how its various aspects met the test of student use.

This study was designed to engage a group of secondary English students in a series of activities in which they would respond to English poetry through the use of multi-media. This response procedure would utilize group processes and would be made under classroom conditions which would encourage the broadest possible range of creativity and individuality. The response would be motivated by peer evaluation rather than by external evaluation. If it was to be effective, it would require intensive study of the poetry to be dealt with.

Using this design, the following hypotheses were to be tested:

1. That a class of students engaged in the teaching strategy over a period of three weeks of 90 minute semester periods per day would show greater sensitivity to and understanding of poetry than would a control group proceeding on a regular course of English literature instruction which did not incorporate the features of the MMR process.

2. That the experimental group would develop an increased understanding of the processes and products of the multi-media, with an emphasis on the film medium.

3.   That the experimental group would develop

an increased facility in the processes of co-figurative

learning through the use of the MMR process.

The evidence relative to these hypotheses would be gathered

by:

1.   The examination of a series of written assignments

completed by the students in order to assess their skills

in literary criticism and film medium awareness.

2.   The recording on film and in sound the group

processes employed, in order to gather information on

the operation of teaching strategy.

The two Grade XI classes used in the investigation were selected

by the principal and the co-ordinator of English as being representative of

the school's English classes in attendance, achievement, and vocational

aims. During the first three weeks of the semester in which they were enrolled,

both classes had followed similar teaching-learning patterns. Neither had

made an intensive study of poetry in their course to this point in time.

A Grade XI class was chosen because the students have had a

year of experience with secondary English, and do not face an external matri-

culation examination at the end of the course in English 20.

I. THE TEACHING STRATEGY - DEVELOPMENT AND OPERATION

The teaching strategy was based upon the following six

features:

1.   Students would, of necessity, have to relate the

poetry studied to their own environment because they

would have to seek the live sounds and sights of that

environment as the basic materials for their filmed

interpretation of the poetry.

2.   Students would be given a maximum of personal

choice within time and class limitations in the selection

of the poem which they would help to interpret, and

in the role they would play in the group processes and

the film production tasks.

3.   Maximum use would be made of peer evaluation as

a motivator. External evaluation expressed to the students

at any stage by the investigator would be made only at

student request.

4.   Co-figurative learning would be the dominant mode.

Formal post-figurative teaching-learning would be mini-

mized, but not excluded in the process.

5.   Much of the work would take place outside of

classroom hours if students became involved in the process.

6.   The investigator's own evaluation of the effectiveness

of the process would be based on the students' ability to defend the point of view taken in the filmed interpretation, in the students' use of the rhetoric of the film medium, and in the effectiveness of the students' films as literary criticism.

The application of these features to the learning process is described on pages 53-62 of this section of the report. The following assumptions were made about the effects of the teaching strategy:

1. The MMR process would motivate students to engage in an intensive study of the poetry selected for interpretation. This motivation would come from the opportunity given to respond to the poetry in other than the written medium. It would be strengthened by the conditions for creativity and individuality created in the classroom environment and inherent in the students' use of the multimedia's creative potential. It would be encouraged by the use of peer evaluation.

2. The MMR process would require students to see a relevance between the poetry studied and their own world. The world of physical details would become the material for art through the film medium. Use of this art form to interpret poetry would permit a personal, sometimes

intuitive, leap from the print medium to the film medium.

3. The MMR process would promote creativity in the classroom environment through the use of group processes, and in utilizing the multi-media's potential for creativity.

4. The MMR process would permit a wide range of idiosyncratic individual activity within the group processes and in the wide range of activities connected with a multi-media response.

5. The MMR process would require students to awaken to the possibilities of the film medium as a vehicle for literary criticism. It would create a relationship between the art of poetry and the art of film making.

6. The MMR process would encourage effective co-figurative leaning through its use of group processes.

7. The MMR process would provide the student with a variety of response media, including the written medium, and would require him to recognize the delicate interlocking of sight and sound in effective use of the film medium.

8. The MMR process would require meaningful employment of the traditional skills associated with written composition.

With these features and assumptions as bases, the investigator developed a day by day plan of the teaching strategy in preparation for its experimental use with the students. The description of its operation in the classroom is set out below.

The investigator began by explaining that the project was designed to permit students to try a method of responding to English literature other than the usual one of class discussion ending in a written assignment that would be evaluated by the instructor. The purpose of this orientation to the project was to free the students from concern about an external evaluation which could affect their standing in the class,* to invite their co-operation in the project, and to interest them in the opportunity offered to respond to literature in a new way; that is, through the use of film and other media. The major student reaction at this point was an expressed desire to get the filming equipment into their hands and to start using it.

The students were then asked to complete the written assignment on the first of the selected poems--Archibald Lampman's--"A Summer Evening." The purpose of this assignment was to establish some indication of their level of skill at written literary criticism. The analysis of this assignment is found in Chapter IV of this report. In general, the assignments revealed a stereotyped response to the poem.

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*To lessen the effect of external influences on the students, the home-room teacher was not present during the course of the project.

Points raised in the written responses were used in the second day of the project as a basis for a discussion which led into a search for a basic definition of literature with which most of the students could agree. The written responses and the discussion revealed that a number professed to dislike poetry because they "could not understand it." This matter was not pursued further at this point. Discussion was then centered on an examination of definitions of poetry by Sir Philip Sydney, Samuel Johnson, William Words-woth, Homer Hogan, Northrop Frye, and Odel Shepard, as set out on pages 35-38 of Chapter II.

The result of this discussion was that the class voluntarily agreed to adopt Odel Shepard's definition, ("literature is the enduring expression of significant human experience told in words well chosen and arranged")* as the most suitable guideline for interpretation of literature during the project. They also agreed that this would be the basic criterion by which they would judge the effectiveness of their own filmed interpretations.

From the Lampman poem, the class now turned to an examination of Joni Mitchell's--"Night in the City"--as a modern piece against which to exercise their criticism. Discussion was directed toward the relationship between poetic form and poetic effect ("words well chosen and arranged"). The class compared the two poems on the basis of poetic form and significant human

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*See Chapter II, page 36.

experiences. The students could not come to an agreement as to which poem was superior in either form or in content. Following this discussion on poetic forms, the students were given an exercise in manipulating such forms by being asked to re-assemble Mitchell's "Song to a Seagull," which had been handed to them as unpunctuated prose. The purpose of this exercise was to have them think in terms of the power of poetic form, and what it can do to the meaning of words.

When on Day 3 they returned with this assignment completed, many of them had reconstructed the poem very close to its original form. The variations between the reconstructions and the original were discussed, and their effects on the total meaning of the poem were examined. From these activities, the students seemed to gain a new sense of a relationship between form and content, a relationship necessary in using film effectively.

The group now turned to a discussion of what human experiences are "significant," that is, capable of striking chords of memory and arousing emotions in most persons because they are commonly experienced. The class concluded that such themes as death, love, hate, animals, man himself, friendship, patriotism, humor, conflict, fate, nature, sacrifice, and the supernatural could be classified as being related to "significant human experiences" in their adopted definition.

The discussion was now turned to a question of why some poetry endures in our language while other poetry does not. The students decided

that enduring poetry struck chords in the minds of many generations, which further narrowed their definition of what was "significant." This discussion ended in a sharp exchange as to whether the poetry of John Lennon, Joni Mitchell, Jim Morrison, Irving Layton, Simon and Garfunkel, and other moderns would endure.

Following this general discussion, an introductory multi-media exercise in the audio medium was introduced. Three poems from the text (selected by the investigator because of their length and their simple imagery) were read and discussed in class. Chosen were: Robert Browning's, "Meeting at Night"; E. A. Robinson's, "Richard Cory"; and A. E. Housman's, "Loveliest of Trees." Students were asked to volunteer to work in a group which would use tape recorders to add an audio background to the reading of these poems with the purpose of heightening the poets' effect. The audience for the presentations was to be the whole class which would apply the results of their previous discussion in evaluating the work of each group. (Peer evaluation of this kind was used throughout the project). Some groups began work that evening, and came to the Day 4 class with numbers of recordings which they planned to use as musical background. The Day 4 period was spent in preparation and presentation of the three poems. All presentations were critically received. The purpose--that of giving the students experience in adding a simple audio background to the poetry--was achieved. The students reacted with considerable excitement to this exercise, and began to sense the

wide range of creative possibilities open to them in employing the audio

medium to give artistic effect to poetry.

Day 5 began with a showing of the National Film Board film of

Lampman's poem, "Morning on the Lievre." The students were then given one-

half hour to write a critique of the film, (See Chapter IV for critiques' analysis).

After discussion of the filmed interpretation of Lampman's poem in light of the

experiences to date, the students were given typed copies of twelve poems to

be examined in class, with the eventual purpose of choosing three of them for

filmed response. These poems, along with those already discussed, made up a

total of seventeen poems used in the project. The titles were:

A Summer Evening	Archibald Lampman
Morning on the Lievre	Archibald Lampman
Meeting at Night	Robert Browning
Loveliest of Trees	A. E. Housman
Richard Cory	E. A. Robinson
The Emperor of Ice Cream	Wallace Stevens
The Forsaken	D. C. Scott
The Great Lover	Rupert Brooke
Gratiano's Speech, "There is a sort of Man," Merchant of Venice . . .	William Shakespeare
I Think Continually⁻	Stephen Spender
Night in The City	Joni Mitchell
Song to a Seagull	Joni Mitchell
Reveille	A. E. Housman
J258, J449, J465, (3 poems)	Emily Dickinson
Luke Havergal	E. A. Robinson

These poems were selected to give as wide a range as possible in

theme, form, and chronology. They were mimeographed for the students

in order to expand on the selections in the text* where the range of poetry is limited. This also permitted the students to take the selections out of the classroom with them. (The school's regulations were such that texts could not be removed from the classroom).

Students set their own time limits on the discussion of any one poem. The prospect of choosing one for filmed interpretation brought a new dimension to the discussion of each, especially with reference to the imagery that the poet was using.

When discussion was complete, the seventeen titles were listed on the blackboard, and the students selected the ones they would choose for interpretation. Rupert Brooke's, "The Great Lover" was an overwhelming favorite. Two groups selected it for filmed interpretation. "Night in the City" was the other favorite, and a third group agreed to interpret it on film.

Students volunteered to work with a group they chose to join, and each group of about ten members then discussed the interpretation they would place on their chosen poem. A blank shooting script was issued to each group, with instructions that it would have to be completed to the satisfaction of the group and the investigator before filming could begin. (See Appendix A for the shooting scripts produced).

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*Lawrence Perrine, Sound and Sense, 2nd Edition, 1963.

Having agreed upon the interpretation they wished to present, each group now began selecting from their poem key passages which would support their point of view. They then discussed and determined the visual and audio sequences which would best express these key passages. The selections chosen were put into the shooting script as a basic guide for the filmed interpretation. Discussion was animated.

Leadership in the groups emerged naturally and informally around students who had shown willingness in group discussion to express opinions and to support them.* Sub-committees to carry out the various functions emerged naturally as well. Some students elected to do the camera work, some to serve as grips (transporting, setting up, and operating ancilliary equipment), some to do the art work for the graphics, some to edit film, some to prepare audio tapes, some to do the written work connected with the organization that lay behind the shooting scripts.

During this preparatory discussion, the investigator played a variety of roles, including those of morale builder, conciliator, compromiser, expediter, standard setter, and process observer. Sequences in the teaching film shot during these activities show that the students, who were at first self-conscious, soon lost their concern at being filmed and tape recorded. (See

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*It was interesting to note that at the beginning of the group sessions, the students did not know each others' names even though they had been in the same class throughout the preceding four months of the semester.

shooting script, following).

Those who had taken responsibility for camera work were provided with a chance to hear and to question a local photographer-producer who volunteered to explain some aspects of filming and film-making to the groups. They also used the publication, "Movies with a Purpose" (see Appendix B) to assist them. After brief instruction and a short practice period, they learned to load the 16mm cameras, and to use the light meters supplied.

Once the shooting scripts had been completed to the students' and investigator's satisfaction, each group was issued 200 feet of 16mm color film to begin shooting the sequences agreed upon in the script. While this field work was taking place, the classroom was used by the audio teams preparing their tapes and by the graphics teams preparing their titles and credits. Students spent an undetermined amount of their own time in the evenings and on weekends in carrying out their various tasks. This time was spontaneously volunteered.

First footages came in, and were examined by the groups on the portable editor set up in the classroom. Unsuitable sequences were rejected and re-shot. Constant revision of the visual script took place as new ideas introduced themselves, or planned shots proved difficult or impossible. Changes in the planned audio also were introduced, often after heated discussion.

With much of their planned footage shot, the two groups doing the Brooke poem "The Great Lover" decided to combine their ideas and footage into one interpretation, and to produce one film from the two. The battle sequence used as an introduction to their film was chosen over the introduction which showed an old man reminiscing by the fire, thinking back over the beautiful things he had seen in his life. The audio teams combined their tapes to produce a combination of classical and rock music background, and agreement was reached on the portions of the poem to be read into the audio track.

Unfortunately, the chief cameraman and potential editor of the Joni Mitchell crew was suspended from school, and this project foundered with much of the footage shot, and the taped sound track ready for assembly.

By Day 12 the graphics had been completed and shot, and editing was proceeding to the point where the groups were attempting to synchronize their draft sound tracks to the visual sequences. During this period the class was given its post-test, a written assignment on Lampman's "A January Morning" to parallel its first written assignment on "A Summer Evening." On Day 14, the experimental group saw the NFB film again and wrote a critique as they had done before. The control group carried out the poetry assignment on Day 14, and the film critique assignment on Day 13.

When the inter-semester break arrived at the end of the three-week period, attendance at the school was not compulsory. Nevertheless, attendance in the experimental group ranged from 8 to 15 students during

this week. The editing crews from the two Rupert Brooke groups continued to work steadily, using both class periods and their own time. By February 4th, the editing was completed and a working print was made. On February 25th the class was re-assembled and viewed the film. Both the film and the whole experimental process were discussed by the students. Some of the highlights of this discussion are to be seen in the teaching film.

II. THE MEASURES

Two written measures were used in the study. One was designed to evaluate the change in interpretive skills in literature. The other was used to gauge the change in film medium awareness. These two measures are described below.

Written Responses to Poetry Selections

In order to gauge any change in students' interpretive skills before and after the multi-media experience, two poems were selected and the students responded to an identical question about each. The question was designed as "open-ended"; that is, it was stated in a way that did not implicitly structure the students' answers. To give students an opportunity to express their responses as freely as possible, the following question was asked:

Think about the poem, and write your answer to the following:

Literature has been defined as "... the enduring
expression of significant human experience told
in words well chosen and arranged...." Discuss whether
or not Lampman's poem fits this definition. Give
reasons for your answer and illustrate it from the poem
and from your own experience. Select your own title for
your essay.

In order to create a similar situation in the post-assignment,

a poem by the same author, and of similar structure and theme was chosen.

The sonnet used in the pre-assignment was, "A Summer's Evening." That

used in the post assignment was, "A January Morning." The criteria were

developed from the College Entrance Examination Board's Committee on English

Report (1965). They are based on the critical questions developed by the Modern

Languages Association. The investigator analyzed the pre-and post-assign-

ments by recording each statement that gave evidence of the following:

a. Content analysis sensitivity: awareness of the

    poetic form used, its parts, the inter-relationship

    of the parts.

b. Process analysis sensitivity: evidence of students'

    sensitivity to the poetry as an example of signifi-

    cant human experience related to the students'

    own life.

c. Awareness of the rhetoric of poetry: who is the

    speaker, what is the occasion, who is the audience?

d.　Ability to make a statement about the poem

(including an appropriate title).

e.　Ability to detect the intention of the poet,

and to indicate how this intention is made

apparent.

f.　Ability to recognize what part of the poet's

meaning is lost through paraphrasing.

g.　Ability to distinguish between contextual and

literal meanings of words used.

The application of these criteria to the students' two assign-

ments is discussed in Chapter IV.

Written Responses to Film

In order to gauge any change in students' awareness of the pro-

cesses and products of the film medium, students wrote critiques of a film

dealing with the interpretation of poetry. The film used was produced by the

National Film Board, and was entitled, "Morning on the Lievre." It was an

interpretation of Archibald Lampman's poem of the same name.

The criteria by which the film critiques were analyzed were

developed from those used by a panel of experts who had advised in the selection

of the film. These experts were the Director of the Audio-Visual Media Centre,

Faculty of Education, University of Alberta; the Director of the Audio-Visual

Media Centre of the Department of Extension, University of Alberta; and the

Direc,or of the National Film Board, Regional Office, Edmonton.

After deciding that this one film would serve the purposes of the study, the experts agreed further that its use in both the pre- and post-assignments would sharpen the assessment of film medium awareness. This decision was based partly on the difficulty in finding two films of equal technical and artistic content.

The criteria to be applied to the students critiques were:

a. Evidence of awareness of technical aspects--camera techniques, exposures, sequence and order, transition, selection and balance of visual materials, use of color, total graphic impact, selection and balance of audio materials, harmony of the audio and visual impacts, sensitivity to the rhetoric of the medium, comprehension of basic technical vocabulary.

b. Awareness of the difference of perspective between a component-oriented written interpretation of poetry, and a pattern-oriented film interpretation.

c. Awareness of underlay of conventional writing and composition skills necessary to successful use of the film medium.

In the case of the experimental group, an open-ended question was asked, making reference to class activities to date, as follows:

Keeping in mind our discussions and activities to date
comment on Lampman's poem as presented to you in the
film. Choose your own title.

The "discussions and activities" would, of course, be different for the

experimental and the control classes.

Criteria for Observation of Group Processes

The study design called for application of the following criteria

in assessing students' changes in skills in using group processes:

a. Did individual members share responsibility for the

group's selection of the over-all interpretation to

be placed on the group's poem?

b. Were individual opinions within the group based

upon careful reading of the poetry?

c. Was there a sharing of group leadership?

d. Did the group move steadily toward its objectives?

e. Were the various creative activities within the group

co-ordinated?

f. Did individuals take part in the evaluation of their own

and other group's products?

g. To what extent was the investigator required to exert

an authoritarian role?

h. Was the authority within the group formal or informal?

The sequences of the teaching film reveal the degree to which these criteria

were met in the group process recorded there.

III. COLLECTION OF DATA

Data From the Written Assignments

One half hour of class time was used for each written assign-

ment . All assignments were collected at the end of the writing time.

Data for the Teaching Film

Class sessions were sound-recorded for future analysis and editing

into the sound track of the teaching film.

The filmed sequences themselves created a special problem in

data collection. Filming requires a reasonable degree of selective shooting.

The investigator therefore had to write a shooting script designed to capture

on film evidence of the presence of the eight basic elements deemed to be

present in the MMR process. This script was produced before the class sessions

began.

The investigator's shooting script, written as a part of the detailed

planning of the project, is therefore a pre-plan for a series of observations of

the students' interaction with the teaching strategy. It serves, a posteriori,

as a cross-check on the validity of the assumptions made in the planning as

to how students would interact with that strategy. It is therefore included in

this chapter, with explanatory notes as to why the various shooting sequences

were planned for inclusion in the final edited teaching film.

Those sequences appearing in the teaching film in which the investigator is on-camera were shot either by students or by the professional photographer who assisted with the project.

SHOOTING SEQUENCE #1
Edited Time – 30 seconds

1. TILT AND PAN down facade of school to long shot of students smoking, jostling at entrance

2. ZOOM to group

3. CUT to medium shot of individuals, faces FADE

AUDIO   Music up — fade on medium shot to babble of voices of the students

REEL #   INDEX

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Explanatory Note:

    This sequence was designed to orient the viewer to the school in which the experiment took place, and to pick up some of the character of the school in the faces of some of its students and in the atmosphere of the institution.

SHOOTING SEQUENCE #2
Edited Time - 30 seconds

1. Long Shot of students massed and moving in hallways.
    5 seconds. CUT

2. Medium shot of English classroom door. (?)
    Students walk on camera, open door, enter.
    Door closed behind them. 5 seconds. CUT

3. Angle shot medium of general office door.
    Students walk on and enter. Pan to office window,
    follow students to enquiry desk. CUT. 10 seconds.

4. Medium shot of receptionist handing slip to student,
    smiling. 3 seconds. CUT

5. Medium shot of student receiving slip. Turns away from
    camera, walks out toward office door.
    5 seconds. CUT

6. Medium shot from front of classroom as students enter
    with books, take seats. 5 seconds. RIPPLE WIPE.

REEL #   INDEX

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Explanatory Note

This sequence was designed to show that students in today's

secondary schools have a great number of pressures upon them outside of their

work in English--crowding, administrative requirements to be met, time pres-

sures, peer pressures, culture pressures--all of which impinge upon the energy

which they can bring to their English studies.

SHOOTING SEQUENCE #3
Edited Time - 30 seconds

1. Shot from rear of classroom to show (MS) rows of desks, teacher at front demonstrating, asking questions. Hands go up. 5 seconds. CUT

2. Three CU's of student faces showing listening pose, exchange of glances pose, switch-off pose. 10 seconds. CUT

3. LS of teacher handing out test, students passing it back along rows. 5 seconds. CUT

4. MS from rear over student's shoulder as he writes test. ZOOM to pen moving on paper. 5 seconds. CUT

5. CU of teacher's hands receiving papers being turned in by students' hands. 3 seconds. CUT

6. MS from outside open classroom door with teacher frames receiving papers from students, who turn and walk out door into camera. OFF-FOCUS WIPE. 5 seconds.

REEL #   INDEX

Explanatory Note

This sequence was designed to show some of the Activities connected with more traditional teaching of English literature--the teacher as the authority figure, the post-figurative teaching-learning situation, the use of the written response medium, the emphasis on external evaluation.

SHOOTING SEQUENCE #4
(SPECIAL)
Edited Time - 25 seconds

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1.   MS of student writing at study desk at home. Phone on Camera. 3 seconds. CUT

2.   CU of student's hand writing assignment title, "The Use of Metaphor" in the "Forsaken" PAN to phone, hand picking up. CUT. 15 seconds.

3.   CU of assignment. Student's hand places pen on unfinished work. Reading light clicks out. Student WIPES as he leaves desk. 5 seconds.

4.   Student leaves study, putting on coat, switching off light as he goes. Silhouette briefly as door closes, still struggling into coat. 5 seconds. FADE.

REEL #   INDEX

Explanatory Note

This sequence was designed to show the nature of the "home work" environment in which written assignments on English literature are often done, and one of the distractions that can sometimes result in a shallow written response to good literature.

(See Chapter IV, Findings, The Teaching Film).

SHOOTING SEQUENCE #5
Edited Time - 90 seconds

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1. Long wide shot of classroom with students in three groups discussing and teacher moving between groups as member of distant group signal him over.   5 seconds.   CUT

2. MS of group in action--talking, arguing, pointing to text, consulting with teacher.   ZOOM to mug, hands, pencils pointing.   CUT

    between CU's and MS's to show group process in action, stress animation, involvement, 20 seconds.   CUT

3. CU of tape recorder turning.   3 seconds.
    ZOOM back to group listening.   CUT to facial expressions.   CUT to MS of groups listening to presentation of warm-up using audio background to poetry selections.   CUT back to CU of tape recorder.   FADE.

    Up to 60 seconds to cover audio of one presentation.

REEL #   INDEX

Explanatory Note

This sequence was planned in order to show the group process in action in an attempt to illustrate the difference in classroom climate when the students are permitted to move about freely, to exchange opinions, and be faced with the challenge of adding an audio background to their presentation of a poem to their classmates.

SHOOTING SEQUENCE #6
Edited Time - 60 seconds

1.　　　　LS of classroom, projector set up, being threaded.
　　　　　5 seconds.　CUT

2.　　　　MS of student standing ready at projector.　Lights out,
　　　　　projector turned on.　5 seconds.　CUT

3.　　　　LS of students watching film, screen on camera.
　　　　　10 seconds, depending on film format.　CUT

4.　　　　LS of film ending, lights up, discussion begins.
　　　　　10 seconds.　CUT

5.　　　　MS of students back in rows, writing critique of
　　　　　film.　CU of one student writing.　15 seconds.
　　　　　RIPPLE WIPE.

REEL #　　　　　　　　　　　　　INDEX

Explanatory Note

　　　　This sequence was designed to show the students in their

encounter with the use of sound-color film as a medium for literary

interpretation in the hands of professional film-makers.

SHOOTING SEQUENCE #7
Edited Time - 90 seconds

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1. ECU of student writing on board as his group begins planning of its own production. ZOOM back to student, then to whole group clustered at blackboard. 20 seconds. CUT

2. Suitable cutaways of faces, hands in motion, movement in group to give feeling of animated discussion. 20 seconds. ALL CUT

3. CU of paper and pencil work being done in the planning (for cutaways). 20 seconds. CUT

4. LS of other two groups at work on their productions. 10 seconds. CUT

5. ECU of cover of text book being opened to poem which group will use. Camera quickly scans poem as printed. 15 seconds. CUT

REEL #   INDEX

Explanatory Note

This sequence was designed to show the students at work in the planning stages of their filmed response to their selected poem.

SHOOTING SEQUENCE #8
Edited Time - 90 seconds

1.   ECU of shooting script title page being opened.
      5 seconds.   CUT

2.   MS of group in classroom in outdoor clothing with
      camera and other equipment ready for field shoot-
      ing after final briefing.   Group rises and starts for
      classroom door.   Exits.   15 seconds.   CUT

3.   Camera outside school entrance as students exit from
      building, walking off camera on either side.
      10 seconds.   CUT

4.   Group walks away from camera down street in front
      of school.   5 seconds.   FADE

5.   Long, medium, and close-up shots of students shoot-
      ing on location.   Up to 60 seconds.
      RIPPLE WIPES AND FADES.   Final shot   CUT

REEL #   INDEX

Explanatory Note

    This sequence was designed to show students in the act

of gathering their visual materials as agreed upon in the shooting

script in order to make their filmed interpretation of the selected poem.

It was designed to bring out the fact that the MMR process requires

students to relate the poetry to their own contemporary world.

SHOOTING SEQUENCE #9
Edited Time - 45 seconds

1. Shot of students in lab editing film, discussing.

   15 seconds.   RIPPLE WIPE

2. Shot of students preparing backgrounds, rehearsing,

   other activities of doing the background work.

   15 seconds.   making and shooting titles, art work

   15 seconds.

   Vary from LS to CU, and from CU to LS.

   FADE AND RIPPLE WIPES.

REEL #   INDEX

Explanatory Note

This sequence was designed to illustrate some of the technical processes of a filmed response to literature.

SHOOTING SEQUENCE #10
Edited Time - 5-1/2 seconds

1. LS of student audience entering classroom to view final product. Projector set up. Audience is seated. 15 seconds. CUT

2. MS from audience back of spokesman for group introducing the presentation. 5 seconds.
CUT

3. MS from behind announcer looking into audience faces as he explains and introduces presentation. ZOOM up to audience faces to get reaction. PAN to projector as it is turned on. 30 seconds.

4. Student presentation edited in (up to five minutes) ???

5. Cutaways of audience reaction to be inserted against presentation audio. Faces, exchanged glances, smiles, applause, disapproval.

6. MS of projector stopping. Lights coming up. 5 seconds.
CUT (OVER)

Explanatory Note

This sequence was designed to show the application of peer evaluation in the screening of student films for the whole class. It was designed to record student reaction to the MMR process in contrast with the traditional type of response elicited from students of English literature.

SHOOTING SEQUENCE #11
Edited Time -   seconds

1.   LS of whole class discussing their experience with
teacher, and doing self-evaluation.
120 seconds.   FADE
USE MS AND CU'S

2.   LS of class viewing film again.   5 seconds.
CUT

3.   MS to CU's of students writing critiques of film,
and of their whole experience.
10 seconds.   FADE

4.   LS of teacher sitting at desk reading critiques
in deserted classroom.   5 seconds.   CUT

5.   CU over teacher's shoulder of one of critiques being
read, final page being flipped over, shooting script
pulled on camera, then being lifted into lens for
a combination WIPE AND FADE

REEL #   INDEX

Explanatory Note

        This sequence was designed as a closing scene for the

teaching film showing teacher making his own evaluation of the invest-

ment in time and energy put into the process.

SHOOTING SEQUENCE #12

TITLES, CREDITS

TITLE: "The Multi-Media Response Process." etc.

REEL #   INDEX

Explanatory Note

       Titles and credits for the teaching film would be prepared

and shot at the conclusion of the editing of the teaching film by the

investigator.

IV. PRESENTATION OF THE DATA

The data were analyzed in terms of the criteria set out above in section B, "The Measures."

The visual and audio data gathered are presented in the teaching film which forms an integral part of Chapter IV.

Chapter IV offers some observations on the operation of the teaching strategy, and presents the finding from the analysis of the written assignments. The students' film is analyzed for both its qualities as film medium, and for its effectiveness as literary criticism. The observations and findings are summarized at the end of the chapter.

CHAPTER IV

OBSERVATIONS AND FINDINGS

This chapter begins with a restatement of the six features and eight assumptions set out in Chapter III. These are referred to in the description of the process by which the students' decisions were made as they prepared their filmed response. The narrator's script for the teaching film follows, because it contains the investigator's findings after having seen the MMR process in use in the classroom. An analysis of and findings from the students' written assignments follows.

I. RESTATEMENT OF THE FEATURES

1. Students would, of necessity, have to relate the poetry studied to their own environment.

2. Students would be given a maximum of personal choice in selection of a poem for interpretation, and in the role they would play in the MMR process.

3. Maximum use would be made of peer evaluation. External evaluation would be kept to a minimum.

4. Co-figurative learning would be the dominant mode.

5. Much of the work would take place outside of regular classroom hours.

6.   The investigator's evaluation of the effectiveness of
the MMR process would lie in the students' ability to defend
their chosen interpretation, to make effective use of the
rhetoric of the film medium, and to bring to bear effective
literary criticism in the filmed response.

II. RESTATEMENT OF THE ASSUMPTIONS

1.   The MMR process would motivate students to study the
poetry intensively.

2.   The MMR process would encourage students to find a
relevance between the poems studied and their own world.

3.   The MMR process would promote creativity in the
classroom.

4.   The MMR process would permit a wide range of
individualistic activity.

5.   The MMR process would awaken students to the use of
film as a vehicle for literary criticism.

6.   The MMR process would encourage effective co-
figurative learning.

7.   The MMR process would provide students with a variety
of response media, including the written medium.

8. The MMR process would require meaningful employment of the traditional organizational skills associated with writen composition.

III. A DESCRIPTION OF THE STUDENTS' FILM IN PROCESS

This section provides a general description in chronological order of the series of decisions made by the two groups who chose to interpret Rupert Brooke's poem, "The Great Lover," in film. The presence of the features and assumptions set out above are noted throughout this description and are summarized at the end of the chapter.

Agreement on Interpretation

This part of the process was quickly accomplished. Guided by their adopted definition of literature, the whole class had quickly reached agreement that Brooke's poem meant that beauty is found in the simple things in life.

Discussion of the poem had also made them aware of the structure of the poem. Brooke's use of anti-climax intrigued them. In the prologue, the poet builds the reader's interest by proposing that he will speak of something magnificant--"...eagles crying flames...." He then suddenly turns to a listing of everyday things--"...plates and cups clean-gleaming...." This device attracted much comment by the class.

Neither group that selected this poem for interpretation chose

to use Brooke's catalogue of lovely, simple things in their response. Instead,

both groups set out to represent Brooke's theme in their own contemporary

terms. This approach appeared to be a result of two factors. One was that the

class had been critical of the National Film Board presentation of "Morning

on the Lievre" because the scenes described in the poem were shown in exactly

the same order and context in the film. Some of the students regarded this as

an unimaginative use of the film medium. The second reason for choosing

their own surroundings to picture the things they loved, seemed to lie in their

desire to "tell it the way it is."

Establishment of the Setting and Mood of the Interpretation

There was a sharp difference in the choices made by the two

groups here. Group 1 chose a title from the lines of the poem, "...All

These Were Lovely" and decided to start their film with an old man sitting

dreaming before a fire. They decided that the camera would zoom past

the man into the flames, and then the scene would dissolve into the memories

of his life. The audio background was to be quiet music, the crackling of

the fire, and the reading of the first seven lines of the poem (See Group 1

shooting script, Appendix A).

Group 2 chose a setting with more social commentary. Discus-

sion in class had brought out that Brooke had died as a result of war wounds

during World War 1. This group decided to underline the tragedy of the

death of so sensitive a poet in what they called a "senseless conflict."

Their shooting script reveals a melodramatic introduction of a battle scene

in which a soldier is wounded. His thoughts flash back over the lovely things

of his life. At the end of their film, the soldier was to die (see the Group 2

shooting script, Appendix A). When the two groups merged their ideas,

Group 2's setting was added, but only after agreement was reached on diminish-

ing the melodramatic aspect of the setting. Discussion in Group 2 and in the

combined groups showed little concern for the historical facts of Brooke's

death. But both groups were concerned in their interpretation of the poem

with making a social comment on the waste of wars generally.

Selection of Visual Sequences

As the shooting scripts were completed, they both revealed that

the groups were unanimous in the decision to illustrate the beauty of simple

things from their own environment. Two dominant factors helped shape the

film editors' final selections.

Both groups were color-conscious, and were determined to use

color effectively in their filmed response. Because they were shooting in the

dead of winter, their natural outside environment was bleak. They resolved

to remedy this by inserting sequences made from photographing paintings

and still photographs showing the country in its summer and autumn dress.

Both groups shot footage for this purpose. Both groups rejected these scenes

in their final editing as being false and static, and not in keeping with the

feeling of the poem. Such problems of selection in the final visual editing brought the discussion back again and again to the poem, and to their defini- tion of literature.

A second selection factor related to the winter setting was a mechanical one. The operation of the cameras was slowed by the -20 degree weather. As a result, many of the sequences planned and photographed were characterized by jerky movement and too-rapid panning. Because of the pressures of time, the editors very reluctantly selected some of this footage knowing that it endangered the seriousness of their interpretation.

Selection of Audio Sequences

Both scripts reveal agreement that parts of the poem would be read behind the visuals. Group 1 planned an intensive use of the poet's lines. Their view prevailed in the final product.

The question of what music was to be used caused little discussion at the outset. There was general agreement that rock and folk music would suffice, and the audio teams set out to gather from long-playing records a representative selection on tape.

Difficulties soon arose, however. As the visual sequences began to come in and were pieced together, there was a growing dissatisfaction with the disparity between the mood created by the visuals, and that of the rock music background. After a struggle in the editing team, classics were introduced and considered. When the two groups merged, a compromise was reached. The

battle-death setting was chosen. But the editing teams agreed to use excerpts from Schubert's "Symphony #8" and Sibelius's "Swan of Tuonela" to set the sombre mood required. They also agreed on Rachmaninoff's "Rhapsody on a Theme from Paganini" to give a happy yet serious lift to their catalogue of beautiful everyday things taken from their own environment. The rock music fans won out with a cheerful and melodic McCartney theme to make the ending reflect Brooke's optimistic closing of the poem.

This exploration and experimentation of the audio media brought the students new insights into the mood of the poem. The question of what should be said about the poem in the film added to these insights. The discussion centred around what significant portions of the poem would be read into the sound track, and what comment would be made about the poem by the narrator.

Many ideas reflecting many combinations of music, poetry, and comment were tried. Students requested that the investigator coach them in the proper reading of Brooke's blank verse. They became aware of the power of the poetic line. Involvement, triggered by the competition of ideas, became intense.

Utilization of Composition Skills

This was evident in the process in two ways. The traditional skills of written composition were employed in the writing and planning that led to the completion of the shooting scripts. A point of view was developed,

and a mood was set in the scripts. The planning of suitable visual and audio sequences required application of the principles of unity, coherence and emphasis, and consideration of the requirements of forceful rhetoric.

A second application of these principles had to be made as the ideas in the scripts were translated from the written to the film medium. This is evident in the differences that appear between the written script and the final film. The students discovered during the process that the disciplines required in using the written and the film medium were closely parallel.

Application of Group Process Concepts

The investigator experienced initial difficulty in establishing the conditions for creativity and individuality as set out in the planning of the project. As a stranger to the class, he had to establish the class's confidence and interest. He was not familiar with the place of individuals in the social structure of the class. Time was short to establish the necessary rapport which a home-room teacher would enjoy. Students were suspicious of undertaking an unfamiliar learning process.

These problems were largely resolved by the use of the introductory multi-media exercise. This created interest and excitement in the students, introduced the element of peer motivation, caused the class leaders to emerge into view of the investigator, and thawed the social atmosphere. This device therefore proved invaluable.

Observation of the groups at work seemed to bear out that the concepts of group leadership stated in Chapter II were indeed at work. As stated earlier, group organization was largely informal. Leaders emerged naturally, and only in the Joni Mitchell poem group was there a need to arbitrate between the group leader and his members. The group leader, in this case, maintained his position of dominance in the major decision-making about interpretation.

Once the introductory exercise was behind them, the individuals in the groups carried out to a satisfactory degree the requirements for group membership set out in Chapter II.

The observation criteria set out in Chapter III were well borne out as the groups proceeded toward the completion of their filmed response. There was a sharing of responsibility for over-all interpretation, individual's opinions were generally based on evidence taken from the poems, group leadership was shared in the various functioning sub-committees within the group, steady progress was made toward completion of the films, the creative activities were informally co-ordinated, and evaluation at all stages was carried out by individual members. The investigator was forced to use his authority role in a decisive manner only once with a student who later became a strong leader in one of the groups.

IV. THE NARRATOR'S SCRIPT FOR THE TEACHING FILM

The investigator observed the MMR process in use and recorded

it on sound tape and film. Before these materials could be edited into their final form to make the teaching film, a narration had to be written in order to draw the sequences together. This narration thus forms a summary of the investigator's observations of the interaction between the students and the MMR teaching strategy. It is set out below.*

SCRIPT

VISUAL	AUDIO
Titles Credits	MUSIC
MS of school ZOOM up	MUSIC FADES TO TRAFFIC NOISE
School interior through to posters	TRAFFIC NOISES CUT TO HALL NOISES CUT TO NARRATOR: THIS IS A SECONDARY SCHOOL. LIKE MANY OF ITS NORTH AMERICAN COUNTERPARTS, ONE OF ITS MAIN OBJECTIVES IS TO PROVIDE EFFICIENT LARGE SCALE INSTRUCTION FOR STUDENTS WHO ARE TO BE TRAINED IN THE WORK SKILLS ASSOCIATED WITH A TECHNICAL, TASK-ORIENTED SOCIETY.

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*This script was later condensed and edited in order to strike a proper audio-visual balance in the teaching film. The edited version as used in the film is found in Appendix C.

SCRIPT
(ctd.)

THE INSTRUCTIONAL PROCESSES EMPLOYED ARE

DESIGNED TO FIT THIS OBJECTIVE. THE PRIMARY

ORGANIZATIONAL EMPHASIS IS ON PRODUCT

RATHER THAN ON PROCESS.

Students enter
classroom and
sit

"THE YOUNG HUMAN BEINGS WHO ARE ITS STUDENTS

ARE THE TELEVISION GENERATION. THEIR CON-

CEPT PATTERNING HAS BEEN CONDITIONED BY THE

COMMUNICATIONS REVOLUTION INTO WHICH THEY

WERE BORN. THE MASS COMMUNICATIONS MEDIA

HAVE ORIENTED THEM TOWARD AN ORGANIC

RATHER THAN A MECHANICAL VIEW OF THEIR WORLD.

YET WHEN THEY MEET THE CREATIVE, THE DYNAMIC,

THE MOVING HUMAN EXPERIENCES WHICH MAKE

UP MUCH OF ENGLISH LITERATURE, THEY WILL SPEND

MUCH OF THEIR TIME IN A STATIC CLINICAL EXAMIN-

ATION OF ITS MECHANICAL COMPONENTS. THOSE

OF THEM FORTUNATE ENOUGH TO HAVE A NATIVE

SKILL IN THE MEDIUM OF THE WRITTEN WORD WILL

DO WELL. THEY WILL PRODUCE AT SPECIFIED TIMES

A SERIES OF WRITTEN ASSIGNMENTS. THEY WILL

SCRIPT
(ctd.)

ZOOM up to student writing on paper (rear shot)	WRITE ESTABLISHED ANSWERS TO ESTABLISHED QUESTIONS ABOUT THE STUFF OF LITERATURE.
Marks entered	THESE ANSWERS WILL BE EVALUATED AGAINST ESTABLISHED LITERARY CRITERIA. THEY WILL "PASS" OR "FAIL" ON THIS PERFORMANCE."
Teacher points at text	"SUCH TRADITIONAL PROCESSES HAVE AN IMPORTANT PLACE IN THE STUDY OF ENGLISH LITERATURE. BUT THEY NEED TO BE AUGMENTED. THE INDIVIDUAL'S COMMUNICATIONS LOCUS HAS NOW MOVED BEYOND THE STRICTLY WRITTEN MEDIUM. STUDENTS NEED NOW TO BE GIVEN THE OPPORTUNITY TO RESPOND TO ENGLISH LITERATURE IN OTHER WAYS AS WELL AS IN THE WRITTEN MEDIUM. IF OUR LITERARY HERITAGE IS TO BE MADE RELEVANT TO THEIR WORLD, WE MUST ADD THE OPPORTUNITY FOR OUR STUDENTS TO MAKE A MULTI-MEDIA RESPONSE TO IT."
	"TO TEST THIS THEORY, AN EXPLORATORY CLASS WAS SET UP TO INTERPRET POETRY USING THIS MULTI-MEDIA RESPONSE PROCESS."

SCRIPT
(ctd.)

Teacher dealing
with definitions
at board

"THE FIRST STEP IS TO HAVE THE STUDENTS

ESTABLISH AGREEMENT ON A BROAD DEFINITION OF

OF LITERATURE. THIS WILL GIVE DIRECTION TO THE

MULTI-MEDIA RESPONSE WE SEEK FROM THEM. THE

TEACHER ACTS ONLY AS MODERATOR AND RESOURCE

PERSON."

Textbook
opened
and searched

"HAVING REACHED AT LEAST TENTATIVE AGREE-

MENT ON THE BROAD DIRECTIONS OF THEIR SEARCH

OF LITERATURE, THE STUDENTS NEXT SELECT SOME

SHORT POEMS FROM THE TEXT AND DISCUSS THEM

FULLY IN THE LIGHT OF THEIR DEFINITION."

Class breaks
into groups

"THEY ARE THEN ASKED TO VOLUNTEER TO WORK IN

A GROUP DEALING WITH A POEM OF THEIR CHOICE.

THE GROUP'S PURPOSE WILL BE TO ADD AN APPRO-

Students at
record player

PRIATE AUDIO BACKGROUND TO THE READING OF

THE POEM WITH THE PURPOSE OF HEIGHTENING THE

POET'S ARTISTIC AND DRAMATIC EFFECT. EVALUATION

OF EACH GROUP'S PRODUCT WILL BE DONE BY

THEIR PEERS. NOT BY THE TEACHER."

"THIS WARM-UP EXERCISE CHALLENGES THE CLASS TO

ESTABLISH AN ARTISTICALLY VIABLE RELATIONSHIP

SCRIPT
(ctd.)

BETWEEN THE EMOTIONS AND SOUNDS LATENT

IN THE POET'S WRITTEN WORDS, AND THEIR

OWN AUDIO-RICH ENVIRONMENT."

CU of turntable
with record

FADE UP TO LIVE AUDIO OF STUDENTS DISCUS-

CU of girl
listening to
earphone

SION OF "AUDIO" AND EXCERPT FROM TAPED

PRODUCTION OF "RICHARD CORY."

Students
listening
to presentations

NARRATOR - "EXCITEMENT IS HIGH BECAUSE THE

INTERPRETATION IS IN THEIR OWN TERMS AND MUST

BE DEFENDED IN THOSE TERMS."

Student starting
projector

"AFTER THE EXERCISE OF ADDING AN ADDITIONAL

AUDIO MEDIUM TO THE POETRY, THE CLASS

EXAMINES A FILM WHICH ADDS ANOTHER MEDIUM--

THE VISUAL--TO THE INTERPRETATION OF POETRY."

Lead to NFB
header,
projector,

FADE UP SOUND TRACK MUSIC FROM NFB PRO-

DUCTION.

reel turning

Students
writing

FADE TO NARRATOR--"FOLLOWING THE FILM, THE

STUDENTS WRITE CRITIQUES OF ITS EFFECTIVENESS

IN INTERPRETING POETRY. THEY ARE BECOMING

AWARE OF THE EXCITEMENT THAT THE AUDIO AND

SCRIPT
(ctd.)

Teacher handing
out materials

VISUAL MEDIA CAN ADD TO THIS INTERPRETATION."

"THEY THEN BEGIN STUDY OF A REPRESENTATIVE

SELECTION OF POETRY BOTH FROM THE TEXT AND

THEIR OWN SOURCES WITH THE PURPOSE OF SELECT-

ING SOME FOR A MULTI-MEDIA RESPONSE. CARE-

FUL READING AND INTENSE DISCUSSION FOLLOWS

WITH THE CLASSES' DEFINITION OF LITERATURE

AS THE BASIC REFERENCE POINT. OVER A NUMBER

OF DAYS, A WIDE RANGE OF POETRY FROM SHAKES-

PEARE TO BOB DYLAN IS STUDIED AND DISCUSSED."

Teacher
taking
vote on
titles

FADE UP TO LIVE AUDIO OF TEACHER TALKING TO

CLASS BABBLE -- "LET'S GO THROUGH THEM TO-

GETHER. MAYBE THE FIRST ONES WE WILL TAKE UP

IN SOME DETAIL AND THEN...UH...WE'LL LOOK

AT THE OTHERS QUICKLY BECAUSE I HOPE THAT

AMONG THE ONES I HAND OUT TO YOU YOU'LL

FIND SOMETHING THAT YOU WILL WANT TO MAKE

A FILM ON." BABBLE

FADE TO NARRATOR -- "THE STUDENTS THEN SELECT

BY VOTE THE POEMS WHICH THEY WISH TO RESPOND

TO IN MULTI-MEDIA."

SCRIPT
(ctd.)

CUT TO LIVE AUDIO OF TEACHER'S VOICE--

BABBLE "TOMORROW WE'RE GOING TO DIVIDE

INTO THREE GROUPS. YOU'LL BE ASKED TO JOIN

ONE OF THE GROUPS TO WORK ON THE POETRY

AND WE'RE GOING TO START TO GET ORGANIZED

TO START FILMING. BUT BEFORE WE CAN FILM,

WE'VE GOT TO WRITE A SCRIPT." BABBLE

Opening
Shooting
script

FADE UP TO NARRATOR--"EACH GROUP RECEIVES

A BLANK SHOOTING SCRIPT ON WHICH TO BEGIN

THEIR VISUAL AND AUDIO PLANNING. FIRST, THE

GROUP COMES TO AGREEMENT AS TO WHAT INTER-

PRETATION THEY WILL PLACE ON THE POEM."

CUT TO BABBLE, FADE TO NARRATOR--"DISCUSSION

IS ANIMATED."

CU of boys'
faces

FADE UP TO STUDENTS' DISCUSSION LIVE. FADE.

NARRATOR--"STUDENTS ARE NOW ACTIVELY

ENGAGED IN THE TASK OF TRYING TO RELATE

POETRY TO THEIR OWN ENVIRONMENT IN THEIR

OWN TERMS."

"TASKS ARE DEFINED AND VOLUNTEERED FOR."

SCRIPT
(ctd.)

CU of pen writing on poem	MUSIC UP, FADE TO NARRATOR--"AFTER THE GENERAL FORMAT OF THE PRESENTATION IS
Group Discussion	WORKED OUT, THE DIFFICULT TASK OF CHOOSING A TITLE WHICH MUST PROPERLY REFLECT THE INTER- PRETATION OF THE POEM IS RESOLVED AFTER MUCH DISCUSSION."
Girls doing graphics planning	"THE GRAPHICS SUB-COMMITTEES BEGIN TO PLAN THEIR LAYOUTS SO THAT THESE CAN BE PHOTO- GRAPHED LATER FOR INCLUSION."
Expert showing camera operation	"SINCE THE STUDENTS HAVE NOT PREVIOUSLY ATTEMPTED A MULTI-MEDIA RESPONSE TO LITERA- TURE, THOSE VOLUNTEERING AS CAMERMEN ARE SHOWN THE OPERATION OF THE CAMERAS BY A LOCAL VOLUNTEER EXPERT."
CU of camera	"CUT TO LIVE AUDIO OF TEACHER TALKING--"YOU'VE GOT TO TELL YOUR CAMERAMAN .... ETC."
Students load	NARRATOR--STUDENTS PRACTICE LOADING THE MACHINES AND QUICKLY MASTER THIS TASK." BABBLE

SCRIPT
(ctd.)

Scripts being piled, CU of camera being loaded	MUSIC UP AND FADE TO NARRATOR--"ONCE THE SHOOTING SCRIPTS HAVE BEEN COMPLETED, CAMERAS ARE MADE READY."
	MUSIC UP AND TO BACKGROUND
CU of script being lifted.	NARRATOR --"A CAMERA CREW MAKES A FINAL CHECK OF THEIR SHOOTING SCRIPT BEFORE
MS of crew	STARTING OUT."
Crew exits classroom	MUSIC FADES TO HALL NOISES
Crew exits school	CUT HALL NOISES TO STREET NOISES. STREET NOISES BACKGROUND TO NARRATOR--"THE NOVITIATE CAMERMEN, FOLLOWING THE SCRIPT, PHOTOGRAPH THE VISUAL SEQUENCES NEEDED FOR THE GROUP'S INTERPRETATION OF THEIR POEM."
Shooting church park, skyline, etc.	CUT TO NATURAL OUTDOOR SOUNDS. NARRATOR--"HERE AT TEN DEGREES BELOW ZERO,
Mixing catsup	A FILMING CREW MIXES CATSUP AND WATER
Battle scene being shot	TO SIMULATE BLOOD FOR THE BATTLE SCENE WHICH WILL OPEN THEIR FILM."

SCRIPT
(ctd)

Classroom desks empty, tilt to group	"MEANTIME, BACK IN THE CLASSROOM, OTHER SUB-COMMITTEES WORK ON THEIR CONTRIBUTION TO THE INTERPRETIVE FILM."
Graphics being positioned on desk	FADE UP TO BABBLE. FADE TO NARRATOR--"GRAPHICS ARE COMPLETED....
Girl with floodlight	......LIGHTED....
Shooting Graphics	.... AND RECORDED ON FILM FOR LATER EDITING INTO THE FINAL PRESENTATION."
Students recording	BABBLE UP. CUT TO NARRATOR--"AUDIO TEAMS WORK AT RECORDING SOUND TRACKS, ADDING SOUND EFFECTS AS PER SCRIPT."
Editor turning, students watching	BABBLE UP. CUT TO NARRATOR--"FIRST FOOT-AGES COME IN, AND ARE EAGERLY EXAMINED BY THE GROUPS AROUND THE PORTABLE EDITOR SET UP IN THE CLASSROOM ....
ZOOM to mug shot of bearded boy	....SEQUENCES ARE CHECKED FOR THE COMP-LIANCE WITH THE SHOOTING SCRIPT. RECORDS ARE MADE OF FOOTAGES FOR THE VARIOUS SEQUENCES PLANNED. UNSUITABLE OR MISSING SEQUENCES ARE NOTED....

SCRIPT
(ctd.)

Boys shooting city skyline	....AND CAMERA CREWS RETURN TO THE FIELD IN ORDER TO COMPLETE THE NEEDED SCENES."
Downtown night traffic	FADE UP TRAFFIC NOISES, FADE TO BACKGROUND FOR NARRATOR--"STUDENT CAMERAS CAPTURE SOME OF THE NIGHTIME EXCITEMENT FOR THE JONI MITCHELL POEM."
Editor in operation	"THE FOOTAGES SPECIFIED IN THE SCRIPT NEAR COMPLETION AND THEIR LENGTHS ARE CAREFULLY MEASURED."
Teacher and students at editor	"THE TIME COMES TO PULL THE VISUAL SEQUENCES TOGETHER. STUDENTS CONSULT WITH THEIR TEACHER." CUT TO LIVE AUDIO OF DISCUSSION
Magnifying glass on film	CUT TO NARRATOR.--"SEQUENCES ARE CAREFULLY EXAMINED FOR COMPOSITION AND DENSITY BY THE EDITING TEAMS. STUDENTS DISCOVER THAT THEY MUST APPLY ALL THEIR FORMAL COMPOSITION SKILLS TO BOTH THE VISUAL AND AUDIO EDITING."
Film dropping, students at projector	"FINALLY, A WORKING PRINT IS PRODUCED, SYN-CHRONIZED TO THE TAPE-RECORDER SOUND TRACK, AND SCREENED BY THE COMMITTEE."

SCRIPT
(ctd.)

Student at classroom projector	"BACK AT CLASS, THE WHOLE GROUP LOOKS AGAIN AT THE WORK OF PROFESSIONAL FILM MAKERS DEALING WITH POETIC SELECTIONS." THIS TIME, THEIR JUDGMENTS REVEAL A MUCH MORE CRITICAL CONCERN WITH THE TECHNIQUES OF USING THE FILM MEDIUM TO INTERPRET LITERATURE."
Students entering classroom	CUT TO BABBLE, FADING TO BACKGROUND FOR NARRATOR-"WITH THEIR OWN FILMS COMPLETE, THE COMMITTEES ARE READY TO SHOW THEM TO THE AUDIENCE FOR WHICH THEY WERE DESIGNED-- THEIR PEERS. A COMMITTEE CHAIRMAN INTRODUCES HIS FILM TO HIS CLASSMATES."
Student (sound-on) (NOTE: this portion of the script is taken directly from sound recordings made as the students introduced their own film and discussed it after viewing.)	"WHAT WE HAVE TRIED TO DO WITH THIS POEM IS TO CONVERT OUR INTERPRETATION OF IT INTO A VISUAL THING--THAT IS, PUT OUR IDEAS INTO THE VIEW-FINDER. WITH A GREAT DEAL OF WORK WE HAVE SUCCEEDED IN DOING THIS. IT MAY NOT BE AS PROFESSIONAL LOOKING AS I HAD HOPED IT WOULD BE, BUT I THINK WE'VE GOT ACROSS A POINT. NOW BEFORE WE SEE IT, I WOULD LIKE TO

SCRIPT
(ctd.)

GIVE YOU A BRIEF SUMMARY OF WHAT WENT INTO

ITS MAKING. FIRST, WE HAD TO PLAN OUT THE

SHOOTING SCRIPT. THIS INVOLVED DECIDING

ON WHAT TO SHOOT AND WHERE TO SHOOT IT.

I THINK THIS IS THE MOST IMPORTANT PART OF THE

MOVIE SINCE OUR INTERPRETATION OF THE POEM

CAME FROM THIS SCRIPT.

NEXT, WE HAD TO TIME THE SHOTS SO THAT THEY

WOULD NOT BE TOO LONG OR TOO SHORT. IN

SPITE OF THE WEATHER, WE HAD A LOT OF FUN

DOING THE ACTUAL SHOOTING. BUT THE HARD

PART CAME WITH THE EDITING. ALL THE FOOTAGE

HAD TO BE ORGANIZED AND PUT TOGETHER IN THE

RIGHT ORDER. WHILE THE EDITING WAS BEING DONE,

THE OTHER MEMBERS OF THE CLASS WERE PERFECTING

THE AUDIO PART OF THE MOVIE.

THE LAST STEP IN THE PRODUCTION WAS THE SYN-

CHRONIZING OF THE AUDIO AND VISUAL TOGETHER.

THIS WAS THE HARDEST PART OF THE MOVIE--TO

GET EVERYTHING IN ONE PIECE.

NOW WE WILL TAKE A LOOK AT IT."

SCRIPT
(ctd.)

Student film	<u>CUT</u> TO <u>STUDENT SOUND TRACK</u>--7-1/2 MINUTES.
Group discussion	<u>FADE</u> FINAL MUSIC TO <u>NARRATOR</u>--"FOLLOWING THE SCREENING, AN INTENSE DISCUSSION ON THE MERITS AND DEMERITS OF THE GROUP'S INTER-PRETATION TAKES PLACE. THE TEACHER ACTS AS MODERATOR. THE GROUP MUST DEFEND ITS POINT OF VIEW IN THE FACE OF CRITICAL PEER EVALUA-TION. MANY COMPOSITION TOPICS FOR LATER USE FLOW FROM THIS DEBATE."
Teacher (sound-on)	<u>CUT</u> TO TEACHER <u>SOUND-ON</u>--"NOW THAT YOU HAVE SEEN THIS GROUP'S FILMED RESPONSE TO THE POETRY, I WOULD LIKE TO DISCUSS SOME ASPECTS OF YOUR EXPERIENCE IN THIS PROJECT. FIRST OF ALL, WE'VE DEVOTED A GREAT DEAL OF TIME IN THIS CLASS TO THE DIFFERENCES IN THE STANDARD PROCEDURES IN TEACHING ENGLISH USING A WRITTEN-REPLY PROCESS, AND A MULTI-MEDIA RESPONSE. DO YOU HAVE ANY COMMENT ON THE DIFFERENCE BETWEEN THE TWO PROCESSES? DOES IT REQUIRE YOU TO READ LITERATURE IN A DIFFERENT WAY?"

SCRIPT
(ctd.)

Student (sound-on) to next narrator line	"YOU CAN UNDERSTAND THE POEM BETTER--YOU REALLY GET INTO IT MORE AND UNDERSTAND POETRY BETTER BY FILMING IT--AND AUDIO--AND, YOU KNOW, EVERYTHING ELSE. AND TAKING IT APART IN A DIFFERENT WAY THAN WRITING AN ESSAY ON IT. "
Teacher	"DO YOU THINK THE PROCESS WOULD WORK WITH OTHER GRADES IN SCHOOL SO THAT, FOR EXAMPLE, BY THE TIME YOU REACHED GRADE XII YOU WOULD HAVE HAD TWO OR THREE--ER--CHANCES TO TRY A MULTI-MEDIA RESPONSE TO LITERATURE?"
Student	"I THINK IT'S DIFFERENT--MORE THAN IT'S A-- IT'S NOT STRICTLY A CLASSROOM SET-UP. "
Teacher	"IS THIS PROCESS BEST SUITED TO POETRY, OR COULD IT BE USED WITH THE NOVEL AND OTHER TYPES OF LITERATURE?"
Student	"I THINK THE FILMING COURSE SHOULD INVOLVE PRETTY WELL EVERYTHING IF TAKEN OVER A THREE OR FOUR YEAR PROGRAM. TAKING POETRY ONE YEAR, A SHORT STORY, AND YOU COULD MOVE INTO ESSAYS AND PRETTY WELL EVERYTHING IN

SCRIPT
(ctd.)

THE ENGLISH PROGRAM. "

Teacher   "WHAT ABOUT THE TECHNICAL ASPECTS?"

Student   "UM--I THOUGHT THE AUDIO WAS VERY GOOD--

IT BLENDED IN WELL WITH THE WORDS ITSELF--

SOME OF THE PANS WERE TOO FAST, OTHERS TOO

SLOW--MADE IT SORT OF UNINTERESTING AND HARD

TO FOLLOW"   (TEACHER--"YES, ") "OTHER THAN

THAT, IT WAS GOOD. "

Teacher   "SOME OF YOU HAVE BEEN CRITICAL OF THE OPEN-

ING SCENE OF THE FILM. WOULD YOU BE MORE

SPECIFIC?"

Student   "UH--I DIDN'T THINK IT FITTED WITH THE REST OF

THE FILM. IT PREPARED ME FOR A--UH--COMEDY.

EVERYBODY LAUGHED WHEN THEY SAW JOHN

BLEEDING AND DYING. AND IT WASN'T REALISTIC

TO THEM"

Student   "MAINLY IT WAS--UH--BECAUSE NO ONE--UH--

REALLY UNDERSTOOD IT BECAUSE THE AUDIO WAS

COMPLETELY UNBALANCED. I COULDN'T HEAR

MYSELF AND I KNEW PRETTY WELL--I HAD THE

THING ALMOST MEMORIZED OF WHAT I SAID AND

SCRIPT
(ctd.)

I COULDN'T EVEN REMEMBER, IT WAS SO BLURRED

BY THE MUSIC. I UNDERSTOOD THE LAST PART,

BUT IF THE CROWD OF PEOPLE COULD HAVE HEARD

THE FIRST PART, IT PROBABLY WOULD HAVE MEANT

A LOT MORE INSTEAD OF JUST A FUNNY SCENE."

(End of sound sound-recorded script)

MUSIC UP, FADE TO BACKGROUND FOR NARRATOR--

"AS STUDENTS RETURN TO THEIR REGULAR SCHOOL

TASKS, THEY TAKE WITH THEM AN EXCITEMENT AT

Crowd in hallway

FINDING THAT ENGLISH LITERATURE CAN HAVE A

RELEVANCE TO THEIR OWN DAILY LIVES WHEN INTER-

PRETED IN THEIR OWN TERMS AND IN THEIR OWN

MEDIA. THEIR OWN AND THEIR PEERS' EVALUATION

OF THE PROJECT ALSO REVEALS A NEW CRITICAL

AWARENESS OF THE PROCESSES AND PRODUCTS

OF THE MASS MEDIA WHICH HAVE SUCH A PER-

VASIVE INFLUENCE ON THEIR LIVES."

"THERE ARE SIGNS THAT SOCIETY'S EMPHASIS ON

TASK-ORIENTATION IS CHANGING AS THE PROBLEMS

OF INCREASED LEISURE BECOME MORE OBVIOUS.

OUR SCHOOLS' GOAL WILL BE TO INCREASINGLY

LEAD IN DEVELOPING IN OUR YOUNG CITIZENS

SCRIPT
(ctd.)

THE CREATIVITY AND INDIVIDUALITY NEEDED FOR

SURVIVAL IN WHAT REISMAN HAS CALLED THE

'LONELY CROWD.' OF ALL THE BASIC ACADEMIC

SUBJECTS, ENGLISH LITERATURE OFFERS ONE OF THE

MOST EXCITING OPPORTUNITIES FOR FINDING

CREATIVE AND IMAGINATIVE RELATIONSHIPS

BETWEEN THE GREAT INDIVIDUALISTIC IDEAS OF

THE PAST AND THE PROBLEMS OF INDIVIDUAL

SURVIVAL IN THE MASS CULTURE OF THE PRESENT."

CU of eraser
on paper

"A MAXIMUM USE OF THE MMR PROCESS IN OUR

ENGLISH CLASSES DOES NOT ENVISION A DECREASE

IN EMPHASIS IN THE TRADITIONAL DISCIPLINED

APPROACH TO OUR LITERARY HERITAGE. RATHER,

IT OFFERS A SUPPLEMENT TO THAT PROGRAM WHICH

CAN PROVIDE A RICH VARIETY OF CREATIVE OUT-

LETS TO HELP MAKE ENGLISH LITERATURE RELEVANT

TO OUR STUDENTS' WORLD."

Student shooting
out school
window

"WITH THE DISCIPLINE OF GREAT LITERATURE TO

GUIDE THEM, STUDENTS CAN BEGIN TO SEE THAT

WORLD ANEW THROUGH THE VIEWFINDER, AND

SCRIPT
(ctd.)

COME TO GRIPS WITH WHAT ELI MANDEL HAS

CALLED THE WHOLENESS AND COMPLETENESS OF

VISION THAT LITERATURE OFFERS."

Credits.   MUSIC UP

Against this background, the teaching film should be viewed. It

forms an integral part of this chapter, giving the reader a first-hand condensed

look at the exploratory class in its encounter with the teaching strategy. The

students' filmed interpretation of Rupert Brooke's, "The Great Lover," forms

a part of the teaching film. The poem is reproduced below so that the reader

may draw his own conclusions about the effectiveness of the student film in

expressing the significance of what Brooke speaks of in the poem.

THE GREAT LOVER
by
Rupert Brooke

I have been so great a lover; filled my days
So proudly with the splendour of Love's praise,
The pain, the calm, and the astonishment,
Desire illimitable, and still content,
And all dear names men use, to cheat despair,
For the perplexed and viewless streams that bear
Our hearts at random down the dark of life.
Now, ere the unthinking silence on that strife
Steals down, I would cheat drowsy Death so far,
My night shall be remembered for a star
That outshone all the suns of all men's days.
Shall I not crown them with immortal praise
Whom I have loved, who have given me, dared with me

High secrets, and in darkness knelt to see
The inenarrable godhead of delight?
Love is a flame; – we have beaconed the world's night.
A city; – we have built it, these and I.
An emporer; – we have taught the world how to die.
So for their sakes I loved, ere I go hence,
And in the high cause of Love's magnificence,
And to keep loyalties young, I'll write those names
Golden forecer, eagles, crying flames,
And set them as a banner, that man may know,
To dare the generations, burn, and blow
Out on the winds of Time, shining and streaming . . .

These I have loved:
          White plates and cups, clean gleaming,
Ringed with blue lines; and feathery, faery dust;
Wet roofs, beneath the lamplight, the strong crust
Of friendly bread; and many-tasing food;
Rainbows; and the blue bitter smoke of wood;
And radiant raindrops couching in cool flowers;
And flowers themselves, that sway through sunny hours,
Dreaming of moths that drink them under the moon;
Then, the cool kindliness of sheets that soon
Smooth away trouble; and the rough male kiss
Of blankets; grainy wood; live hair that is
Shining and free; blue-massing clouds; the keen
Unpassioned beauty of a great machine;
The benison of hot water; furs to touch;
The good smell of old clothes; and other such –
The confortable smell of friendly fingers,
Hair's fragrance, and the musty reek that lingers
About dead leaves and last year's ferns . . .
          Dear names,
And thousand other throng to me! Royal flames;
Sweet water's dimpling laugh from tap or spring;
Holes in the ground; and voices that do sing;
Voices in laughter, too; and body pain,
Soon turned to peace; and the deep-panting train;
Firm sands; the little dulling edge of foam
That browns and dwindles as the wave goes home;
And washen stones, gay for an hour; the cold
Graveness of iron; moist black earthen mould;
Sleep; and high places; footprints in the dew;

And oaks; and brown horse-chestnuts glossy-new;
And new-peeled sticks; and shining pools on grass; -
All these have been my loves. And these shall pass,
Whatever passes not in the great hour,
Nor all my passion, all my prayers, have power
To hold them with me through the gates of Death.
They'll play deserter, turn with traitor breath,
Break the high bond we made, and sell Love's trust
And sacramented covenant to the dust.
- Oh, never a doubt but, somewhere, I shall wake,
And give what's left of love again, and make
New friends, now strangers . . .
      But the best I've known
Stays here, and changes, breaks, grows old, is blown
About the winds of the world, and fades from brains
Of living men, and dies.
      Nothing remains.
O dear my loves, O faithless, once again
This one last gift I give: that after men
Shall know, and later lovers, far removed,
Praise you, "All these were lovely"; say, "He loved."

V. FINDINGS FROM THE EVALUATION OF THE WRITTEN ASSIGNMENTS

The experimental group completed two written assignments at the

beginning of the project. One of these tested their literary awareness, the

other their film medium awareness.

Parallel measures were written by the experimental group at the

end of the project. These measures were also applied to the control group

at this time.

Student responses to the measure of literary awareness were

evaluated by the investigator by the criteria of the Modern Language

Association critical questions set out in Chapter III. Film medium awareness was

evaluated in terms of the ten criteria developed in Chapter III.

The film medium awareness measure was first administered after the introductory multi-media exercise had been completed. This probably had the effect of lessening the differences between the pre and post responses on film medium awareness. It was done at this point in time to conform with the over-all teaching strategy. The investigator planned to have this assignment done in a classroom atmosphere which had a demonstrated permissiveness, and in which students had been alerted to the creative possibilities of a multi-media response.

In all the measures, the total "score" assigned to the student's response represents a broad measure of the breadth or adequacy of response rather than a qualitative score. If, for example, a student touched in any way on three of the eight criteria of literary awareness, his score became a three. The score in no way suggests that he is half as good as another student with a score of six. The six score simply represents a broader scope in the student's written comment, without reference to the qualitative aspect of the responses.

Observations on each of the two sets of measures are presented in terms of the overall responses, comparisons of pre and post assignment responses of the experimental and control groups, and comparisons of the responses of the experimental and control groups.

<u>Literary Awareness--Overall Responses.</u>- The modified criteria of the Modern Language Association as set out in Chapter III are repeated here to assist the reader in the discussion which follows. The seven criteria

used in judging the written responses to the two Lampman poems were:

1. Content analysis sensitivity: awareness of the poetic form used, its parts, the inter-relationship of the parts.

2. Process analysis sensitivity: evidence of students' sensitivity to the poetry as an example of significant human experience related to the students' own life.

3. Awareness of the rhetoric of poetry: who is the speaker, what is the occasion, who is the audience?

4. Ability to make a statement about the poem (an appropriate title was scored separately here).

5. Ability to detect the intention of the poet, and to indicate how this intention is made apparent.

6. Ability to recognize what part of the poet's meaning is lost through paraphrasing.

7. Ability to distinguish between contextual and literal meanings of words used.

The first criterion content analysis sensitivity, should reveal itself in comment which shows an awareness of the poetic form used, on the parts of the poem, and of the relationship between the different parts. For example, the students might have noted that the two Lampman poems used

had sonnet-like form, or might have commented on the use of figures of
speech, or rhyme scheme, or the like.

The range of student response here was a wide one, indicating
a diversity of awareness to poetic content. Comments vary from the relatively
sophisticated:

> "At the end of the story he uses a little simile to
> compare death with sleep, to show the extreme
> likeness of the two, quite [sic] and warm. "

to   the somewhat obvious :

> "The description in each line is much different from
> an ordinary description. "

In only one instance is the term "personification" used. Other references
are made to personification, but without labelling it:

> "Lampman mentions a cricket talking of old tales
> which somewhat resembles a man. "

In general, the responses revealed little use of the specific terms used in
discussing content analysis. One student makes a generalized comment on
poetic form:

> "Instead of a poem he could have written it in
> another form. Instead, it is shortened into a complete
> compact whole. "

Another commented on the "abrupt and rousing ending" and another criticized
the use of "The gossip cricket," suggesting that the poet should have used the
preferred form, ' ine cricket gossiped"!

The second criterion was applied to look for evidence of involvement in, and sensitivity to significant human experience as expressed in the poem, and in relation to the student's own life. Responses here ranged from:

> "It reminds us of a snowy morning just after a big snowfall."

to:

> "I found myself recalling a similar scene. Because of this re-awakening, I noticed the smooth peaceful flow of the words."

Many stated specific experiences which the poem brought to mind:

> "This experience is very real to me because when I'm hunting, I find places that are very similar."

Others found more generalized chords stuck in them by the poems:

> "How it (sleep) allows you a breather I just realized."

and:

> "To me darkness can seem to protect or menace me, depending on my mood."

The responses showed a relatively high sensitivity to the human experiences about which the poems spoke.

The third critical question related to an awareness of the rhetoric of the poem--the speaker, the occasion, the audience. Few students failed to comment on at least one of these (usually, the speaker) perhaps because of the relative simplicity of the poems used. Frequent references to, "Lampman

says...." or, "Lampman is telling us ...." suggest that there was little difficulty in determining speaker and setting. One student said:

> "He is telling us as he saw it, so this is the way
> he sees it, the way he will always see it."

Criterion number four was applied to determine whether students could make a statement of the piece, abstract its essence or central thought, and select an appropriate title for their commentary. Few students met this criterion and managed to state in a direct, recognizable form, the experience central to the poem. Typical attempts are:

> "It is about some guy's experience through a cold
> winter's day."

> "The night seems to take away your fears and troubles."

> "The poem does describe human experience such as
> sitting somewhere in the night just daydreaming."

Few students in the experimental group gave titles to their written responses in the first assignment. There was an increase in the number of titles in the second. Most of the responses from the control group used titles, suggesting, perhaps, a difference in requirements established by the home room teacher. Titles were generally inadequate as a concise summary of the response--"A Poem," "An Essay"-- with only occasional glimpses of greater power to condense their thoughts--"Human Perception," "Nature and Its Beauty."

The sixth critical question relates to a recognition of the poet's intent, and the manner in which this intent is made apparent. The following

illustrations indicate the kind of response the students made here:

> "He uses adjectives to show us the picture of the
> hills."

> "I am fairly sure this poem will endure, for it
> has something in it, maybe its his expression of
> emotion that he was talking about."

> "The evening was one probably much different from
> the ordinary, so he decides to express it in a poem."

Criterion seven looked for students' recognition of the loss of meaning that results from paraphrasing the poem. This was found largely in a tendency for the student to revert to the words and forms of the poet as he sensed that his translation was weak. Only two responses made specific reference to the fact that the writer's words were inadequate as they wrote about the poem.

The last criterion sought evidence of the students' awareness of the difference between the contextual and literal meaning of the words used in the poems. This proved to be an element of literary criticism far beyond the skills of the classes. There was some intuitive awareness of this in two statements:

> "The last part of the definition applies extremly
> [sic] well though. Every word is just packed with
> meaning."

> "He used soft words to add to the feeling of
> awareness."

The general nature of the responses permits some generalizations to be made about the students' literary awareness. Many responses contained

a plea for understandable poetry. They commended Lampman for writing poetry that was "easy to follow." One suggested that the poem "...was not so far fetched that you cannot understand it." Generally, however, the analysis of the responses bore out the attitude displayed in class at the outset of the exploration--that poetry is a "drag." The written responses, on the whole, tended to be of the intuitive, implicit kind. Few students possessed the interest or capacity to analyze the task and present a response which provided answers to several of the critical questions via the written medium.

Two other general findings emerge after a reading of the students' written responses. They lacked knowledge of the terms specific to literary criticism. And they tended to regard their response as adequate if they simply re-told in prose what the poet had said in verse.

Further analysis can be made of the total responses by dividing them into three groups--Limited answers (one or two criteria commented on), Intermediate (three or four criteria), and Elaborated (five or more criteria met in the response). Table I shows how these three groups fared with respect to each criterion. The first figure is the percentage for the experimental group, the second is for the control group.

In interpreting results based on unequal frequencies as found in the various response levels, one must be aware of the distortion caused by the varying frequencies. The findings suggested by Table I are therefore limited

to trends. Some of these trends seem to be that those who fell into the

Elaborated group were generally able to give a statement of the poems (Criterion

4), and were more aware of the loss of meaning that occurs in paraphrasing

(Criterion 7). Those who gave a limited response commented most often on

Criteria 1, 2 and 3. In general, the exploratory class were most sensitive to

the criteria of content analysis, process analysis, and rhetoric. Only the inter-

mediate response level showed sensitivity to the difference between the literal

and contextual meanings of words, and this very clumsily, as indicated in

the quotations above.

TABLE I

PER CENT OF RESPONSE TO EACH CRITERION BY
EXPERIMENTAL AND CONTROL GROUPS AT
THREE RESPONSE LEVELS

CRITERION	RESPONSE LEVELS					
	Limited		Intermediate		Elaborated	
	Ex.	Cont	Ex.	Cont.	Ex.	Cont.
1. Content	31	0	54	25	63	100
2. Process	50	100	73	90	91	100
3. Rhetoric	44	67	69	83	100	100
4. Ability to make state- ment	0	100	38	25	100	100
5. Appropriate title	19	33	29	50	55	100
6. Detecting Intention	31	0	69	67	100	100
7. Loss through para- phrasing	0	0	0	8	18	0
8. Contextual vs literal	0	0	15	0	0	0

Awareness of Literature - <u>Pre and Post Assignments, Experi-</u>

mental Group. - An analysis of the percentage of students in the exploratory

group who made limited, intermediate, and elaborated responses in the pre

and post assignments is set out in Table II.

TABLE II*

PRE AND POST ASSIGNMENTS -
EXPERIMENTAL GROUP

ASSIGNMENT	RESPONSE LEVELS		
	Limited	Intermediate	Elaborated
PRE	27%	45%	27%
POST	36%	50%	14%

*Data are reported for the 22 students who wrote <u>both</u>
assignments.

It can be seen that in terms of the adequacy of response the two

assignments elicited similar responses, except that there were, perhaps, fewer

elaborated responses in the second assignment.

Table III gives the results of a t-test of differences of means

on pre and post assignments of literary awareness.

The investigator found that there was no statistically significant

difference between the means of the pre and post assignment scores. Thus, on

the average, there was no change in literary awareness after the experimental

work had been done with a multi-media response, as measured by the criteria used.

TABLE III

A T-TEST COMPARISON OF PRE AND POST
ASSIGNMENTS - LITERARY AWARENESS

	PRE	POST	df	t
MEAN	3.5	3.1	42	1.00
VARIANCE	2.07	1.44		
N	22	22		

$t_{.95} = 1.68$ (40 df)

The investigator found no difference between the two sets of means.

Though there were no quantitative differences on the average between the two sets of responses, some interesting trends appear in the examination of the nature of individual responses. The post assignment responses seemed to be more focused than did those of the first set. Students tended to explain more carefully what they meant in the point being made, resulting in a qualitative difference even though differences between the pre and post numerical scores were not significant. There were fewer irrelevant comments in the second set as well.

A second trend related to the tone of the responses. Many more of the post assignments were couched in terms of "I" than were the first set. The first responses talked frequently of Lampman impersonally, of things unrelated

to self. The second set contained frequent references suggesting greater

personal involvement, and a willingness to express personal opinions: "In

my opinion," "It seems to me ....," "I like ...." It would appear that

their MMR experience may have encouraged personal involvement created

the attitude that personal comment was of value, and, encouraged individuality.

More students were willing to risk the statement of an opinion and were willing

to take a stand after the MMR experience. It could be hypothesized that

this might have resulted from a more intensive knowledge of the poems studied

and from the experience in defending a point of view in group discussion.

The following illustrations from the pre and post assignments

compare the responses:

Student #16 -

Pre. - "The summer evening was described very well.
The poem is short and easy to follow. It is well
arranged word wise and uses good descriptive words
that make it nice to read and easy to follow."

Post. - "I feel the poem does not fit the definition
given ... If the title wouldn't have been January
morning, it might have been suited to the definition
better. The poem should go into what a January
morning is and not what the roof tops are like or of
men working but the beauty of a January morning.
Also the poem didn't give significant human
experience .... As for well chosen words I feel
he didn't really use any for this poem."

Note the superficiality of the first comment, and the attempt to please the

reader. The second response challenges the reader to debate the student's

opinion.

Student #19 -

Pre. - "About a Poem. This poem is the enduring
expression of significant human experience told in
words well chosen and arranged."
(A list of nice words follows).

Post. - "A Short Essay About a Poem Called January
Morning.   The description of Literature did not fit
this poem or vice versa. It seemed to me that Mr.
Lampman ruined the poem by trying to ryme [sic] the ends
of the sentences."

The total score does not reveal the change in response adequacy, but the

nature of the title and response in the second assignment suggest a student

more willing to examine poetry and take a stand on it. Perhaps this is a

stage that is necessary before real advancement in the scope and quality of

literary criticism can be attained. For example:

Student #6 -

Pre. - "Metaphor   (He talks of Lampman's feelings
and then gives a quote which is supposed to be
self-evident). We know the grass cannot be friendly
and crickets talk but by using it in his way we can
understand what he is trying to get across.

Post. - "Human Perception.   Everybody experiences these
basic things, but do not really conceive of the beauty
in it through no fault of theres [sic] just because they
see it all the time they think its [sic] natural."

This student in the post assignment is seeking for meaning beyond the poem.

He has looked in his first response at the meaning within the poem, but in

the second he strives to relate the experience in the poem to the need for

enhanced perception if people are to live in a world of probabilities.

Two further illustrations suggest a greater openness and willing-

ness to respond honestly to a poem in the second response:

Student #3 -

Pre. - "It is easy to see that Lampman is expressing
himself in a poetic way about an experience of his."

Post. - "This definition would not necessarily apply
to this poem. It could have been fairly easy to dream
up this sort of thing."

Student #17 -

Pre. - "Living Experience. The (poem) is a good
definition of literature because first of all it is
very enduring human experience and the words
are well chosen and arranged."

Post. - "Significant or Not? He just uses words to
put his readers at ease so they will like it. But now
I see that in poems like this you don't have to be a
poet but just a writer and a dreamer. I think maybe
that some poets who may write a poem once in
awhile may really feel something or write about
something significant to them."

The level of literary criticism evident in the individual use of

the written medium is an interesting contrast with the level displayed in the

group response using the film medium. This is discussed later in this Chapter.

Awareness of Literature - Experimental and Control Groups -

Post-Assignment. - Table IV shows the results of a t-test comparing the

average scores of the two groups on the post assignment on literary awareness.

The control group had worked throughout the semester with traditional methods

of instruction, while the experimental group had utilized the MMR process for

the last three weeks of the same semester. Both did the same assignment on

Lampman's, "A January Morning."

TABLE IV

A T-TEST COMPARISON OF POST-ASSIGNMENTS WRITTEN BY EXPERIMENTAL AND CONTROL GROUPS IN LITERARY AWARENESS

	EXPLORATORY	COMPARISON	df	t
MEAN	3.2	3.5	38	0.79
VARIANCE	1.53	1.07		
	23	17		

$$t_{.95} = 1.68 \quad (df = 40)$$

There is no significant statistical difference in the adequacy of response between the experimental and control groups on the post-assignment. The experimental group seems to have not changed as a result of the former's experience in the MMR process.

Film Medium Awareness. - General. - Three categories of criteria were applied in gauging students' awareness of the processes and products of the film medium as used in the interpretation of poetry. The first criterion was used to look for awareness of the technical aspects of the medium, the second looked for awareness of the differences in perspective created by

the use of the film medium as contrasted with the written medium, and the third was used to search for awareness of the underlay of conventional writing and composition skills needed in the organization of a filmed interpretation of literature.

The students had experienced the introductory multi-media exercise described in Chapter III before they wrote their first assignment on the National Film Board film, therefore their medium awareness in the pre-assignment was evident.

As in the responses on literary awareness, the most frequently commented on criterion was rhetoric. In their critiques of the film, there was strong recognition of the speaker, the setting, and the audience. For example:

"The poem told you of the love that Lampman had for the area, and as he described it, anyone would be overwhelmed by its beauty."

"In this poem, Lampman really expresses a feeling which was portrayed quite well. The visual effects although made it really quite an experience."

The film medium, with its combination of a reading of the poem, visual sequences, and background music, seemed to enhance rather than deemphasize the rhetoric of the poem.

The element of balance among the various components in the film medium received much attention in the critiques. They were aware from their own experience of the difficulty of getting a proper balance in the audio components which would enhance the impact of the poem. The comment

of two students will illustrate this point:

"He had music that made a dreamy strange feeling inside us. This was very good because the scene was one of men rowing in a canoe alone."

"This film can be looked at four ways; through the lyrics, background music, sound effects, and the picture itself. All seemed to flow together as one to bring out the full idea of the poem."

A number of responses showed growing awareness of the basic technical vocabulary of the medium, and showed a recognition of the effect of sequence and order within the filmed presentation. For example:

"The sequences were great and really must have been well planned."

"The photography was good with the different shots taken from different locations."

"The shots combined harmoniously with what the narrator said."

"...showed three flashes, each with an echo, of the still trees."

Sequencing was noted by the students who commented that:

"The mood set by the music was one of awe and majesty. It flowed along with the river and trickled with the brook."

"...the canoe shoting [sic] down the rapids, the music came to a climax, and then the music died down softly."

Comment on the other technical aspects searched for was infrequent. Only one student seemed aware of camera exposures. In the film, the NFB camermen had shot obliquely into the sun in order to get a lens glint

that adds a brilliant visual touch to the image. One student regarded this as a filming gaffe, not perceiving its deliberate use as a camera technique. He wrote:

> "I think the film should have been cut just before the camera got into the sun."

Transition, use of color, and camera techniques were also noted by a few students in their written assignments. A dominant transition device used in the film was to make use of shots of the canoe moving along between the verses of the poem while the narrator was silent. One student showed her awareness as follows:

> "The film would have been more ordinary and with just scenery, but with the addition of the men in the canoe paddling on and on it kept it more interesting."

The critiques revealed an awareness of camera techniques of various kinds. They noted pans, zooms, lengths of individual shots, and shot locations. For example:

> "Each shot lasted around 20 seconds to a minute."

> "I liked the film better this time because I realized the different tecniques [sic] used ...."

> "... the angle shots were quite beautiful."

The use of color as an integral part of the interpretation got little comment, perhaps because of the color-rich environment to which the students are accustomed. Comments on its role in the film were:

"Also the color meant a lot to the film, if it had
been in black and white it would have been so
boring that it wouldn't have been funny. "

"...golden trees, misty lake .... "

Students also gave some evidence of awareness of the dif-

ference in perspective in the pattern-oriented film medium and the component-

oriented written medium of interpretation. Two such comments:

"Generally, the film on the poem would be more interesting
than with the poem just read. My attention was caught
with the film mainly because of our experiment in class. "

"When you just read the poem by itself it is really
quite dull, nothing to excite you, get you wanting
to read. "

The last of the two above comments was made by a student who fell into the

"limited" category as described above. He seemed surprised that poetry could

be experienced in a pleasurable way.

There was a very limited indication that students could look at

the film medium clinically as a communications device. There was some

written recognition that the foundations of effective filmed literary comment

lie in the same good planning and hard work necessary in using the written

medium effectively. One student commented that: "Some of the scenes must

have taken weeks to get, " while another expressed the view that the sequences

must have been well planned. There was no real attempt to look behind the

surface of the filmed interpretation to contemplate how the film makers had

gone about their task of interpreting Lampman's poem.

Nonetheless, one could say that the critiques revealed an aware-
ness of the special nature of the film medium. This varied all the way from a
beginning sensitivity to a fairly sophisticated understanding of the process of
using film as a tool for literary interpretation. It was also generally true that
throughout the viewing of the film, awareness of the poem remained central for
most of the students.

If we distribute the student responses in the same manner as was done
with their written assignments on poetry, the following table emerges:

TABLE V

PERCENT OF RESPONSE TO EACH CRITERION BY EXPERIMENTAL
AND CONTROL GROUPS AT THREE RESPONSE LEVELS
(FILM AWARENESS)

CRITERION	RESPONSE LEVEL		
	Limited	Intermediate	Elaborated
1. Camera Technique	7%	19%	70%
2. Exposures	0	5	0
3. Sequence	7	43	43
4. Transition	0	14	43
5. Balance	50	86	100
6. Color	0	14	14
7. Rhetoric	80	76	86
8. Vocabulary	0	48	86
9. Interpretation	14	14	43
10. Foundation	0	19	43

The following trends appear from the distribution in the table.

Those in the "limited" category gave no recognition in their responses to

transition, use of color, technical vocabulary, or foundations. There is a

steady increase from the limited to the elaborated categories in those who

noted camera techniques and balance. There is some increase in interpretation

difference awareness over these categories. Rhetoric awareness was quite

general. The students were generally insensitive to the use of color and the

matter of film exposures.

Film Medium Awareness - Experimental Group. Statistics were

applied to the pre and post assignments on film medium awareness to see if

experience with the MMR process had made a change in this element. The

results of this analysis is found in Table VI.

TABLE VI

A T-TEST COMPARISON OF PRE AND POST ASSIGNMENTS -
EXPERIMENTAL GROUP (FILM AWARENESS)

	PRE	POST	df	t
Mean	2.3	3.2	28	1.88*
Variance	1.52	1.89		
N	15	15		

$t_{.95} = 1.70,$ $t_{.99} = 2.05$

The investigator found that the means are statistically different
at a probability level of $p < .05$.

The investigator concluded that there was a statistically signi-
ficant difference between the pre and post assignment scores at the .05 level.
The students on the average showed a more adequate response to film medium
awareness criteria on the post assignment. This difference would likely have
been greater had the pre assignment been given before the warm-up exercise
was carried out.

If we examine the critiques written by the experimental group
we find the following distribution among the criteria items used:

TABLE VII

DISTRIBUTION OF COMMENTS AMONG FILM
AWARENESS CRITERIA - EXPERIMENTAL GROUP

CRITERIA	WRITTEN ASSIGNMENT		
	Pre	Post	Total
1. Camera Techniques	4	6	10
2. Exposures	0	1	1
3. Sequence	9	4	13
4. Transition	3	3	6
5. Balance	19	13	32
6. Color	2	2	4
7. Rhetoric	23	11	34
8. Vocabulary	5	11	16
9. Interpretive Difference	3	6	9
10. Foundation Work	1	5	6

Rhetoric and balance were the two most frequently noted elements in the film medium. Each of these was apparent to a greater degree in the first set of responses. Perhaps in the post assignment students directed their attention away from what was already apparent to them. There is an increase in the awareness of the foundation work required to produce a film in the post assignments, no doubt due to the students' experience in the MMR process.

A t-test comparison was made between the experimental and control groups' critiques on the National Film Board film written as the post assignment, with the following results:

TABLE VIII

A T-TEST COMPARISON OF POST-ASSIGNMENTS OF EXPERIMENTAL AND CONTROL GROUPS - FILM MEDIUM AWARENESS

	Experimental	Control	df	t
MEAN	3.2	1.4	20	3.27
VARIANCE	1.89	.54		
N	15	7		

$t_{.995} = 2.85$

The investigator found that the two means are significantly different at a probability level of $p < .001$.

The control group members were in some difficulty in writing a critique of the NFB film. Where they had written over a page of foolscap in

their literary awareness assignment, the average length of their film critique was about six lines. All the members of the control class were in the intermediate category in the literary awareness assignment, but they seemed at a loss in dealing with other than a written medium.

VI. OBSERVATIONS ON STUDENT USE OF THE FILM MEDIUM

Cameras used by the students were two Bell and Howell 16mm machines with mechanical wind, three-lens turret, and mechanical lens settings requiring the use of a light meter. Considering that the outdoor shooting had to be done in extreme cold, (from -5 to -20 degrees Fahrenheit), and that none of the camera crews had had experience with this kind of equipment, the visual sequences show reasonably effective handling of the film medium. As noted earlier, much of the jerky panning and tilting evident in their film is due to the slowing of the machines caused by the cold.

With the aid of Movies with a Purpose (see Appendix B) and the photographer who volunteered his services, the students took quickly and naturally to the medium. The two Rupert Brooke teams were each given 200 feet of film. Of this total of 400 feet, 266 appears in their final product, which represents a 65% usage. This is quite high for amateur cameramen, and offers evidence that the technical aspects of using this medium come naturally to today's students as a means of expressing themselves. A good deal of the footage rejected by the editors was of good technical quality but

was simply superfluous to the film composition finally agreed upon.

Another technical problem--that created by the lack of color in the winter out-of-doors--has been also noted above. The students attempted to solve this by using all the rich color they could find in their interior shooting, as in the long tilt done on the stained glass windows, the shots of the Pied Piper, the use of the candles, and the like. Any color in the outdoors caught their eye--the snow-covered wreath in the cemetery, the night traffic, the city hall Christmas tree. Of outstanding technical interest is their time-lapse filming of the winter sunset that closes their film.

Aside then from the technical aspects of camera techniques, exposures, and the use of color, their editing and composition techniques in the film medium are subject to more serious criticism. Sequence and transition are crudely handled. Their audio track shows bad level balance, although they do achieve a reasonably successful marriage between their visuals and audio. The film does show a unity in its return to the death theme found in both the prologue and epilogue of the poem.

Perhaps their technical use of the film medium is best summed up in Browning's words from Andrea Del Sarto:

Ah, but a man's reach should exceed his grasp,
Or what's a heaven for?

VII. OBSERVATIONS ON THE STUDENTS' FILM AS LITERARY CRITICISM

If we apply the set of critical questions set out above to the

students' filmed interpretation of Rupert Brooke's poem, the following com-

ments can be made:

1.   Awareness of poetic form used, its parts, and the

inter-relationship of the parts--The film is structured

on the poetic form used in the poem. Brooke's prologue

to his list of the simple beauty of everyday things is read

into the film against a theme of a dying soldier. This is

followed by a diversified catalogue of simple beautiful

things, taken not from Brooke's list, but from the students'

own environment. The film concludes with a return to

the rather wistful epilogue that the poet has used, read

against cheerful but restrained and melodic music taken

again from the students' own environment. The film

could be said to have the unity of the poem, and shows

an awareness of the poetic form used by the poet.

2.   Evidence of involvement in and sensitivity to the

poetry as significant human experience--The major evidence

of the presence of this element lies in the narration in the

film. Many students, both male and female, tried out for

this narrative part. The girl's voice used was chosen because

not only was her diction and tone excellent, but also her

involvement in and understanding of the poem was evident in her tonal qualities and phrasing.

3.   Awareness of the rhetoric of the poem--The film reveals an awareness of who is the speaker (in fact, he is given a person in the dying soldier). The film therefore dramatizes the poem by reminding us of Brooke's untimely death. There is an awareness of the audience--those who love the simple things in life. This is evident in both the kind and random cataloguing of simple beauties in the film which parallels the poem's structure.

4.   Ability to make a statement about the piece, including an appropriate title--The film here, in the broadest sense, is interpretive because it digresses from Brooke's lovely things to those of the students' own world. Yet, because of its use of the poem's prologue and epilogue, and its allusion to Brooke's death as a soldier, it has a strong sense of Brooke's statement about simple beauties. In this regard, two titles were devised--"Love's Eternal Flame" and "...All These Were Lovely, " both reflecting the statement of the poem. The latter was finally chosen, lifted from some of the most powerful statement lines in the poem.

5. Ability to detect poet's intention, and to indicate how this is made apparent--There is some evidence that the students have met this critical criterion in their film. The poem is certainly an optimistic farewell to lovely things. The students lift their interpretation from its rather morbid beginning by the use of happy background music both during the cataloguing of simple beauties, and behind the reading of the epilogue at the end. Their use of the sunset, at once beautiful and tinged with reverence, seems particularly appropriate as a bit of literary criticism, for it echoes the poet's mood.

6. Ability to recognize what part of the poet's meaning is lost through paraphrasing--This is a difficult critical measure to use because the students' response to the written poem is made in other than the written medium--that of film. In their use of this other-medium, the students have chosen not to paraphrase the poet, especially in their cataloguing of beautiful items. Whether or not this results in a loss of the poet's meaning remains a highly subjective judgment.

7. Ability to distinguish between contextual and literal meaning of words--This measure is almost impossible of

application because of the difference in the poet's

and the response's media.

VIII. A SUMMARY

OBSERVATIONS ON THE TEACHING STRATEGY

The investigator observed that there was a high correlation between the visual sequences planned in the shooting script (see Chapter II) and the actual sequences which he was able to record on film for the teaching film record. This would indicate that assumptions and rationale upon which this study was built were valid. The pre-prepared shooting script was in effect the investigator's prognosis of what would happen in the interaction between the students and the teaching strategy. The fact that this prognosis was borne out in the actual activities which took place during the experiment indicates that the teaching strategy was soundly constructed.

The investigator observed that the six features on which the teaching strategy rested were borne out when the strategy was put into action, and constituted important aspects of the MMR process. Students were required to relate the poetry to their own environment through film. The provision of maximum personal choice as to the part students would play in the process was feasible and possible. Peer evaluation served as a powerful motivator in the process. Co-figurative learning resulted from the use of group processes. Students were so motivated by the process that they spent a considerable amount

of their own time on the project. The investigator found that students were able to defend their point of view in the poetry interpretation which they chose to make. He made favorable evaluations of the students' use of the rhetoric of film and the effectiveness of the filmed interpretation.

The investigator observed that the eight basic assumptions set out in the planning (see Chapter III, pp. 51-52) were at work and evident during the process. Students made an intensive study of the poetry used in the experiment. They established a relevance between their studies and their own world. They engaged in creative activities. They indulged in a wide range of productive idiosyncratic individual activities. They grasped the possibilities of the use of the film medium as a vehicle for literary criticism. They learned from each other as they co-operated in a group effort to interpret poetry. They experimented with a variety of audio and visual media. They employed traditional composition skills in organizing and creating their filmed response.

The investigator observed that none of the parents of the class members opposed the participation of their children in the project. All parental film release forms were signed and returned to permit students to take part in the experiment.

The investigator observed that the introductory multi-media exercise used in the strategy served to engage students actively and seriously in the experimental project.

The investigator observed that the requirement that the students reach agreement on a definition of literature early in the process served an important function. It gave direction to the planning of the shooting scripts, and helped to insure that the film medium was used as a vehicle for literary criticism rather than simply as an art form, or as a random exercise. It also gave direction and focus to the peer evaluation of the filmed response by providing terms of reference by which criticism could be made.

THE FINDINGS FROM THE WRITTEN ASSIGNMENTS

There was no measurable change in the experimental group's literature awareness as measured by the criteria used. However, their second written assignment on poetry showed a qualitative difference in the increased evidence of a willingness to state personal opinion and to take a stand on that opinion. The evidence of awareness to literature found in the group response must be considered, however, in any assessment of findings in this area.

There was no measurable difference in the literature awareness of the experimental and control groups at the end of the process. However, it should be noted that the control group fared no better than the experimental group on the post assignment in terms of the criteria used.

There was a significant difference in film medium awareness by the experimental group in their pre and post assignments in critiquing the film.

There was a significant difference in film medium awareness

as between the experimental and control groups in the critiques written at the

end of the project.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS FOR RESEARCH

I. CONCLUSIONS

The following conclusions can be drawn from the analysis of the data and from the observations made during the three week period in which the study was conducted.

1. In terms of the criteria used, the experimental group showed no gain in literary awareness as a result of their experience with MMR process. Evaluation of their written assignments, however, revealed a qualitative difference in their literary criticism skills.

2. The experimental group's filmed response to the poem selected for interpretation showed awareness of poetic form, awareness of the rhetoric of the poem, and sensitivity to the poet's intention.

3. The experimental group, in terms of the criteria used, showed a marked increase in film medium awareness as a result of their experience with the MMR process.

They were more aware of camera techniques,

sequence and order of visual materials, selection

and balance of audio materials, harmony of audio

and visual components, and the importance of basic

composition skills.

4. In terms of the criteria used, the experimental group

showed no difference from the control group in their

competence in literary criticism.

5. The marked superiority of the experimental group over

the control group in film medium awareness suggests

that structured experience such as that provided in

the MMR process is an effective way to build aware-

ness of the products and processes of the film medium.

6. The MMR process offered numerous opportunities for

the experimental group members to indulge in creative

and individualistic activities, and to produce a creative

response to the selected poem.

7. The use of the MMR process resulted in intensive

study of a number of poems, and required students

to attempt to relate that poetry to their own environ-

ment.

8. In spite of their lack of experience in using the film

medium, the experimental group adapted readily to its techniques and rhetoric.

9. Three features of the teaching strategy used were critical to its success. These are:

    (a) The effectiveness of the use of the introductory multi-media experience suggests the importance of a graduated series of related introductory activities before film is used as the response medium.

    (b) The requirement that students reach consensus on a definition of literature established a criterion for classroom discussion of the poems, gave focus to the filmed interpretation, and served as a basis for self-evaluation by the students.

    (c) The requirement that an acceptable shooting script be produced before filming began resulted in an orderly and disciplined response in the film medium.

10. The use of the MMR process created a relevance between poetry and the students' environment, and a high degree of involvement on the part of students with the poems studied.

11. The group processes employed permitted a wide range of individual idiosyncratic activity directed to the groups' goals.

12. The employment of the film medium permitted a wide

    range of creative activities related to the understand-

    ing of English literature.

13. The MMR process encouraged co-figurative learning

    and motivation that comes from peer evaluation.

II. SUGGESTIONS FOR RESEARCH

1. The investigator hypothesized in Chapter II of this study

that the new rhetoric of communication must concern itself with the symbolics

of multi-sensory modes of communication. The simultaneous interaction of

sound and sight, space and time, will require the individual to develop a new

set of processes and symbols with which to absorb and deal with the totality

of electronic communication.

There is evidence in this study that secondary students have an

intuitive awareness of the rhetoric of the film just as young children have

an intuitive awareness of spoken language.

Two kinds of investigations suggest themselves in relation to

the above:

Can the basic communications structure and the

correct and forceful use of the multi-media be identified

and described for use by teachers of English?

Can this rhetoric of the multi-media be employed in

a curriculum so that students are provided with oppor-

tunities to express their creative ideas stemming from

a study of English literature in new ways?

2.   The students' film reveals some evidence that the MMR

process offers distinct possibilities as one means of responding to and inter-

preting poetry.   The importance of the part played by the warm-up exercise

offers further evidence that a graduated series of activities can lead to

improvement in the use of multi-media for response to literature.   In their

evaluation of their own film, students expressed confidence that the MMR

process could be more widely used in the learning of English.   Further investi-

gation might be designed to furnish answers to such questions as the following:

Would a sequential set of opportunities to respond

to English literature in multi-media over an extended

period of, say, from Grade IX to Grade XII, result

in cumulative learning in both English literature

and the rhetoric of the multi-media?

Will the use of the MMR process be effective in the

interpretation of types of poems other than that used

in this study, and in the interpretation of other genres

of English literature?

3.   Frequently through the course of the study students spoke of the new light in which they viewed television and motion picture programs. It has been said that great audiences for any art form are not born; they are made. They are created by an exposure to and an analysis of excellence within the medium.

Further investigation might seek answers to this question:

Will experience in the MMR process create more discriminating consumers of the products of the mass media?

4.   One of the major purposes of the study of English litera-ture is to help students to interpret their own world in terms of the significant human experiences recorded by others in literature. If in fact the electronic breakthrough in the use of computers and the new communications media will create a world of probabilities instead of certainties, of dynamics instead of statics, of process instead of content, of change instead of permanence, of topology instead of geometry, of configurational data instead of piecemeal data, students must be taught to rely on perception and intuitive ordering to a greater degree than heretofore.

There was evidence in the study that we must go beyond the criteria of such critical questions as were used in this study in order to analyse students' responses to the poetry. Perhaps we need to take into

account evidences of willingness to commit the self found in the post-

assignment on poetry, and in the student film itself. Perhaps the emphasis

should be on points of view rather than on point of view in assessing the value

of responses to literature. The following question could be investigated:

> Can we develop criteria which will measure perception
>
> as well as recall, intuition as well as analysis, affective
>
> as well as cognitive elements of a response to literature?

5.   This study has demonstrated the use of the MMR process

with one group of students. The value of the experience with the experimental

group appeared sufficient to warrant investigation of its use with other students.

The following question suggests itself for further study:

> With respect to sex, ability level and grade level,
>
> what students benefit from experience in the MMR
>
> process?

6.   Some teachers, because they lack an organized plan, are

reticent about allowing students to use multi-media in responding to literature.

This study may be of value in demonstrating and describing one such organized

plan. The following question could be investigated:

> Can teachers using the program described and the
>
> filmed illustration of the process develop successful
>
> programs of multi-media response for their students?

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APPENDICES

APPENDIX   A

STUDENTS' ORIGINAL SHOOTING SCRIPTS

GROUPS I AND II

SHOOTING SCRIPT - GROUP I

"ALL THESE WERE LOVELY"

LITERATURE 20 -- VICTORIA COMPOSITE HIGH SCHOOL

SEQUENCE NUMBER _____   PAGE 1

EDITED TIME -------- SECONDS   NO. OF SHOTS -------

SHOT DESCRIPTION	MATCHING AUDIO
1. M. S. of title.	very quiet music
2. L. S. of man and fireplace from side	quiet music fading out
3. M.S. from back of man focusing on fireplace ZOOM up slowly on fireplace. C.U. of flames	Lines one and two being read. fire crackling in back ground
4. wide shot of horizon with trees taken in pan from left to right	Lines 3 and 4 being read with quiet background music
5. Two shots of Edmonton Power from Queen E. Park.	Line 5 being read
6. Shot taken from on the 105th Street Bridge, shot of river taken from the bridge	lines 6 and 7 being read quiet music fading out at the end
7. Shots of sunset a 8 fps with about 20 minutes between shots. Final shots will be line 8 and 9 being read.	quiet music

SHOT DESCRIPTION	MATCHING AUDIO
8. Shots of cathedral at 97 St. and Kingsway lines 12 to 15 being read	
9. Shot of Vic's centennial park flame, one showing the top, the second showing more of the sculpture.	Line 1 being read
10. Very slowly pan the city from south side around Q.E. Park.	Line 2 being read
11. C.U. of Oxford Tower shot of graveyard, 107 St.	Line 3 being read
12. Shots taken in Mayfair Park people skating	Lines 4 and 5 being read
13. Two shots of Archives museum	Lines 6 and 7
Shot from top of government hill of river valley	Line 8
14. Shot of country field, wind blowing if possible or else taken at Mayfair	Line 9
15. Shot of Queen E. Park	Line 1 – These I have Loved: Music increases in volume and continues until 28.
16. Shot of boy and girl walking down road at Queen E. Park	
17. 2 Shots of boy and girl walking back into store window from different angle.	Type of music: folk music without lyrics
18. Shot of a couple dining by candlelight in restaurant	

SHOT DESCRIPTION	MATCHING AUDIO
19. Shot of the morning sun	
20. Boy , and girl chasing each other taken in Q.E. park	
21. Shot of the clouds taken in the morning	
22. Shot of Mill Creek spring. Full shot showing the snow bank then moving to spring.	
23. Small children running and laughing down the street taken as they get out of school	
24. Shot of someone in hospital bed	
25. Shot of a group of people sitting around doing nothing	
26. Shot of train traveling in the country.	
27. Shot of a cold lonesome graveyard.	
28. Shot from high building of the city	Music fades out, lyrics begin with lines 1 and 2 of verse 4
29. Shot of trees in Q.E. Park, a C.U. of branches	
30. Another shot of graveyard	Lines 3 and 4
31. Pan of field in country	Lines 5 and 6
32. Shot from building divided into two shots	Lines 7 and 8 and 9

SHOT DESCRIPTION   MATCHING AUDIO

33.   Shot of downtown   Lines 10, 11 and half of 12
      traffic in 2 or 3 shots

34.   Shot of graveyard   Lines 12 and 13

35.   Our statue in graveyard   Lines 14 to 16

36.   FADE OUT shot of fire
      with old man

SHOOTING SCRIPT - GROUP II

"LOVE'S ETERNAL FLAME"

LITERATURE 20 -- VICTORIA COMPOSITE HIGH SCHOOL

SEQUENCE NUMBER _____   PAGE 1

EDITED TIME _____ SECONDS   NO. OF SHOTS 8

SHOT DESCRIPTION	MATCHING AUDIO
Top of tree against the sky	Battle Sounds
Downward pan from tree top	Battle Sounds
Pan of Deserted Battle Field	Battle Sounds
Focus upon wounded soldier	Battle Sounds
Closeup on Soldier's face	Battle sounds
Closeup on Soldier's mouth	Battle sounds
Mouth Moves	Poem parts from poem
Camera Hazes Out	No sound
SUNRISE	Background -Love is Blue
Man and Dog playing in snow	(Barking) No "
House outside view	"
Inside House	"
Wedding picture	"
Baby picture	"

SHOT DESCRIPTION	MATCHING AUDIO
Flowers with Dew	Love is Blue
Rainbows	Love is Blue
Sunshining	Love is Blue
Frost on Trees	Love is Blue
Snowflakes	
Christmas Tree	
Cold Breath	
Birds Singing	
Fire Crackling	Souns of Fire
Car	Love is Blue
Candles	Love is Blue
Moon	Love is Blue
Stars	Love is Blue
Church Alter	Quiet (music stops)
Christ	The places marked with other than Love is Blue still has the music quiet in the background
Cross	
Sunset	
Blurr Out	
Blurr (camera)	Music stop -- Battlesound (begin)
Soldier still lying	Battle sounds
Soldier: moves suddently	Battle sounds

SHOT DESCRIPTION	MATCHING AUDIO
Soldier: stands up Head hangs upon chest	Battle sounds
Head looks up to <u>Heaven</u>	Parts poem read. Battle sound
Soldier falls dead	Music and explosion (Battle and Love are to be combined)
Pan field of bodies	Silence (complete)
CUT	Battle sounds

APPENDIX B

MOVIES WITH A PURPOSE
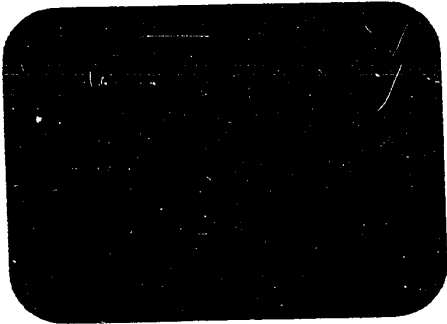
Movies
with a purpose

A teacher's guide
to planning and producing
super 8 movies
for classroom use
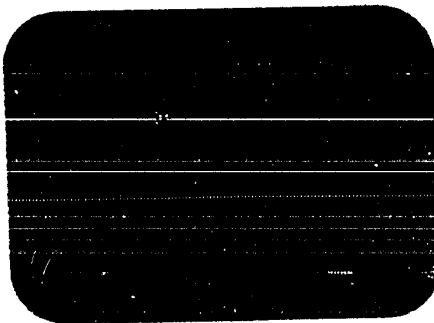
Introducing the Teacher...

... movie-maker-with-a-purpose

Teachers—even those who never before had held a super 8 camera in their hands —have begun to make their own instructional movies. They found the movie-making experience exciting, stimulating, and extremely worthwhile. And to their surprise, they even found it *fun!*

To get started, experiment

Almost everyone first approaches a movie camera with some degree of trepidation. The whole idea of movie-making *seems* complicated, even though it really isn't. The easiest way to overcome your uncertainties is to borrow a camera and experiment with it. Hold it in your hand. Turn the knobs and see what happens. Look through the viewfinder. Shoot a roll of film at home. Photograph the kids, the neighbors, the dog, anything— just for the fun of it. Try panning and zooming. Try shooting some slow-motion and fast-motion sequences. Point the camera up, then down. Use the camera to tell a simple story such as how your husband (or wife) fries an egg.

Then, after the film is processed, sit back—in seclusion—and look at the results. Sure you'll have a few laughs at your own expense, but you will have learned something. *You will have learned just how easy it is to record good color images on film.* Your camera technique left something to be desired? And your movie didn't quite tell the story you thought it would? That's to be expected. After all, you've never made a movie

before. And that's the whole purpose of this book—to help you make movies that explain, demonstrate, involve; movies that help you teach; movies that help your students learn; movies that have a purpose.

Movie-making-with-a-purpose provides great satisfaction, and it pays off in results. By making your own movies, you'll probably find that you see things as you never saw them before. You'll see your subjects more clearly. You'll be able to better define problem areas. And your students will benefit. Because only through the motion-picture medium can you focus your students' attention on just those details that are important. You exclude all extraneous material. You present your message in a logical, orderly fashion, and your students understand. They learn faster and remember longer.

In many respects, making good educational films is a lot easier than making good home movies. With home movies, most amateurs shoot "willy-nilly" because the action is uncontrolled. In educational movies, you control the action. Your film has a purpose, and has a plan of action. And because you do, production comes easier, the results are more rewarding.

Just what is a movie subject? Primarily, any subject that needs motion—a reaction to a stimulus, a technique to be learned, a group activity. Page 3 gives you some examples.

and the Single-Concept Film

. . . movie-with-a-purpose
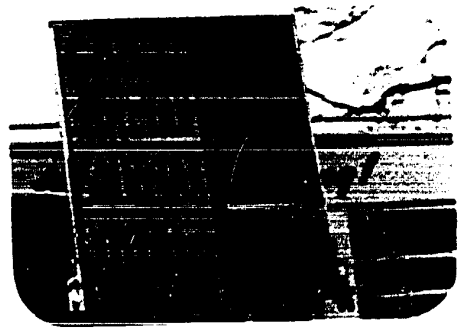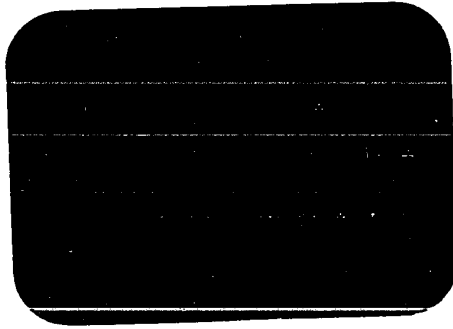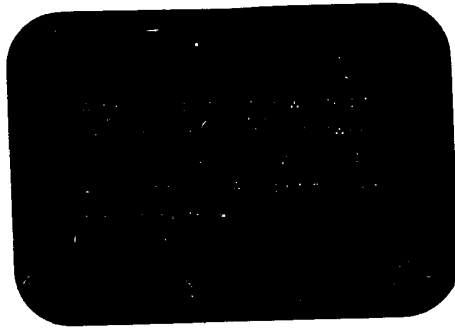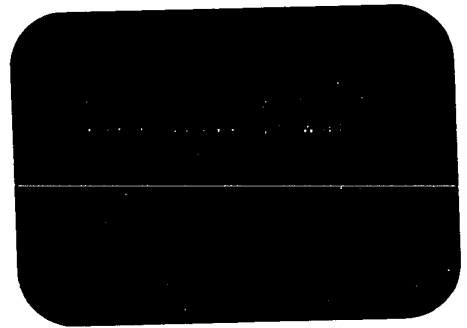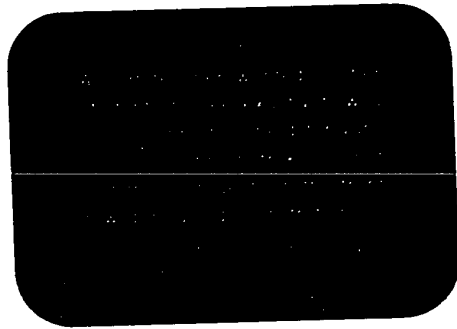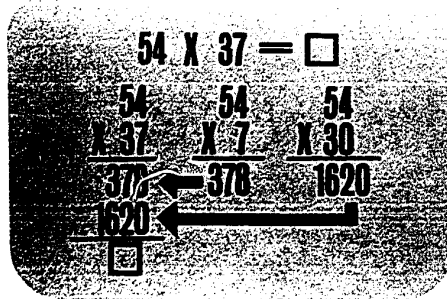
A new kind of movie evolved

The films teachers were making quickly evolved into a new kind of motion picture.

It was primarily designed to explain a single idea or concept. Its major characteristics were simplicity and directness. It lasted only long enough to communicate the idea — from a matter of seconds to four or five minutes.

Most significantly, these new movies were conceived and used as intrinsic parts of a teaching plan, working in coordination with a lecture, a lab demonstration, or a field trip. And as a bonus, teachers found that these films helped cut the time needed to prepare for a lesson or demonstration. Additionally, they found that students could view the films for remedial or makeup assignments.

These new kinds of movies, were called, among other things, single-concept films, short films, film clips, specific-objective films, films bits, trigger films, or brief films. Whatever you call them, they are perhaps one of the more significant new teaching tools available to teachers today.

Can your students benefit from a single-concept movie?

They can if you want them all to see something equally well at the same time or individually. If you want to get an idea across by compressing or stretching time. If you want to isolate a key idea so that you can repeat it again and again for clarity and emphasis.

If looking at the water treatment plant

five miles away for 10 seconds provides better teaching, you can do it easily— with film. If you want to cut two days from the middle of an experiment, film will do it for you. Film will do any number of things easily that would be impossible or ineffective with any other medium.

As a teacher, you have a good head start on instructional film-making projects. After all, you know the subject. The course. The problem areas. The students. And probably most important— you know precisely *what* you want to communicate.

Even if you have no movie-making experience, you aren't delving into an area where you are unqualified. You have already mastered the technique of communicating ideas to a class in a given amount of time. Additionally, you're probably more familiar with the film medium than you think.

In making a movie, you're just using a new tool to get a familiar job done. And this new tool will help you conserve teaching time by cutting time spent on repetitive presentations. The result: more time for creative teaching, more time to concentrate on the needs of individual students.

Picture the abstract or concrete

The specific-objective film can deal with an abstract idea or a concrete how-to-do-it situation. It can communicate the key idea in a short span of time — with more immediacy and impact than can be
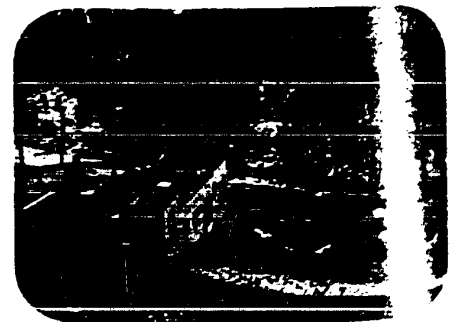
generated in any other way. In the hands of an imaginative educator, there are virtually no limits in subject matter or applications.

And, produced by teacher, student, or school group, the single-concept film has the advantage of extreme pertinency.

A simple film on the use of a microscope, for example, will demonstrate the correct way to use the *identical instrument* the student will use in the *identical situation* in which he will use it. The presentation, furthermore, will be an organized one. It will proceed logically from step to step and will never omit any operation. It will always be done correctly. It can be shown one time or as many times as are necessary for complete understanding.

In the home economics class the student can be shown, with film, how to put a zipper in a dress or how to thread the machine she will be using. In shop classes a movie can show students how to use the table saw. The teacher can then use his time to handle the special problems that require personal attention.

The single-concept film has been recognized as a valuable way to supplement a lesson plan. As a result, educators are now making single-concept films to teach such diversified subjects as the diagramming of a sentence, the relationship of architectural style between the local town hall and a classic Greek structure, or to visualize abstract concepts in mathematics. Even words or phrases shown in conjunction with local area scenes have been used as a potent stimulation for the beginning reader.

A new way to involve the class

Single-concept film projects can be used to generate a high degree of student involvement. For example, any class, school club, or group can profit from the work involved in producing its own specific-objective movie. When students are invited to do such a project, they respond by putting extra effort into research on the project. They contribute an amazing degree of imagination, and thoroughly enjoy every phase of the job. When working with student groups, you'll probably find it advantageous to give each person in the group a specific job: script writer, sets and lighting man, cameraman, "performer," editor. You, of course, remain as editorial consultant and producer.

Teachers who make their own movies, or assign movies as class projects, quickly build up a valuable library of effective teaching aids—ready and waiting to be used at the precise times when their students will benefit most from them. These movies invariably enrich the learning process and frequently prove to be a rewarding stimulus to the teacher as well.

The following pages provide you with a step-by-step guide that will help you make your first single-concept movie.
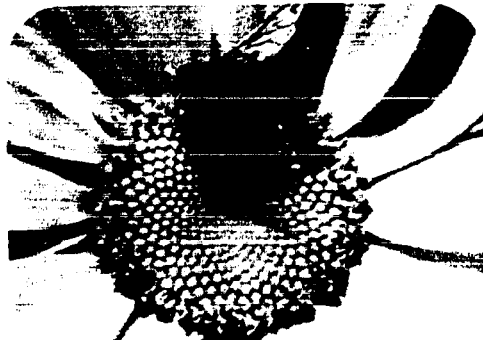
Planning—
The Most Important Step

You know how important a good lesson plan is to the effectiveness of your classroom presentation. The same thing is true of movie-making.

Teachers who have already made specific-objective films agree that the ultimate success of the film is in direct relationship to the care which went into planning the project. Thus planning becomes the most important stage. And after proper planning, actual filming may require no more than an hour's time and, frequently, is but a matter of minutes, depending on the subject matter.

Adequate planning saves time and helps assure that all necessary details are included in your movie. It will contribute to logical exposition and can greatly reduce—or even eliminate—the necessity of editing the finished film.

Remember that during the planning phase, as well as when you are ready to make your motion picture, it may be helpful to seek the experience and advice of your school's audiovisual specialist.

Where do you begin?

Generally, it is advisable to set down paper a short statement of your obj. What do you want your film to a. plish? *Be sure you limit your film single subject or concept.* Don't take on too big a subject. Instead, the big idea into several sub-id: manageable size. And then, if nec: make a film on each of these.

Try defining your objective in a sentence that begins "After seei film, I want the student to . . . ."
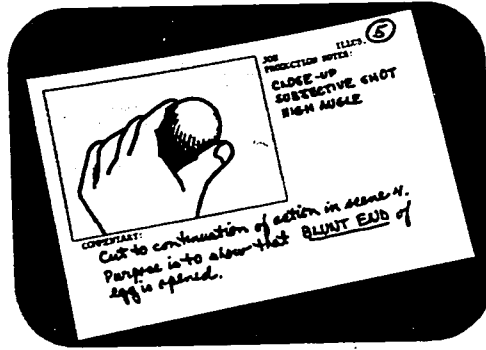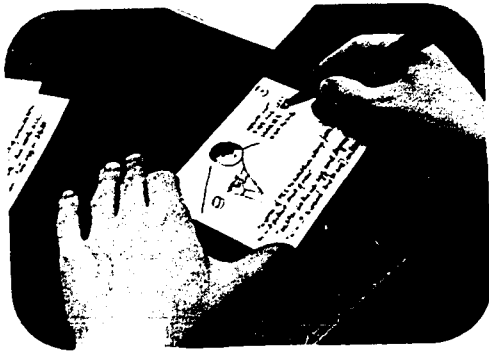
Next, list each procedure, each point you want to include in the finished film in order to achieve your objective. Write down each idea on a separate card. In planning, keep in mind that your movie will be a series of rapidly changing images, logically connected to convey the story you want to tell. Remember, motion pictures give you the opportunity to show the subject exactly the way you want your student to see it. You can alter the location of the camera. Move in close to show screen-filling detail. Or back away to show the overall scene. The choice is all yours!

Planning cards are a big help

The basic idea here is to use an index card for each visual idea you plan to show in your movie. Or one card for each shot, to put it another way.

You can, for example, use the lower part of the card to write in the summary of the shot's purpose or what will be said while the scene is being shown.

Use the upper left portion of the card to sketch in roughly what you plan to shoot in that scene. Use the upper right portion to note the camera location, type of shot — long shot, medium, etc. as described in the glossary — and approximate length of the scene.

Once your cards are completed you can lay them out on a tabletop and get a fairly good idea of the flow of your movie. Even more important, the cards give you the valuable option of rearranging scenes, eliminating some, adding new ones—quickly and easily.

Working with your cards in this way, you will save time and effort later on when you are actually filming your movie.

When your planning cards are arranged satisfactorily, number them so that you will always have them in the right order. Perhaps you'll want to go through the cards with a colleague to see how well the idea is expressed, or simply to get a fresh viewpoint.

At this point you're ready to start putting your ideas on film.

Production Is Easy

with Kodak Ektagraphic equipment
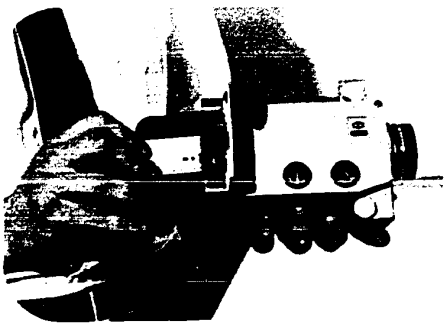
Selecting a camera. The new super 8 format gives you an excellent choice of versatile, foolproof cameras. Kodak super 8 movie cameras use black-and-white or color films in cartridges that load easily in seconds. Film speed is set automatically, and the cameras provide manual or power zoom, reflex viewing, variable filming speeds and automatic behind-the-lens exposure control.

1. Check your planning cards. These are your guides for shooting. Try to keep three cards visible at all times so you can see the scene that has just been photographed, the scene being photographed, and the next scene to be taken. (When you start filming, put a check mark on each card after the scene indicated has been shot so you can tell at any time what has been put on film and what remains to be covered.) Be certain the cards are numbered, and feel free to rearrange them, if out-of-sequence shooting is easier.

2. Light your subject. For indoor filming, lighting is usually required, and you have several choices. All are easy to set up. The *best choice is several lights off the camera* to provide the required illumination and to help add three-dimensional form to the subject. Off-camera lighting gives you (a) better lighting control, (b) greater freedom of camera movement, and (c) better looking films. Here are some basic lighting setups:

- **a. single light ON camera.** The simplest lighting technique is to use a single movie light mounted on the camera. This gives general illumination on all subjects which remain at approximately the same distance from the camera. When using a camera-mounted light, do not get closer than six feet to the subject. If you do, you will probably overexpose your scene and your film image will appear "washed out."

b. single light OFF camera. A single light off camera customarily is placed high and somewhat to one side of the camera. This main (or key) light provides the dominant illumination and gives the feeling of depth and form because of the shadows produced.

c. two lights for better movies. A second light can soften the shadows created by the single light and allows you greater freedom of camera movement. The second (or fill) light is positioned so that it lights the shadow side of the subject. It is often placed at about lens height (or just slightly above); near the camera; on the opposite side of the camera from the main light; and a little farther away from the subject than the main light.

When copying flat subjects such as titles or still photographs, use two lights
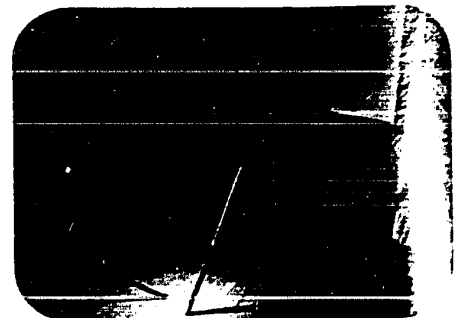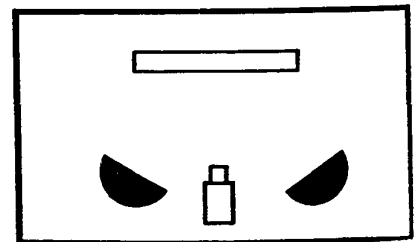
of equal intensity. Position them at 45°
angles to the subject to eliminate glare.
If your titles are made with three-dimen-
sional letters, use only one light. This
will eliminate a confusing second set of
shadows.

**d. a third and fourth light may be
added.** If you want to outline your
subject and set it apart from the back-
ground, place a third light diagonally
across from the main light and high
enough to be outside of camera range.
This light helps separate the subject from
the background. Avoid having it shine in
the camera lens as this will throw off
your camera's automatic exposure system.
(You'll get dark pictures.) You can use a
fourth light to illuminate the background.
This light will help keep your subject from
appearing to jump out from a dark cavern.

*When you use off-camera lights, don't
forget to insert the filter key in the slot
at the top of the camera.* Super 8 color
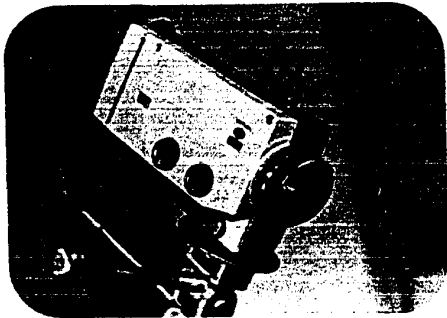
film is balanced for tungsten light. The
camera has a filter behind the lens which
lets you use this indoor film outdoors. In
order to use the film indoors, this filter
must be removed—either with a snap-on
movie light or the filter key. If the room
in which you make your movie has
fluorescent lights, turn them off. Other-
wise, your pictures will have a blue-green
cast. If the room has windows, shut the
drapes or close the blinds. Daylight com-
ing in from the windows can cause your
movie to have a bluish cast.
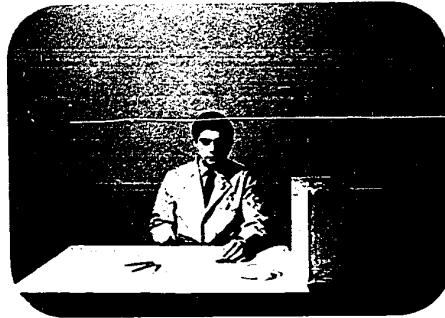
ONE LIGHT... provides dominant illumination. but causes severe shadows.
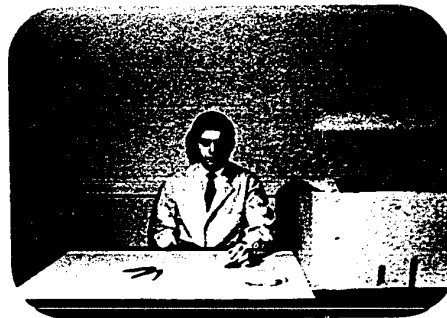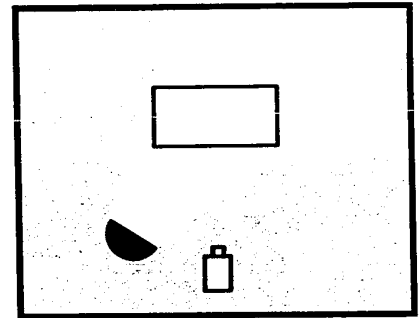
SECOND LIGHT..."softens" the shadows so you can see detail.
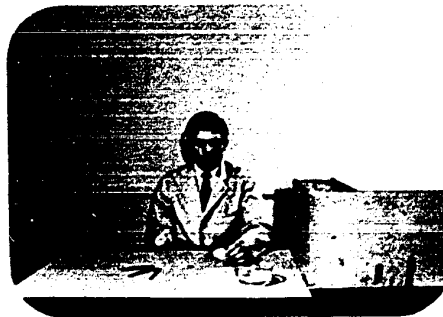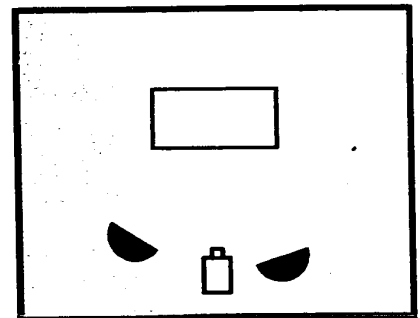
THIRD LIGHT...highlights the hair and shoulder. helping to separate the
subject from the background.
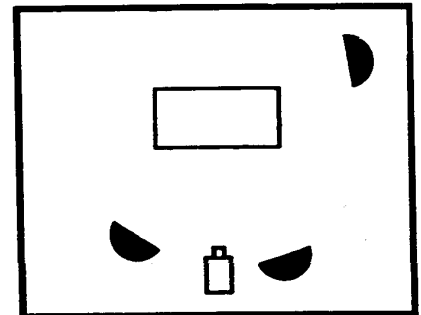
FOURTH LIGHT... illuminates the background. Keeps subject from 'jumping
out of a dark cavern"

9
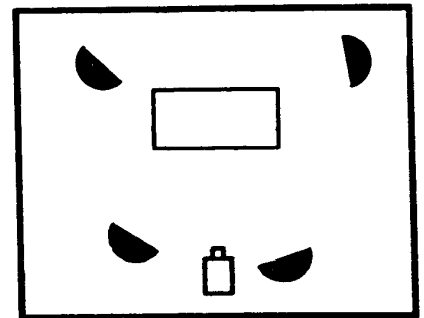
e. don't overlook the sun. When the subject area is not too large, the sun may be the easiest light source to use. Thus you can make an "indoor" movie outdoors. Naturally, you wouldn't want a pasture for a background on a sewing machine threading film. But perhaps you could borrow a "flat" from the drama class and do the filming beside the school building where a white sidewalk might help reflect light into the harsh shadows caused by direct sunlight. You can use white cards or crinkled aluminum foil as reflectors to help soften the shadows. Overcast days are excellent for outdoor filming because no shadows are cast and the subject is evenly illuminated. Remember, when you're filming outdoors in daylight, you don't use the filter key.

3. Set up your camera. The first impulse may be to hand-hold the camera. Don't. Your film will benefit from a firm support. Fit the camera onto a tripod. You want the subject to move — not the camera. Choose a tripod with a pan and tilt head. An elevation control will also cut down the time necessary to position the camera.

4. Position the camera as you have indicated on your planning cards. Don't lock yourself into a position dictated by the card if this position doesn't look as good as expected. Check the glossary of terms for various types of shots, camera angles, etc. But basically, just put the camera where it can see exactly what

you'd want a student to see. Remember, the viewfinder becomes the eye of the

student. What you see in the finder is what the student will see.

Camera angles and camera positions are so important to the final effect of your movies that these details should be determined in advance and noted on your planning cards.

5. About those backgrounds. Contrast with the subject is important, so select a background color and surface that separates the subject from the rest of the scene but is not so strong and colorful that it detracts from the subject. Plain, unobtrusive solids are usually best. For color choices, use pastel tones. Avoid very light or very dark backgrounds as these will tend to throw off exposure. Covering the tops of black laboratory tables with construction paper will help "show off" your demonstration. "Seamless" paper makes excellent backgr nds. Most of all: keep it simple!

6. Now make a dry run. With every g in position, rehearse each sequence 'ore you film it. This gives an accura di-cation of how your shot will lo nen it is projected, and it allows you   ke any changes which seem desirab his will also help the cameraman an ate the action in each shot. During re il. hand-hold your camera. Make f le-cisions about camera angles, ima e, etc. Keep your student in mind.   n see only what the camera sees.

7. Camera adjustments. With Kodak super 8 movie cameras, few adjustments are necessary. Film comes in a convenient cartridge that drops into place. An electric eye sets your exposure automatically. The large reflex viewfinder makes it extremely easy to see the subject clearly and to follow action.

But these three basic adjustments are necessary:
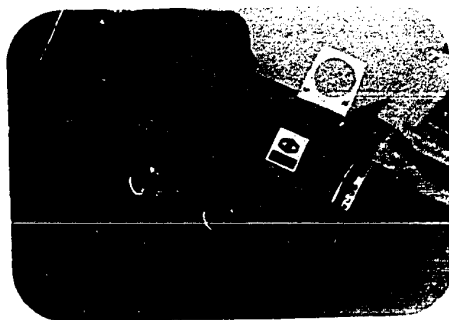
a. filming speed: For a silent movie you generally will film all your scenes at 18 frames per second. If sound is to be added later, you may want to shoot at 24 fps because commercial sound films are made at this speed. However, with Kodak super 8 sound projectors, you can record and play back good quality sound at 18 fps as well.
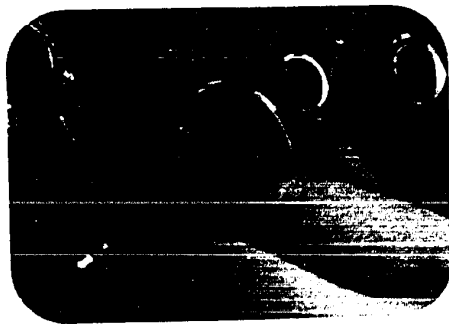
b. lens selection: With a zoom lens this means merely turning a knob to frame the subject in the viewfinder.
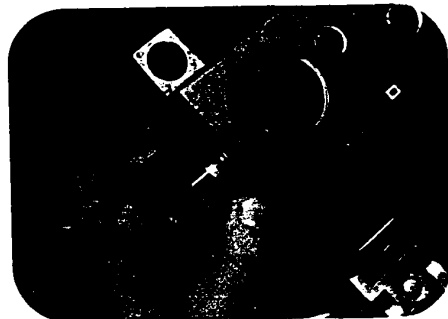
c. focus: You must set the lens for the distance from the subject to the film. This will give you a sharp, clear image and is extremely important to the overall success of your film. On the side of the camera you'll find this little mark: φ. Measure from this point, not the front
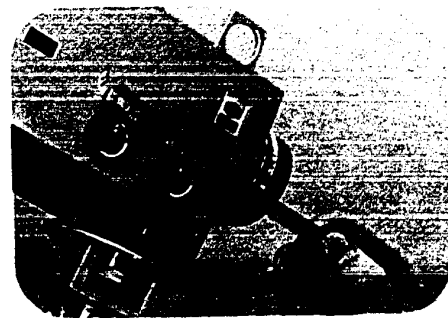
of the camera. When you use a close-up lens, measure from the *front* of the *close-up lens*, and set the focus adjustment according to the instruction sheet supplied.

8. Film choice. Color should be the preferred choice for virtually all specific-objective films, not only because it is economically practical but because color adds authenticity, clarity, and interest. Color heightens and intensifies visual response. Color helps make distinctions. It emphasizes, attracts attention. Color is reality. For the finest color rendition
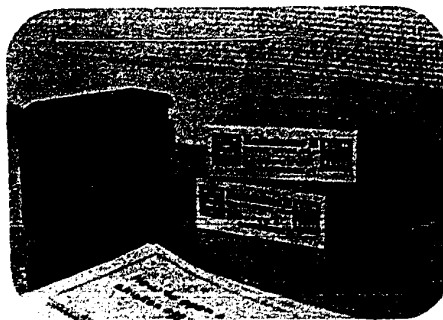
and the sharpest, finest grained movies, use KODACHROME II Film.

Sometimes you may find it desirable to use high-speed black-and-white film. For instance, you want your students to better identify with one another. You feel that a candid movie of student activities would help, but you don't want to inhibit the group with movie lights. In this case, shoot KODAK TRI-X Reversal Film. You won't need any additional lights. This film is available from Kodak Audiovisual and Movie-Processor Dealers.
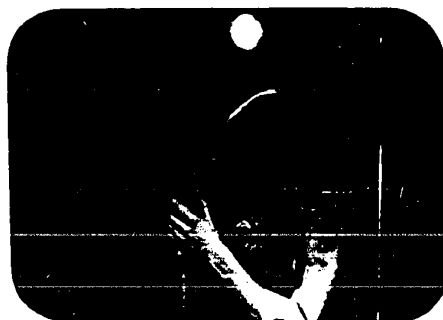
9. Now start filming. Just follow your planning cards and shoot exactly as you rehearsed during the dry run. (For additional ideas, see the "helpful hints" section.) Try to shoot a little extra foot-

age of each scene. Although this practice will cost you a few extra pennies, it will save you time, money, and trouble in the end. Ask anyone who's ever made a movie. Another good practice is to keep a record of each shot you make. Note the order in which you film the shots, and note whether or not the shot appears to be a "good take."

10. Processing your completed film. For Kodak processing, simply take your exposed film to a Kodak dealer or use a convenient KODAK Prepaid Processing Mailer. Film should be processed as soon after shooting as possible. You may want to have a SONOTRACK magnetic sound stripe added when your film is processed. Then, when the film is returned, you can record your own narration and sound effects. For expedited processing, use the AVP-1 mailer—available from Kodak Audiovisual Dealers.

Black-and-white reversal film processing service is generally not available from your local camera store because amateur movie-makers prefer color. Kodak Movie
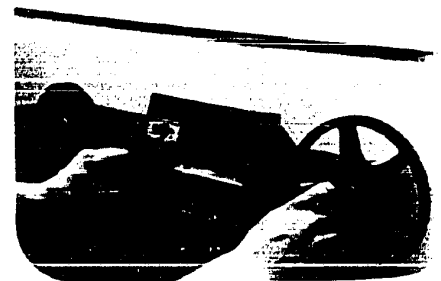
Processor Dealers do process black-and-white film for industrial and sports analysis purposes. Ask your school's athletic director for the name of the lab that processes his game films.

11. Editing. With adequate planning and practice during the dry run, further editing of a finished film may not be required. However, if a particular segment should be paced differently or appear in a different spot, simply cut the film apart and put it back together the way you want it. Films shot out of sequence will, of course, have to be edited into the final form. Here is where the notes you took while shooting will be valuable. Splices are easily made on super 8 film with PRESSTAPES and a KODAK Universal Splicer.
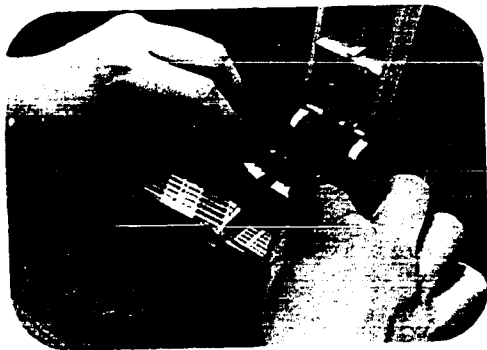
Editing is nothing to be afraid of. It's fun and can be very creative. Don't be afraid to cut the film apart, and don't be afraid to throw away those scenes that don't come up to your standards. These are two signs of professionalism in movie-making. As you become more experienced with film, you'll begin to "feel" the need for editing. When you reach this stage, you'll find this filming technique helpful: after each shot, put your hand over the lens and expose a few frames of film. This will make it easier for you to locate the spot where one scene ends and the next begins.

12. Adding sound. The simplest way, of course, is to narrate the film yourself as it is projected. Probably a better way is to tape record the sound and play back the tape as you are projecting the film. But this has obvious problems of coordination and the necessity of keeping both projector and tape recorder on hand for each performance.

The best way is to record your sound on film magnetically. This is done by having SONOTRACK Coating added to your edited film. (If your edited film is 50 feet

RUNNING TIMES AND FILM LENGTHS FOR COMMON PROJECTION SPEEDS

Film Format	Super 8 (72 Frames per Foot)			
Projection Speed in Frames per Second	18		24	
Running Time and Film Length	Feet + Frames		Feet + Frames	
Seconds 1	0	18	0	24
2	0	36	0	48
3	0	54	1	0
4	1	0	1	24
5	1	18	1	48
6	1	36	2	0
7	1	54	2	24
8	2	0	2	48
9	2	18	3	0
10	2	36	3	24
20	5	0	6	48
30	7	36	10	0
40	10	0	13	24
50	12	36	16	48
Minutes 1	15	0	20	0
2	30	0	40	0
3	45	0	60	0
4	60	0	80	0
5	75	0	100	0
6	90	0	120	0
7	105	0	140	0
8	120	0	160	0
9	135	0	180	0
10	150	0	200	0

TYPICAL RUNNING TIMES

Film Format	Super 8			
Projection Speed in Frames per Second	18		24	
Inches per Second	30		40	
Film Length and Screen Time	Minutes	Seconds	Minutes	Seconds
Feet 50	3	20	2	30
100	6	40	5	0
150	10	0	7	30
200	13	20	10	0
300	20	0	15	0
400	26	40	20	0
500	33	20	25	0
600	40	0	30	0
700	46	40	35	0
800	53	20	40	0
900	60	0	45	0
1000	66	40	50	0
1100	73	20	55	0
1200	80	0	60	0

or less, you can use an AVP-1 mailer to get your film striped. If it is longer, simply take it to your local Kodak dealer.)

Then you simply project your striped film on a KODAK INSTAMATIC'M100-A Projector. As the film is projected, you narrate your commentary into a microphone and it is recorded right on the film's magnetic stripe. You can play back and rerecord your sound track as you would with a tape recorder. You can also put the entire narration on sound tape and then, in one pass, transfer it directly to the film.

A big advantage of magnetic sound tracks is that they can be easily updated. Or recorded with sound to interest children of different age levels and language backgrounds. You can even make special sound tracks for the PTA.

13. Obtaining duplicate prints. Duplicates are helpful because they give several students or groups ready access to the film simultaneously. Or, they can be used in place of the original so the master copy is always in prime condition. If you believe you may want duplicates, extra care with lighting to avoid dark shadows and large dark or blank white areas is well worthwhile. Duplicates ordinarily are a little more contrasty, slightly less sharp than originals, and colors may be a little different. You will be the best judge of the acceptability of duplicates. If you're shooting a film about art, where color quality is important, and need an extra copy, it may be no great chore to shoot the original twice. Both quality and cost are likely to be more favorable

than if a duplicate is made later from an original film.

14. Choosing a classroom projector. The KODAK EKTAGRAPHIC 120 Movie Projector offers fully automatic cartridge loading projection. Classroom movies are now as easy to turn on as a TV set. The KODAK EKTAGRAPHIC Sound 8 Projector lets you show sound or silent super 8 movies, and features a built-in KODAK EKTALITE Projection Screen. (You can show movies to several students in full light!) Your Kodak Audiovisual Dealer will be happy to help you make a selection.

Some Helpful Hints on Movie-making

1. Of what duration should a scene be? Give each scene just enough time to insure maximum clarity of communication. Long shots require relatively more time for the eye to absorb information. Long and medium shots may be brief if their purpose is to keep a close-up from being confusing. Close-ups can be shorter, but this, of course, depends on the action being filmed. Remember: you don't have to show the full length of the action. Movie time need not be real time. Variety in scene length is as important as variety in camera position and image size.

2. Using a zoom lens. Don't zoom your movie to death. While valuable, this effect can be disturbing. Generally it's better to establish your image size first with your zoom lens control and then shoot. Don't zoom more than 2 or 3 times per 50 feet. A good rule to follow is: don't zoom if you can do it another way. Try to "cut" instead.

3. When focusing, it's a good idea to take a tip from the professionals who use a tape measure for accurate close-up focusing, even though their cameras may have ground-glass focus arrangements. This is particularly important when using the lens at telephoto position at close range.

4. Titles may be important, and there are many ways they can be produced easily and imaginatively. Perhaps it is a long shot of a lathe, then a close-up (insert shot) of the nameplate. If it is a chemistry experiment, the film could start with the instructor writing on the blackboard, then move in to show only the formula he has written. You can mount cutout letters on a contrasting background or you can photograph hand-lettered copy. You can photograph three-dimensional letters placed on photographs or printed illustrations. The important factor is to keep titles short and simple — usually not more than 15 words in a single sequence, and large in size in relation to the area covered. Unless convenient, photograph them after normal shooting.

5. Everything you see in the viewfinder will be photographed. So, if you notice any distracting reflections or shadows, move the camera, your lights, or both.

6. Start shooting *before* the action begins and continue shooting a few seconds after it ends. Warn any people in your scene they are to begin on your cue and not when they hear the camera motor start. This extra footage will help a student orient to the scene in front of him and be prepared to follow the action when it is introduced. This extra footage also gives you any editing freedom you may need. Motions photographed close up should be made slowly and deliberately. Normal motion may appear as a confusing blur across the screen.

7. Don't hesitate to reshoot if the action isn't just what you wanted. You can always cut out a particular segment and replace it with a second "take." This is

always more satisfactory than trying to set up and reshoot the scene later.

8. If you're filming a person doing something and want to change camera position in order to get a better look, tell the performer to "freeze." After he does, stop the camera and change its position. Even if the performer moves slightly, your viewer will not notice it because you have changed his precise frame of visual reference. (See page 27 for details.)

9. Remove wristwatches and other jewelry that may be distracting in a close-up. Do this *before* you make your first shot.

10. If you are going to add sound to your film, have the script read as you are shooting. This will help your actor pace his moves and provide you with a guide for the length of film necessary to accommodate the words. If you record your script on a tape recorder, you can use it to pace your filming as well as put it on the finished sound track. For greater narrating freedom, shoot extra footage of each shot. What you don't need can always be chopped out.

11. For maximum interest, your narration *should not describe the action* seen on the screen. This is primarily a visual medium and words should supplement — not repeat — what is being shown. Point out significant details or tell the student what to look for next, rather than describe what he can easily see for himself. Try not to overload the sound track with irrelevant material — a sound film doesn't have to have sound every second. Too much sound — even related information — may interfere with comprehension of the visual message.

12. If the action is too fast for best comprehension, shoot at a faster frame rate (32 fps). When projected, the action will take about twice as long to occur. 24 fps is just right for smoothing out action. 24 fps is also your best choice if you are going to add sound.

13. Remember you can use many avail-

able still pictures in your movie. Merely copy them at the spot in your sequence where they would be most beneficial— or shoot them separately and insert them later. You can even make stills "move" by zooming, quick cutting, and simple animation. When copying still pictures, use the same lighting arrangements as for titling.

14. You can produce "time lapse" films that make the action appear to be greatly speeded up—such as cloud formations for an entire day seen in only a few minutes on film. To produce this effect, set up the camera and, using a cable release, expose one frame at a time at predetermined intervals to produce the desired effect. Automatic time-lapse controllers are available and are useful when filming over an extended period.

Advanced Techniques

Such things as fades, dissolves, super-impositions, and so on are called "effects" or "special effects." They, like zooms, pans, and tilts, constitute a kind of punctuation system; or flowery language in film-making. They are useful in dramatic films, and sometimes in other films. But overusing them is much like ending every sentence with an exclamation mark or like overusing flowery language. Even in dramatic films they are often overused. Informational films seldom need them and nearly always are better off with a straightforward expositional presentation; not "fancied" up with effects, background music, and tricks. As you advance in movie-making, you may feel the need to incorporate optical effects in your films in order to make smoother time and space transitions.

Here are some suggestions:

a **Fades**. A fade-out is the gradual darkening of a scene until everything goes black. A fade-in is just the opposite. Fades are used to indicate the passage of time or a change of location. You can make a fade device by taking a piece of window glass and smoking it with the

soot from a candle. Make one end very black and gradually lighten it until the glass is clear. To fade out while you're filming, simply place the clear section in front of—and very close to—the lens. Then slowly move the glass until you're filming through the black section. Stop the camera but continue with the action. When you're ready to fade back in again, put the black end of the glass in front of the lens, start the camera, and gradually move the glass until the clear section is in front of the lens.

b **Ripple wipes**. Another device to indicate the passage of time is the ripple wipe. This technique is particularly good for flashbacks. What you need in order to make this effect is a piece of transparent textured glass or plastic. (You can make your own "ripple glass" by heating one end of a piece of clear plastic over a Bunsen burner.) By passing this glass in front of the camera lens, you continuously distort the image on the film.

c **Swish pans**. Here's a technique made famous by television. It gives you the "meanwhile-back-at-the-ranch" effect. It's nothing more than a very fast pan in which the resulting film image is very blurred. You can swish pan to the right or to the left; it doesn't matter. All you need to create this effect is 3 or 4 inches of blurred film. When a swish pan comes along, the audience "reads" it as an immediate transfer to another location.
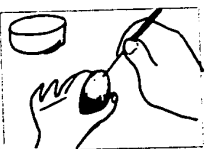
a Typical Single-Concept Film

Outlined here is a typical single-concept film. From the reproduced planning cards and stills, you can see how the movie was organized and filmed.

how to open
a chicken egg...

without destroying
the embryo.

The Language of Movie-making

**A working knowledge speeds up
your planning and production work**

Just as the teaching profession has developed its own special vocabulary, so has the field of motion pictures evolved basic terms which communicate ideas, concepts, or technical information quickly and clearly.

The following pages contain a basic glossary of these terms which you will find helpful in making your single-concept movie. They are not difficult to understand and do not require intensive study.

You are probably somewhat familiar with many of these terms from your personal experience as a movie-goer. What's more, after you read this section you can see examples of what you have read by turning on your television set.

Watch how the camera shows you the action from a variety of angles. Notice how your viewpoint is changed from an overall view into an informative close-up. The commercials on television are, in a way, single-concept films designed to get a key message across to the viewer in a dramatic, memorable way—all in a matter of a few seconds.

Audience Role

Before you can start your movie, you must decide what role your audience is going to play. Are they simply going to watch the action as observers? Or do you want them to "participate" in the scene? Do you want them to get the feeling that they are actually performing the action instead of watching someone else? What camera angles are best for your particular film? Perhaps there are several.

Objective (OBJ). The objective camera films the action impersonally — through the eyes of an unseen observer. What the viewer sees on the screen is similar to what a student sees when he watches you make a demonstration. The viewer is not brought into the scene; he views it from outside. That is why objective camera angles are excellent for showing *what happens*.
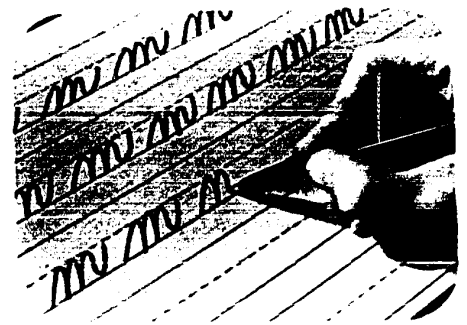
Subjective (SUB). Subjective filming brings the viewer into the scene. The camera lens becomes the eyes of the person performing the action. The viewer is personally involved. He's not just watch-

ing the action from the sidelines — he's actually performing it! That's why subjective camera angles are so good for showing students *how to do something.* You might compare objective and subjective camera positions by making the analogy about tying someone else's bow tie. If you try to tie it from the front (objective angle), it is very difficult. But if you get behind the person (subjective angle), it is much easier. Why? Because that's the way you would tie your own bow tie.

In single-concept movie-making, you can change the role of the audience, and this will help to make your films more interesting. But for the beginner we would suggest keeping it simple. Stick to one camera angle—objective or subjective.

After a little experience, you'll probably see the need for changing the audience role. But keep this in mind: it is important to warn the viewer before you make the change. If you don't make some sort of transition, the viewer will become disoriented. These transitions, however, are easy to make. (See examples below.)

To help you get the feeling for continuity of action, look at television commercials with an analytical eye. Note the transition techniques (camera angles only —not special effects) that make it easy for you to change roles from unseen observer to on-scene performer. And note, too, how much more involving commercials become when your role as viewer is changed.

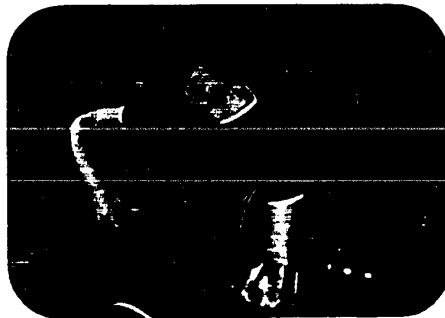**Changing camera angles from objective to subjective to objective**
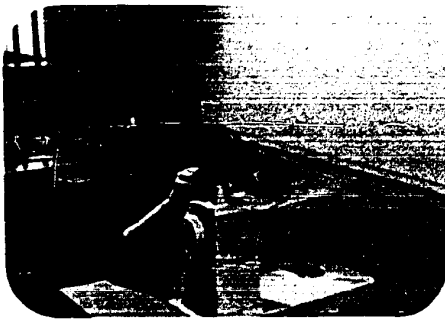
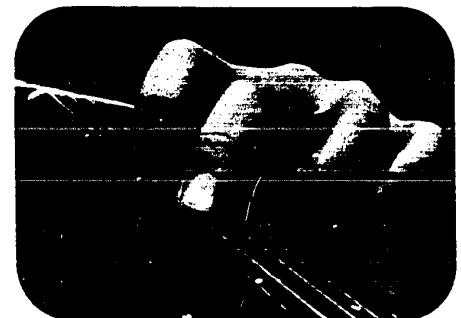1. Objective medium shot
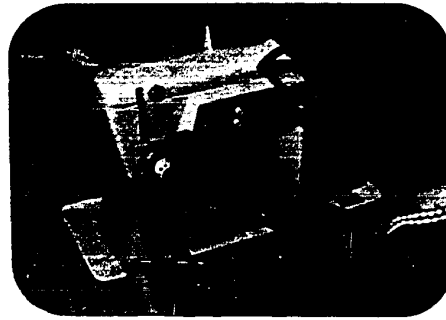
2. Objective over-the-shoulder shot
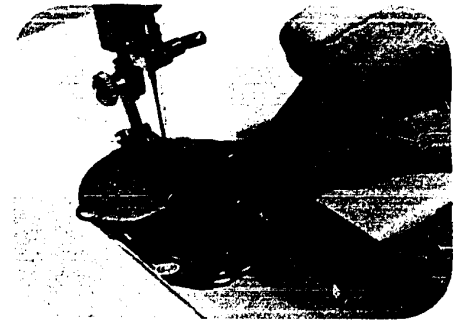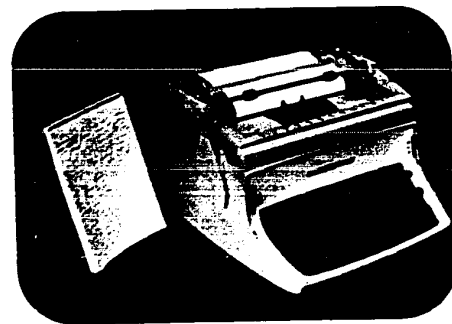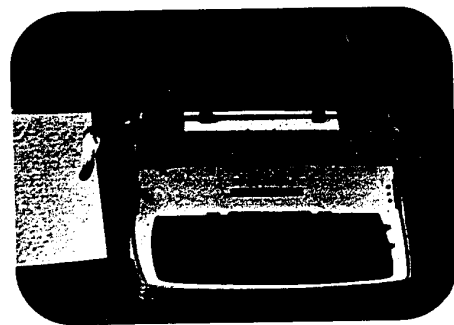

3. Subjective close-up
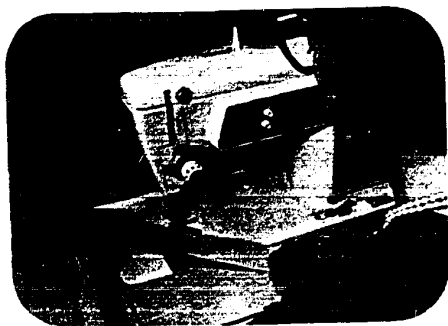

1 Objective medium shot

2 Objective close-up

3 Subjective close-up

Subject Angle

Except for instances in which you will be filming subjects such as maps, drawings, and the like, most of the subjects in front of your camera will be three-dimensional. But the camera can record them only in two dimensions.

Therefore. you should position your camera at an angle (to the left or right and or higher or lower than the subject) that lets you see more than one side of the subject. This will add an illusion of depth and perspective to the filmed scene.

4. Objective over-the-shoulder shot

4 Objective medium shot

5 Objective close-up

21

Subject Size

How big is big? Naturally the answer is a relative one. But the answer is an important one when it comes to making a movie.

For instance, suppose the subject of your movie is a monument. You might have to locate your camera twenty-five yards away to get an overall picture of it. You might have to put your movie camera ten feet away to see the total inscription.

But suppose your subject was a chemistry experiment. Your overall shot of the lab table and setup might be shot from a distance of ten feet. And your close-up of the key test tube might be shot from as close as four feet.

No matter how big the subject of your movie is, it should be shot from several distances to provide variety, to maintain interest, and to direct the attention of your students to the precise details you want them to see.

In general, the camera distances fall into four general categories:

Long shots (LS). A long shot includes all the elements of a situation. It shows the basic relationship between the parts making up the whole. For this reason, long shots often are referred to as establishing shots—they help orient the viewer to the subject's environment. No one element in the scene commands more attention than any other. Because of the small format of super 8 film, it is advisable to keep long shots to a minimum.

Medium shots (MS). Here the camera moves in close enough to show the main element of the scene. It establishes the center of interest that the student should focus on.

Close-up shot (CU). With close-ups the camera is close enough to permit one element to dominate the scene. The close-up emphasizes detail. This will probably be your most important shot in making a single-concept movie. With the camera at a distance of four feet, you can fill the film frame with an object about five *inches* wide.

Extreme close-up (ECU). Some extreme close-up shots may require supplementary lens attachments to your camera's standard lens. Use of supplementary lenses depends upon the size of your subject. (Focusing supplementary lenses is different from focusing the camera's regular lens. See "Camera Adjustments" page 11.) The extreme close-up is most helpful in magnifying minute, but important, detail. For instance: a test tube being heated on a Bunsen burner, an ant colony, the pistil of a tulip, or the tool bit on a lathe.
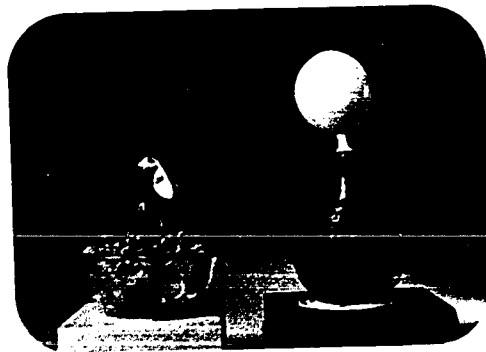

Long shot (LS)

Medium shot (MS)

Camera Height

How high or low should you position your camera to shoot a scene? The answer to that question stems from another question. If a student was watching the actual scene, what would be his best vantage point? Would he see things best at eye level? Or would it be better to look up or down at the action.

Camera height has little relation to the physical height of the camera above the ground. It refers to the angle at which the camera looks at the subject. Camera height falls into three basic categories:

lower. Objective eye-level close-ups should be made at the height of the subject being photographed. *Subjective* eye-level shots should be made from the height of the person performing the action, be he standing, sitting, or up on a ladder. Although eye-level shots are not particularly interesting, they are easy for the viewer to identify with because they present an undistorted picture of the subject.

High-angle shot. The camera is tilted *downward* at the subject. High-angle shots help orient the viewer because they show the relationships between all the elements in the setting. For this reason, you'll probably use many high-angle shots in your films. High-angle "establishing" shots are useful if the action occurs in great depth, such as the gym class performing calisthenics or the intricate floral arrangements at the local botanical gardens. High angles will help keep all
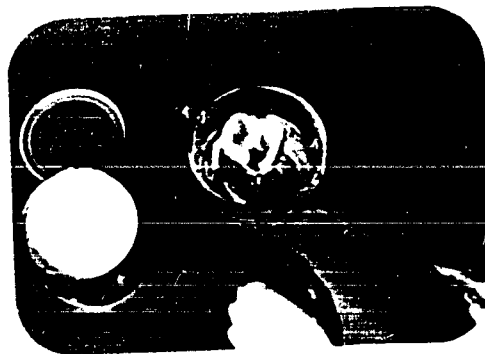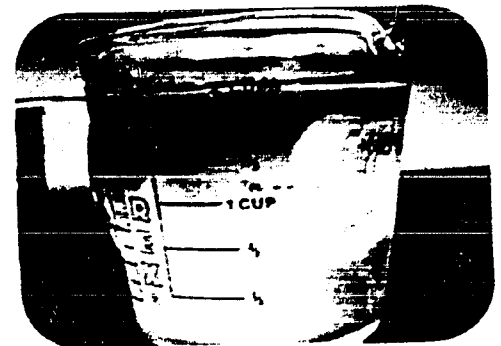
Eye-level shot. The camera is horizontal to the ground. When filming long and medium *objective* shots, the camera should be at a height of about 5 to 5 1 2 feet — the height of the average unseen student observer. If you're making the movie for elementary school students, you may want to place the camera somewhat
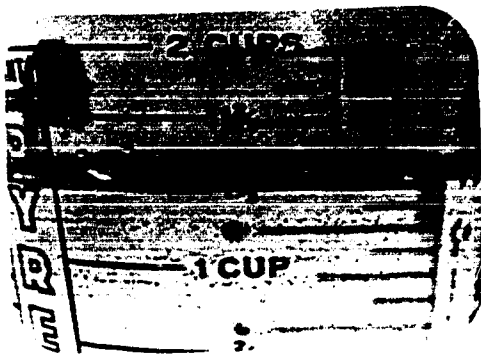
Extreme close-up (ECU)

Medium shot (MS)

Close-up (CU)

the important elements in sharp focus. You'll find that high-angle shots are useful if you film subjective, how-to-do-it movies such as making a linoleum cut. Also high-angle shots can add interest to the commonplace.

Low-angle shot. The camera is tilted *upward* at the subject. Low angles tend to dramatize the subject, giving it an aura of grandeur. Low shots will probably be used when filming such things as battlefield monuments, church interiors, dinosaur skeletons, massive hydroelectric generators—any subject, in fact, which commands respect and authority. Low shots are also useful for separating the subject from the background, for eliminating unwanted foreground and background, and for heightening the illusion of size, speed, and perspective.

Lens Selection

The lenses used on movie cameras fall into three general categories: wide-angle, normal, and telephoto. Most of the better super 8 cameras have zoom lenses. With a zoom lens you have a multitude of lenses built into a single lens. A zoom lens is a single lens whose focal length can be changed from wide-angle to telephoto simply by turning a knob or pressing a button. Zoom lens controls are usually marked so that the camera operator knows whether his lens is set for wide-angle, normal, or telephoto filming. The various characteristics of each of these shots are described at right. We should point out that field coverage of movie

lenses is about half that of still camera lenses. Thus a wide-angle movie lens covers about the same area as a normal still lens.

Wide-angle. Wide-angle shots include more of the scene than your eyes concentrate on if you were standing next to the camera. The viewer feels that he is farther away from the subject than he actually is. Wide-angle shots are useful when you want to include more in the scene than is possible with a normal lens, and you can't move the camera away from the subject because of some physical restriction such as a wall. Wide-angle shots also change perspective. Foreground elements seem farther apart than normal. All the elements in the scene appear somewhat smaller. Wide shots have greater depth of field than other types of shots, so you can film a scene with an element very prominent in the foreground and still have elements in the background in acceptably sharp focus.

Normal. Normal shots cover the same area of a scene as your eyes do (excluding peripheral vision). Foreground, middle, and background elements are reproduced with normal perspective.

Telephoto. Telephoto (or narrow-angle) shots include less of the scene than your eyes would see. The viewer feels closer to the subject than he actually is. Looking through a telephoto lens is like looking through a telescope—only you don't have to be very far away from your subject. Telephoto shots are very useful when you want to increase the image size of the subject, but can't get any closer to the subject than you al-ready are. Telephoto shots prod: the optical effect of compressing the ones in a scene so that the foreground. dle, and background elements appe er) close together. Telephoto shots h ss depth of field than do normal angle shots, so it is advisable to re the subject-to-film distance in o get sharp focus. Measurement ar-ticularly important when your is

only a few feet away, as in making a close-up. This limited depth of field can be used advantageously to throw the background out of focus. This technique will help to put more visual emphasis on the subject by making the background indistinguishable.

The series of pictures below will help clarify the characteristics of these three types of shots.

Descriptive Shots

Panning and tilting. Panning refers to swinging the camera around while the film is being exposed. (In movie parlance, vertical movement is called tilting.) It is used when a scene is too wide (or high) to be included in the viewfinder. Panning is also used to follow action. Pans should be made very smoothly, *very slowly* — much slower than you would think necessary. Panning looks deceptively easy. But it isn't. That's why we'd recommend practicing the maneuver first before you waste film. Be sure your tripod is level so that the horizon line is level at the beginning and the end of the pan. Start the camera before you start to pan, and continue running it after the pan stops. A good rule to follow is *not* to pan. Rather, shoot a wide scene in two or more still shots.
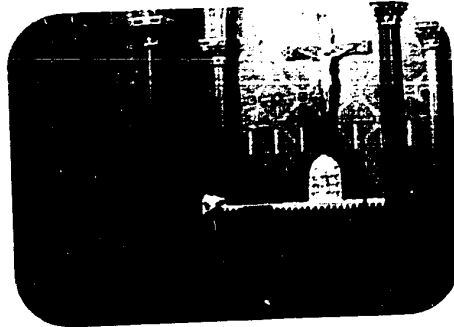
Zooming. Zooming refers to the continuous changing of image size from small to large (zoom in) or from large to small
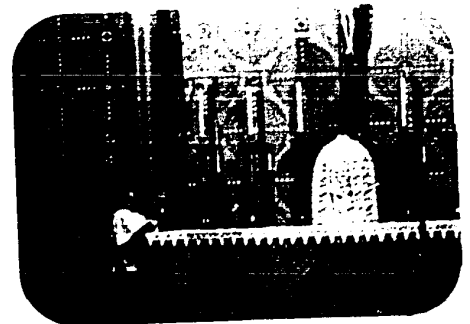
Camera position constant ... subject size changes

Note how much more of the church interior is covered with the wide-angle lens than with the normal or telephoto lens—without moving the camera away from the subject.

Wide-angle

Normal

Telephoto

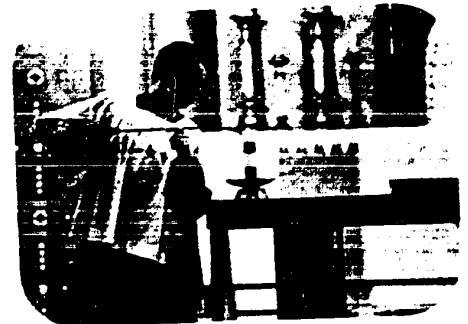**Camera position changes ... subject size constant**

Here we've attempted to keep the acolyte the same size as we change from wide-angle to telephoto. We did this by moving the camera away from the subject. Note how the background appears to get closer to the subject. Also, note that the background gets out of focus.

Wide-angle

Normal

Telephoto

(zoom out). This increase (or decrease) in image size is accomplished by continuously changing the focal length of the lens—not by moving the camera. Sounds complicated, right? But actually all you do is turn a knob or push a button. Like panning, zooming should be done smoothly and slowly—and used sparingly. Again, like panning, a good rule to follow is don't zoom if you can figure another way to make the shot. One of the best uses of a zoom lens is for pre-framing the subject *before* you shoot.

Follow shot. A continuous shot which follows moving action is called a follow shot. The idea of a follow shot is to pan the camera and keep the subject in the same relative position in the viewfinder. Follow shots will be useful if you want to film unbroken action that takes place in a relatively small area. If the subject makes a significant movement toward or away from the camera, you may have to change the focus setting on your lens. This is called "follow focus" and is difficult to do properly. A better—and simpler—practice might be to break the action into several shots taken from different camera positions.

Inserts. An insert is any segment of film, such as a full-screen close-up of a printed article, a machine nameplate, a Matthew Brady Civil War photo, etc, that is filmed separately and then spliced into the finished film at the most appropriate spot. Inserts are useful for expanding on the primary subject matter or helping to clarify the continuity of action.

Cutaway shots. Cutaways are used to depict a secondary action. They may show something that occurs simultaneously with the main action, whether it is a few inches or many miles away. They should, of course, always be related to the primary subject. A cutaway may also be used when you want to interrupt an extended flow of action. For instance, if you started a sequence with a close-up of a clock face, then cut to the main

action, a cutaway back to the clock would show how much time had elapsed.

Continuous run. When the action takes place within a small area and during a short period of time, it may be desirable to film the action continuously from a fixed camera position. The only camera movement options you will have are panning, tilting, and zooming. Continuous-run shooting is *advisable* if you are filming from a subjective camera angle. However, if the action is lengthy and repetitive (such as the various heating operations in a fractional distillation experiment), continuous-run shots would be boring—and unnecessary. It would be best to use cutaways, inserts, titles, or change the audience's role. That's one of the beauties of movies—they condense time by eliminating the unnecessary. If the action is short and/or repeatable, it might be better to film the action with multiple cameras, or recreate the action and film it again from a different vantage point. The resulting footage could be edited and reassembled into a "multishot" sequence. While continuous-run filming simplifies photography and reduces shooting time, greater variety and interest is achieved by using the camera to create an ever-changing series of images. Generally speaking, the longer the film and the more complex the subject, the greater the need for a change of pace.

Sequence shooting. The technique of constructing a film from various related shots is called sequence shooting. These shots may be taken at various times during a long complex operation, such as a chemistry experiment that would last over several days, or a field trip. If you would shoot the events in the chronological sequence in which they occur (even though some time had passed between each "take"), you would be shooting *in sequence.* This is called "editing in the camera." For variety, these shots should be taken from several different camera positions and angles. Theatrical feature

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films are generally not shot in chronological sequence. All of the action that will take place at a particular location, or on a particular set, or with a particular group of talent, would be done at the same time. This means that the actors will have to change costume and jump around in the script, but this saves time and money. They shoot *out of sequence* or out of order. After all of the scenes have been shot, they then edit it into the proper sequence that will tell a story.

There probably will be times when it may be more practical to shoot your educational films out of sequence—such as to save a second trip to a particular location. One word of advice about this technique: keep a scene-by-scene record of what you have shot. This will make editing much simpler.
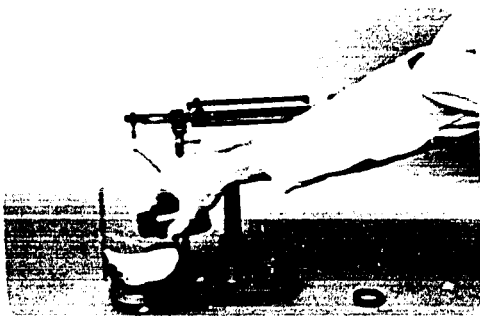
Continuity

Before you go into actual production, it would be well to consider two things that will lead to greater continuity between shots in your finished film.
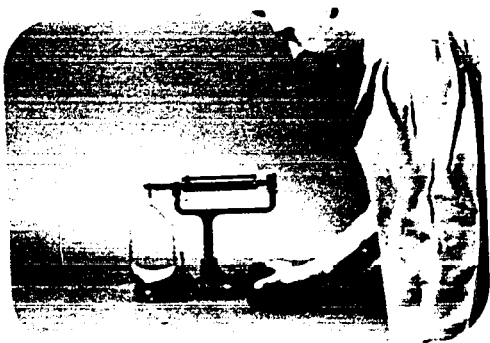
End of long shot
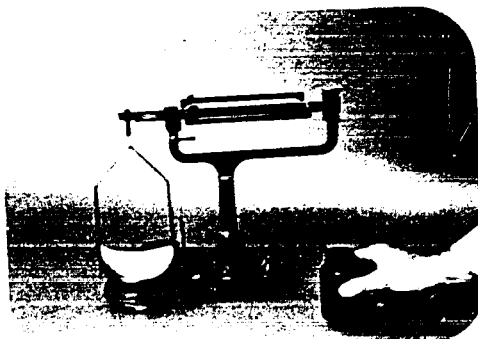
Beginning of medium shot

End of medium shot

Beginning of close-up

Matching the action. As you change from a long to a medium to a close-up shot, it's important to make each new scene appear to be a continuation of the preceding one. This is called matching the action. Thus if your long shot ends with a hand and arm reaching for a vial of crystals, the following medium shot would show the hand grasping the vial, and the close-up the vial held in the fingertips as the crystals are poured out on the analytical balance. In order to make smooth transitions from one shot to the next, *change the camera angle.* Move the camera up or down, to the side, or both. If you do this, the viewer will lose precise orientation of the hand within the scene, so the change in screen image will appear smooth and natural.

Screen direction. Screen direction is the direction of motion on the screen—the *direction of movement in relation to the camera.* For instance, if your subject walks into the scene on the left and out on the right, but reappears from the left without explanation, the audience will be jolted. Confusion will also result if a continuous straight-line motion is shown going from left to right one time and right to left the next (as it would appear if you made a long shot of someone feeding a board into a table saw from one side and then moved to the other side of the saw for a close-up). If screen direction is to be reversed, show in the film how it is reversed (such as the person going to the other side of the saw), with one or more shots inserted between reversals to give the viewer time to forget. (See the guitar-playing example on pages 20 and 21.)
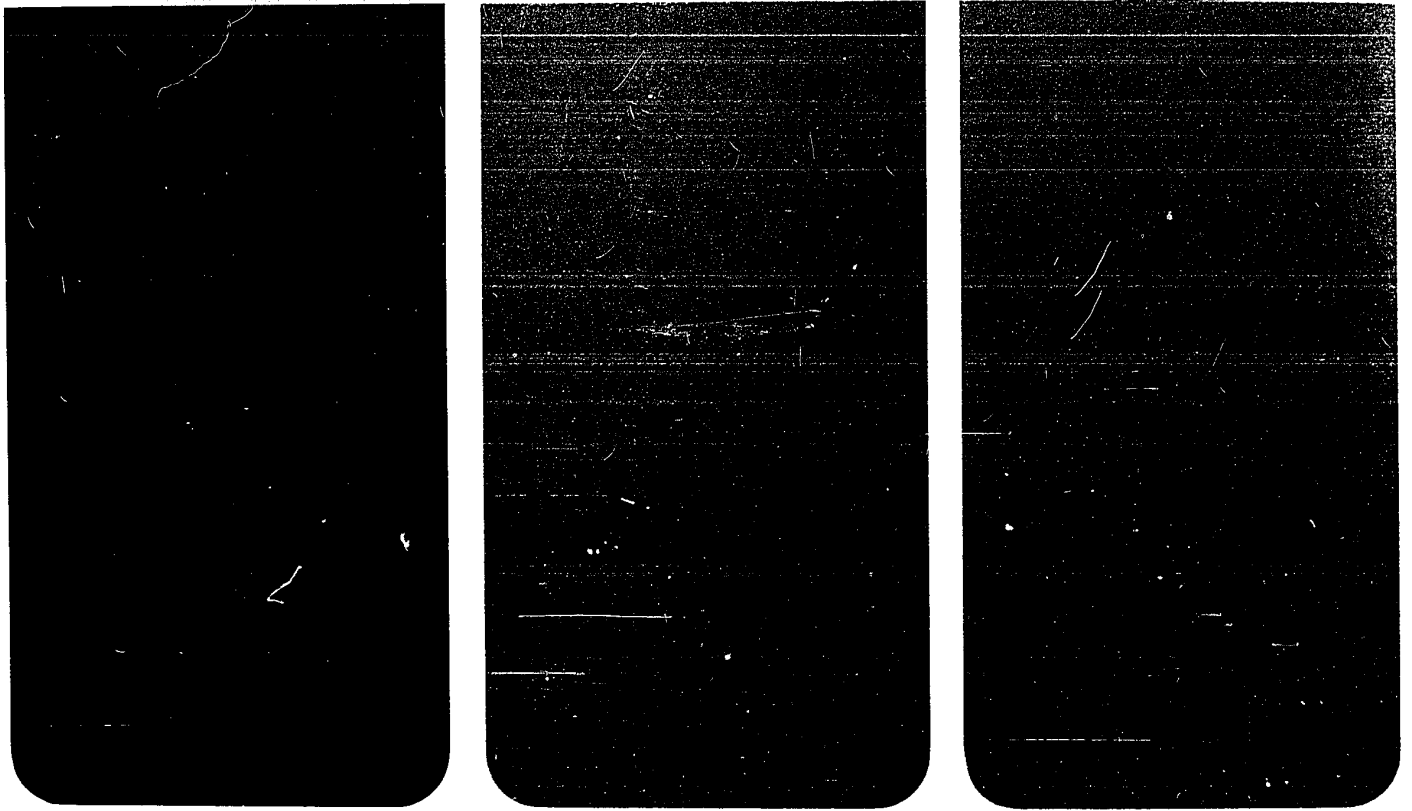
Using Your Camera Effectively

What we have described so far is the "grammar and parts of speech" of motion picture film production. Together with your knowledge of communications, your audience, and your subject matter, these guidelines will help you make mature, hard-working, single-concept films.

We strongly recommend that you film your subject from several different camera angles. Don't just set your camera down in a fixed position and shoot. Why? To answer this, let's make an analogy between a single-concept film and a paragraph. Both are composed of discrete and complete bits of information—important visual ideas and main clauses, respectively. Isn't it generally better to construct a paragraph from interrelated sentences than to string the main clauses together with conjunctions? Well, the same holds true for motion pictures. Express each visual idea as an individual shot (or sentence). Put the shots together in their proper order, and you have a single-concept film (or paragraph).

This technique is not particularly difficult. All it takes is a little planning—the same sort of preparation your daily lesson plan requires. Basically, all you do is break the total action down into individual movements and photograph each movement from the best vantage point. That's all—really!

We hope MOVIES WITH A PURPOSE has been helpful. Although the booklet is packed with information, don't feel you have to memorize every detail. Rather, use it as a reference book. Use it as an idea-starter. Use it to help you make those movies that help you teach; those movies that help your students learn; those movies that have specific purposes.

APPENDIX C

NARRATOR'S CONDENSED SCRIPT

"THE MMR PROCESS"

MUSIC FADES TO TRAFFIC NOISE

TRAFFIC NOISE CUT TO HALL NOISES -

(HALL NOISES FADE TO BACKGROUND AND) NARRATOR:

THIS IS A SECONDARY SCHOOL. ITS MAIN OBJECTIVE:

TO PROVIDE EFFICIENT LARGE SCALE INSTRUCTION FOR STUDENTS

WHO ARE TO BE TRAINED FOR A TECHNOLOGICAL WORK-ORIENTED

SOCIETY. THE PRIMARY INSTRUCTIONAL EMPHASIS IS ON PRODUCT

RATHER THAN PROCESS: ON OUTPUT RATHER THAN METHOD.

(HALL NOISES CUT)

THESE STUDENTS ARE OF THE TELEVISION GENERATION. THEIR CONCEPT

PATTERNING HAS BEEN CONDITIONED BY A COMMUNICATIONS

REVOLUTION INTO WHICH THEY WERE BORN. THE MASS MEDIA HAVE

ORIENTED THEM TOWARD AN ORGANIC RATHER THAN A MECHANICAL

VIEW OF THEIR WORLD, YET WHEN THEY MEET THE SIGNIFICANT

HUMAN EXPERIENCES ABOUT WHICH LITERATURE SPEAKS, THEY WILL SPEND

MUCH OF THEIR TIME IN A STATIC, CLINICAL EXAMINATION OF ITS

MECHANICAL COMPONENTS. THOSE OF THEM FORTUNATE ENOUGH

TO HAVE A NATIVE SKILL IN WRITING WILL DO WELL. THEY'LL PRODUCE

A SERIES OF WRITTEN ASSIGNMENTS ON A SCHEDULE SET BY THE TEACHER;

THEY'LL WRITE ESTABLISHED ANSWERS TO ESTABLISHED QUESTIONS

ABOUT THE STUFF OF LITERATURE...

...THESE ANSWERS WILL BE EVALUATED AGAINST ESTABLISHED

LITERARY CRITERIA. STUDENTS WILL PASS OR FAIL ON THIS PER-

FORMANCE.

TRADITIONAL PROCESSES HAVE THEIR PLACE. BUT THEY

NEED TO BE AUGMENTED.

THE INDIVIDUAL'S COMMUNICATIONS LOCUS HAS NOW

MOVED BEYOND THE STRICTLY WRITTEN MEDIU. STUDENTS MUST

BE GIVEN THE OPPORTUNITY TO RESPOND TO ENGLISH LITERATURE

IN OTHER WAYS.

IF OUR LITERARY HERITAGE IS TO BE MADE RELEVANT

TO THEIR WORLD, WE MUST ADD THE OPPORTUNITY FOR OUR STUDENTS

TO MAKE A MULTI-MEDIA RESPONSE TO IT. TO TEST THIS THEORY

AN EXPERIMENTAL CLASS WAS SET UP TO INTERPRET POETRY USING

THIS PROCESS.

THE FIRST STEP IS TO HAVE THE STUDENTS ESTABLISH

AGREEMENT ON A BROAD DEFINITION OF LITERATURE. THIS WILL

GIVE DIRECTION TO THE MULTI-MEDIA RESPONSE. THE TEACHER

ACTS ONLY AS MODERATOR AND RESOURCE PERSON.

HAVING REACHED AT LEAST TENTATIVE AGREEMENT ON

A BROAD DEFINITION OF LITERATURE, THE STUDENTS NEXT SELECT

SOME SHORT POEMS FROM THE TEXT AND DISCUSS THEM FULLY

IN THE LIGHT OF THEIR DEFINITION...

... THEY ARE THEN ASKED TO VOLUNTEER TO WORK IN A GROUP

DEALING WITH A POEM OF THEIR CHOICE. THE GROUP'S PURPOSE

WILL BE TO ADD AN APPROPRIATE AUDIO BACKGROUND TO THE

READING OF THE POEM. EVALUATION OF THE GROUPS' PRODUCT

WILL BE DONE BY THEIR PEERS, NOT BY THE TEACHER...

...THIS WARM-UP EXERCISE CHALLENGES THE CLASS TO ESTABLISH

AN ARTISTICALLY VIABLE RELATIONSHIP BETWEEN THE EMOTIONS

AND SOUNDS LATENT IN THE POET'S WRITTEN WORDS, AND THEIR

OWN AUDIO-RICH ENVIRONMENT.

(FADE UP LIVE AUDIO OF STUDENTS' DISCUSSION OF "AUDIO" AND

EXCERPT FROM "RICHARD CORY")

NARRATOR-

AFTER THE EXERCISE OF ADDITING AUDIO, THE CLASS EXAMINES

THE ADDITION OF ANOTHER MEDIUM--THE VISUAL--TO THE INTER-

PRETATION OF POETRY...

(FADE UP SOUND TRACK MUSIC FROM NFB PRODUCTION OF

"MORNING ON THE LIEVRE"

(FADE TO NARRATOR) "FOLLOWING THE FILM, STUDENTS WRITE

CRITIQUES OF ITS EFFECTIVENESS IN INTERPRETING THE POEM.

THEY ARE BECOMING AWARE OF THE EXCITEMENT THAT THE AUDIO

AND VISUAL CAN ADD TO INTERPRETATION.

A REPRESENTATIVE SELECTION OF POETRY BOTH FROM

THE TEXT, AND THEIR OWN SOURCES IS STUDIED. THE PURPOSE

IS TO SELECT SOME FOR A MULTI-MEDIA RESPONSE. CAREFUL

READING AND INTENSE DISCUSSION FOLLOWS. THE CLASS'S DEFINI-

TION OF LITERATURE IS THE BASIC REFERENCE POINT. OVER A

NUMBER OF DAYS, A WIDE RANGE OF POETRY FROM SHAKESPEARE

TO BOB DYLAN IS STUDIED AND DISCUSSED.'

(FADE UP LIFE AUDIO OF TEACHER TALKING TO CLASS:

BABBLE - "LET'S GO THROUGH THEM TOGETHER. MAYBE THE FIRST

ONES WE WILL TAKE UP IN SOME DETAIL AND THEN... UH ...

WE'LL LOOK AT THE OTHERS QUICKLY BECAUSE I HOPE THAT AMONG

THE ONES I HAND OUT TO YOU YOU'LL FIND SOMETHING THAT

YOU WANT TO MAKE A FILM ON - BABBLE -

NARRATOR - "THE STUDENTS SELECT, BY VOTE, THE POEMS TO WHICH

THEY WISH TO RESPOND IN MULTI-MEDIA."

(CUT TO LIVE AUDIO OF TEACHER TALKING TO CLASS - "TOMORROW,

WE'RE GOING TO DIVIDE INTO THREE GROUPS. YOU'LL BE ASKED

TO JOIN ONE OF THE GROUPS TO WORK ON THE POETRY AND

WE'RE GOING TO START TO GET ORGANIZED TO START FILMING....

BUT BEFORE WE CAN FILM, WE'VE GOT TO WRITE A SCRIPT."

BABBLE OF STUDENTS' VOICES.

NARRATOR - "EACH GROUP RECEIVES A BLANK SHOOTING SCRIPT

TO BEGIN THEIR VISUAL AND AUDIO PLANNING. FIRST, THEY

MUST COME TO AGREEMENT ON WHAT INTERPRETATION THEY WILL

PLACE ON THE POEM...

FADE UP TO STUDENTS' DISCUSSION

NARRATOR - "STUDENTS ARE NOW ACTIVELY ENGAGED IN THE

TASK OF TRYING TO RELATE POETRY TO THEIR OWN ENVIRONMENT

IN THEIR OWN TERMS...

....TASKS ARE DEFINED AND VOLUNTEERED FOR."

(MUSIC UP   FADE TO BACKGROUND)

NARRATOR - THE GENERAL FORMAT OF THE PRESENTATION IS WORKED

OUT. THE DIFFICULT TASK OF CHOOSING A TITLE WHICH MUST

PROPERLY REFLECT THE INTERPRETATION OF THE POEM IS RESOLVED.

....THE GRAPHICS SUB-COMMITTEES BEGIN TO PLAN THEIR LAYOUTS

WHICH LATER WILL BE PHOTOGRAPHED FOR INCLUSION...

(FADE MUSIC TO NARRATOR -

"SINCE STUDENTS HAVE NOT PREVIOUSLY ATTEMPTED A MULTI-MEDIA RESPONSE TO LITERATURE, THOSE VOLUNTEERING AS CAMERAMEN ARE SHOWN THE OPERATION OF THE CAMERAS BY A LOCAL VOLUNTEER EXPERT."

LIVE AUDIO OF TEACHER TALKING -- "YOU'VE GOT TO UH... YOU'VE GOT TO TELL YOUR CAMERAMAN ETC. ...

BABBLE

MUSIC UP AND FADE TO NARRATOR

NARRATOR - "ONCE THE SHOOTING SCRIPTS HAVE BEEN COMPLETED, CAMERAS ARE MADE READY

(MUSIC BACKGROUND)

(MUSIC FADES TO HALL NOISES)

(CUT HALL NOISES TO STREET NOISE)

STREET NOISES TO BACKGROUND TO NARRATOR - "THE NOVITIATE CAMERAMEN WILL FOLLOW AN AGREED-UPON SCRIPT WHEN PHOTO-GRAPHING THE NEEDED VISUAL SEQUENCES

CUT TO CARRILON BELLS ACROSS RIVER

CARRILON BELLS

CUT TO NARRATOR -   "HERE AT TEN DEGREES BELOW ZERO, A FILMING CREW MIXES KETCHUP AND WATER TO SIMULATE BLOOD

FOR THE BATTLE SCENE WHICH WILL OPEN THEIR FILM."

(CUT TO TRAFFIC SOUNDS)

CUT TO NARRATOR

NARRATOR - "MEANTIME, IN THE CLASSROOM, OTHER SUB-

COMMITTEES WORK ON THEIR ASPECTS OF THE INTERPRETIVE FILM...

(FADE UP BABBLE OF VOICES,

FADE TO NARRATOR - GRAPHICS ARE COMPLETED....

(BABBLE BACKGROUND)

.... LIGHTED .....

.... AND RECORDED ON FILM ....

CUT BABBLE TO NARRATOR - "AUDIO TEAMS WORK AT RECORDING

SOUND EFFECTS AND MUSIC AS PER THE SCRIPT."

(BABBLE UP)

(BABBLE CUT TO NARRATOR -)

"FIRST FOOTAGES COME IN, AND ARE EAGERLY EXAMINED BY THE

GROUPS AROUND THE PORTABLE FILM EDITOR SET UP IN THE CLASS-

ROOM ...

....SEQUENCES ARE CHECKED FOR THEIR COMPLIANCE WITH THE

SHOOTING SCRIPT. RECORDS ARE MADE OF FOOTAGES UNSUITABLE

OR MISSING...

...AND CAMERA CREWS RETURN TO THE FIELD TO COMPLETE THE

NEEDED SCENES."

(FADE UP TRAFFIC SOUNDS, FADE TO BACKGROUND FOR NARRATOR)

NARRATOR - "SCHOOL HOURS ARE FORGOTTEN AS THE CREWS SHOOT

THEIR ENVIRONMENT BY DAY...

...AND NIGHT FOR THE VISUALS NEEDED FOR INTERPRETING THEIR

POEMS."

CUT TRAFFIC NOISE TO MUSIC?

(UP TRAFFIC NOISE, FADE TO BACKGROUND)

NARRATOR - STUDENT CAMERAS CAPTURE SOME EXCITEMENT AND

COLOR FOR THEIR JONI MITCHELL POEM."

...THE TIME COMES TO PULL THE VISUAL SEQUENCES TOGETHER IN

CONSULTATION WITH THEIR TEACHER...."

(LIVE AUDIO OF DISCUSSION)

NARRATOR -   SEQUENCES ARE CAREFULLY EXAMINED FOR COMPOSI-

TION, DENSITY AND OENGTH BY THE EDITORS. STUDENTS DIS-

COVER THAT THEY MUST APPLY ALL THEIR FORMAL COMPOSITION

SKILLS TO BOTH THE VISUAL AND AUDIO EDITING.

FINALLY, A WORKING PRINT IS PRODUCED, SYNCHRONIZED TO

THE TAPE RECORDER SOUND TRACK, AND SCREENED BY THE COMMITTEE.

...IN CLASS, THE WHOLE GROUP LOOKS AGAIN AT THE WORK OF

PROFESSIONAL FILM MAKERS DEALING WITH POETIC SELECTIONS...

....THIS TIME, THEIR JUDGEMENTS REVEAL A MUCH MORE CRITICAL CONCERN WITH THE TECHNIQUES AND PROPERTIES OF THE FILM MEDIUM AS USED IN THE INTERPRETATION OF LITERATURE."

CUT TO BABBLE OF VOICES, FADING TO BACKGROUND FOR NARRATOR - "WITH THEIR OWN FILMS COMPLETE, THE COMMITTEES ARE READY TO SHOW THEM TO THE AUDIENCE FOR WHICH THEY WERE DESIGNED -- THE WHOLE CLASS. A COMMITTEE CHAIRMAN INTRODUCES HIS FILM TO CLASS MATES:

SOUND-ON

WHAT WE HAVE TRIED TO DO WITH THIS POEM IS TO CONVERT OUR INTERPRETATION OF IT INTO A VISUAL THING--THAT IS:-- PUT OUR IDEAS INTO THE VIEWFINDER. WITH A GREAT DEAL OF WORK WE SUCCEEDED IN DOING THIS. IT MAY NOT BE AS PROFESSIONAL LOOKING AS I HAD HOPED IT WOULD BE, BUT I THINK WE'VE GOT ACROSS A POINT.

NOW BEFORE WE SEE IT, I WOULD LIKE TO GIVE YOU A BRIEF SUMMARY OF WHAT WENT INTO THIS MAKING. FIRST, WE HAD TO PLAN OUT THE SHOOTING SCRIPT. THIS INVOLVED DECIDING ON WHAT TO SHOOT AND WHERE TO SHOOT IT. I THINK THIS WAS THE MOST IMPORTANT PART OF THE MOVIE, SINCE OUR INTERPRETATION OF THE POEM CAME FROM THIS SCRIPT.

NEXT, WE HAD TO TIME THE SHOTS SO THAT THEY WOULD NOT BE TOO LONG OR TOO SHORT. IN SPITE OF THE WEATHER, WE HAD A LOT OF FUN DOING THE ACTUAL SHOOTING. BUT THE HARD PART CAME WITH THE EDITING. ALL THE FOOTAGE HAD TO BE ORGANIZED AND PUT TOGETHER IN THE RIGHT ORDER. WHILE THE EDITING WAS BEING DONE, THE OTHER MEMBERS OF THE CLASS WERE PERFECTING THE AUDIO PART OF THE MOVIE.

THE LAST STEP IN THE PRODUCTION WAS THE SYNCHRONIZING OF THE AUDIO AND THE VIDEO TOGETHER. THIS WAS THE HARDEST PART OF THE MOVIE--TO GET EVERYTHING TOGETHER IN ONE PIECE.

NOW WE WILL TAKE A LOOK AT IT--

(STUDENT SOUND TRACK) 7-1/2 MINUTES (SILENT TITLE)

MUSIC BEGINS

MUSIC ENDS FADE TO NARRATOR:

NARRATOR - "FOLLOWING THE SCREENING, AN INTENSE DISCUSSION ON THE MERITS AND DEMERITS OF THE GROUP'S INTERPRETATION TAKES PLACE. THE TEACHER AGAIN ONLY ACTS AS MODERATOR. MANY COMPOSITION TOPICS FOR LATER USE FLOW FROM THIS DEBATE.

SOUND ON

NOW THAT YOU HAVE SEEN THIS GROUP'S FILMED RESPONSE TO THE POETRY, I WOULD LIKE TO DISCUSS SOME ASPECTS OF YOUR EXPERIENCE IN THIS PROJECT. FIRST OF ALL, WE'VE DEVOTED A GREAT DEAL OF TIME IN THIS CLASS TO THE DIFFERENCES IN THE STANDARD PROCEDURES IN TEACHING ENGLISH USING A WRITTEN-REPLY PROCESS, AND A MULTI-MEDIA RESPONSE. DO YOU HAVE ANY COMMENT ON THE DIFFERENCE BETWEEN THE TWO PROCESSES? DOES IT REQUIRE YOU TO READ LITERATURE IN A DIFFERENT WAY?

YOU CAN UNDERSTAND THE POEM BETTER -- YOU REALLY GET INTO IT MORE AND UNDERSTAND POETRY BETTER BY FILMING IT -- AND AUDIO -- AND, YOU KNOW, EVERYTHING ELSE, AND TAKING IT APART IN A DIFFERENT WAY THAN WRITING AN ESSAY ON IT.

DO YOU THINK THAT THE PROCESS WOULD WORK WITH OTHER GRADES IN SCHOOL SO THAT, FOR EXAMPLE, BY THE TIME YOU REACHED GRADE XII YOU WOULD HAVE HAD TWO OR THREE ...ER ..CHANCES TO TRY A MULTI-MEDIA RESPONSE TO LITERATURE?

I THINK IT'S A DIFFERENT ....MORE THAN ITS A... ITS NOT STRICTLY A CLASSROOM SET-UP. IS THIS PROCESS BEST SUITED TO POETRY, OR COULD IT BE USED WITH THE NOVEL AND OTHER TYPES OF LITERATURE?

I THINK THAT THE FILMING COURSE SHOULD INVOLVE PRETTY WELL EVERYTHING IF TAKEN OVER A THREE TO FOUR YEAR PROGRAM, TAKING POETRY ONE YEAR, A SHORT STORY. AND COULD MOVE INTO ESSAYS AND PRETTY WELL EVERYTHING IN THE ENGLISH PROGRAM.

TEACHER - WHAT ABOUT THE TECHNICAL ASPECTS?

STUDENT - UM.... I THOUGHT THE AUDIO WAS VERY GOOD, IT BLENDED IN WELL WITH THE WORDS ITS-SELF .... SOME OF THE PANS WERE TOO FAST, OTHERS TOO SLOW .... MADE IT SORT OF UNINTERESTING AND HARD TO FOLLOW (TEACHER - YES) OTHER THAN THAT, IT WAS GOOD.

SOME OF YOU HAVE BEEN CRITICAL OF THE OPENING SCENE OF THE FILM. SOULD YOU BE MORE SPECIFIC?

UH....I DIDN'T THINK IT FITTED IN WITH THE REST OF THE FILM. IT PREPARED ME FOR A UH ... COMEDY. EVERYBODY LAUGHED WHEN THEY SAW JOHN BLEEDING AND DYING, AND IT WASN'T REALISTIC TO THEM. UH.... THE REASON IT LOOKED COMICAL WAS UH ... PARTLY BECAUSE OF TECHNICAL ERROR, BUT MAINLY ... UH ... IT WAS BECAUSE NO ONE ... UH ... REALLY UNDERSTOOD IT BECAUSE THE AUDIO WAS COMPLETELY UNBALANCED. I COULDN'T HEAR MYSELF

AND I KNEW PRETTY WELL... I HAD THE THING ALMOST MEMORIZED

OF WHAT I SAID AND I COULDN'T EVEN REMEMBER, IT WAS SO

BLURRED BY THE MUSIC. I UNDERSTOOD THE LAST PART, BUT IF

THE CROWD OF PEOPLE COULD HAVE HEARD THE FIRST PART, IT

PROBABLY WOULD HAVE MEANT A LOT MORE INSTEAD OF JUST

A FUNNY SCENE.

(MUSIC UP, FADE TO BACKGROUND)

NARRATOR - "AS STUDENTS RETURN TO THEIR REGULAR SCHOOL

TASKS, THEY TAKE WITH THEM AN EXCITEMENT AT FINDING THAT

ENGLISH LITERATURE CAN HAVE A RELEVANCE TO THEIR OWN DAILY

LIVES, WHEN INTERPRETED IN THEIR OWN TERMS AND IN THEIR OWN

MEDIA. THEIR OWN AND THEIR PEERS' EVALUATION OF THE PROJECT

ALSO REVEALS A NEW CRITICAL AWARENESS OF THE PROCESSES AND

PRODUCTS OF THE MASS MEDIA WHICH HAVE SUCH A PERVASIVE

INFLUENCE ON THEIR LIVES. THERE ARE SIGNS THAT SOCIETY'S

TASK-ORIENTATION IS CHANGING AS THE PROBLEMS OF INCREASED

LEISURE BECOME MORE OBVIOUS. OUR SCHOOLS' GOAL WILL BE

TO INCREASINGLY LEAD IN DEVELOPING, IN OUR YOUNG CITIZENS,

THE CREATIVITY AND INDIVIDUALITY NEEDED FOR SURVIVAL IN

WHAT REISMAN HAS CALLED .... "THE LONELY CROWD."

OF ALL THE BASIC ACEDMIC SUBJECTS, ENGLISH

LITERATURE OFFERS ONE OF THE MOST EXCITING OPPORTUNITIES
FOR FINDING CREATIVE AND IMAGINATIVE RELATIONSHIPS BETWEEN
THE GREAT INDIVIDUALISTIC IDEAS OF THE PAST AND THE PROBLEMS
OF INDIVIDUAL SURVIVAL IN THE MASS CULTURE OF THE PRESENT.

A MAXIMUM USE OF THE MMR PROCESS IN OUR ENGLISH
CLASSES DOES NOT ENVISION A DECREASE IN EMPHASIS IN THE TRADI-
TIONAL DISCIPLINED APPROACH TO OUR LITERARY HERITAGE. RATHER,
IT OFFERS A SUPPLEMENT TO THAT PROGRAM WHICH CAN PROVIDE A
RICH VARIETY OF CREATIVE OUTLETS. ENGLISH LITERATURE CAN BE
MADE RELEVANT TO THE STUDENTS' WORLD.

WITH THE DISCIPLINE OF GREAT LITERATURE TO GUIDE THEM,
STUDENTS CAN BEGIN TO SEE THAT WORLD ANEW THROUGH THE
VIEWFINDER, AND COME TO GRIPS WITH WHAT ELI MANDEL HAS
CALLED THE WHOLENESS AND COMPLETENESS OF VISION THAT LITERA-
TURE OFFERS."

MUSIC UP