

THE UNIVERSITY OF MANITOBA
THE DEVELOPMENT OF A VIDEO COURSE
FOR STUDENTS AT
THE GRADE SEVEN
LEVEL

by
A. Lenore Gray

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ABSTRACT

The Development of a Video Course for Students at the Grade Seven Level

A. Lenore Gray

In our modern world there is little room for educating students in the merits of visual learning. One of the purposes of this study was to promote visual learning by implementing a video course. The Grade Seven students involved in this study were taught the video course based on the systems approach, and they aided in the evaluation of the course and the instruction.

Initially, students were administered a teacher-designed questionnaire to determine their entering knowledge in video production and to establish whether any students had previous experiences in drama and in drawing.

Various pre and post-tests were administered to the students. One of these tests was the standardized Structure of the Intellect (SOI) instrument which measured visual abilities. The results of the SOI test were inconclusive. Only three of the sub-tests, when submitted to t-tests, proved to be significant. The Convergent Production of Figural Units test, NFU, was calculated as +3.112 (tp .05) and the Convergent Production of Symbolic Transformation test, NST, was assessed as +3.582. These results indicated that the video course had a positive effect upon these two areas of visual learning. Conversely,

the Cognition of Figural Transformation test, CFT, had a negative result of -3.22. This finding seems to indicate that the video course had a negative impact upon this aspect of visual learning. In general, however, the sample of this study was too limited to claim any widespread statistical significance.

Other methods of evaluation included interviews of the students concerning the design and structure of the course, as well as an assessment of the quality of instruction. These interviews were conducted in small groups by a teacher's-aide. The results of the interviews indicated that more time was needed to produce a quality product. The students maintained that they had complete control over the production of the video and that the course instructions were easy to follow. Many students felt that they had experienced some personal growth while producing the video. Through the interview they emphasized that most of their personal growth was positive, decreasing shyness and increasing friendliness among the class members. Some students did not find that the video course caused a positive change in their personalities; rather, it caused students to feel somewhat insecure and reluctant to join in classroom activities. In summary, seventy-five percent of the participants stated that they had enjoyed the course and that they would like to repeat the program.

This study examined one aspect of visual learning. The systematic approach, documented in this study, appeared to be successful in producing a visual curriculum. Much more research needs to be done in this area to establish the impact of visual learning upon intelligence.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
Background of the Study	1
The Purpose of the Study	3
Definition of Terms	4
Design of the Study	5
Delimitations of the Study	6
Assumptions of the Study.	7
Limitations of the Study.	7
Significance of the Study	8
Plan of the Study.	8
II. REVIEW OF THE LITERATURE	10
Creativity and Learning - Theory	10
Visual Learning and Literacy	
-Curriculum	13
Instructional Development	
-Organization	23
Summary of Chapter II	29
III. METHODOLOGY	30
Background	30
Cycle One	32
Cycle Two	38
Review of Procedures	41
Summary of Chapter III	46

APPENDIX D: (iii) Means and Standard Deviations for Forms A, B . . .	85
(iv) SOI Learning Abilities Means, Averages Forms A, B	86
APPENDIX E: Criteria For Judging Video	87
APPENDIX F: Daily Lesson Plan	88

LIST OF TABLES

A.	SOI Products In Concrete Operations Level Teaching	11
B.	Matrix Of Media Utilization	26
C.	Student Evaluation and Grading	28
D.	Category of Capability.	42
E.	Test Scores for SOI Forms A, B	53

LIST OF ILLUSTRATIONS

A.	The Instructional Development Model	31
B.	Flow Chart Symbols.	40
C.	Flow Chart	43, 44

CHAPTER I

INTRODUCTION

Background to the Study

Educators have come to realize the effects of the visual media, especially television, upon the minds of students. More and more often students spend most of their recreational time watching videos and television programs. Educators are alarmed not only by the length of time students spend viewing this material but also by the passive nature of such viewing:

We do a lot of looking. We look through lenses, at screens and glassed tubes; in fact we look about twelve hours a day, but we see less and less. We become on-lookers, spectators, "subjects" looking at "objects".¹

Most of our educational efforts for these students have been devoted towards practical ends. Most of a student's day is devoted to the prescribed curriculum. In our modern world there is little room for educating students in the merits of the visual arts or for involving students in creative visual projects. This sentiment was expressed in a report of the Committee for Visual Arts at the Massachusetts Institute of Technology, 1952-54:

American education has been, and still is, based on vocational convenience rather than deep-rooted values. If an idea cannot serve the immediate need of the day, it appears to be without teaching merits. To the

¹ Jeffery Schrank, Deception Detection (Boston: Beacon Press, 1975), pp. 129-130.

practical mind, the visual arts seem too far removed from the expedient to warrant substantial attention. There simply isn't time,¹ runs the familiar excuse, in relation to important studies.

These findings were echoed twenty-three years later at the meeting of the International Visual Literacy Association in 1977:

[I]n educational theory and practice, the emphasis [has been] placed on reading, writing and new math, with little regard for the² visual, holistic, intuitive, imaginative side of the brain.

The current state of the visual arts has been succinctly described by Donis A. Dondis:

Why in the visual arts, all of them, have we fallen heir to an unspoken devotion to nonintellectualism? Examination of the education system reveals that the development of constructive methods of visual learning are ignored except for those students who are especially interested and gifted. Judgments of what is workable, appropriate, ³effective in visual communication have been abandoned to whim.

It would seem that the visual arts are in need of a method of delivery which could be field tested, evaluated and redeveloped.

Such a method can be provided by applying a systems model, based on instructional development, to a visual curriculum.

To design a system involves "the process of planning the instructional setting, the delivery system, and all instructional

¹"Art Education for Scientists and Engineers," in Report of the Committee for the Study of the Visual Arts at MIT, 1952-54 (Cambridge, Mass.: MIT, 1957). 5:9.

²Robert D. Routh, "Photography as Therapy," in Paper presented at the Annual Meeting of the International Visual Literary Association, 9th (Iowa City, Iowa, May 11-14, 1977), p. 3.

³Donis A. Dondis, A Primer of Visual Literacy (Mass.: MIT Press, 1973), p. 11.

hardware".¹ The designer of the course decides what elements are required for a particular "system" to function as planned. It functions very much like a biological system with the components being interdependent and endless in the cycle of definition, organization, sequence of instruction, evaluation and redevelopment:

any ID (Instructional Development) system must be flexible in order to react and adapt to changing conditions. . . . The very term process, should connote how the system operates in a synergistic fashion to accomplish its goal.²

The Purpose of the Study

The purpose of this study is to design a course which will provide students with an exposure to visual learning through the production of a video. The students will be involved in a video course which is based on the systems approach and on the writer's past experiences in video production.

The participants in this course will be at the Grade Seven level. These students will be required to write pre and post-test, both standardized and teacher produced. They will be interviewed as to the quality of both the instruction and the course content. The students' final product, the video, will be judged by external sources.

A review of the literature will be undertaken combining the

¹L. Briggs, "Systems Design Instruction", Encyclopedia of Educational Research, 5th ed., p. 1852.

²Kent L. Gustafson, "Toward a Definition of ID: A Systems View", in paper presented at the Association of Educational Communications and Technology Annual Convention (Philadelphia, Penn., March, 1971), p. 21.

elements of instructional development, visual literacy and creativity. Only material pertinent to video production and video course design will be considered in the review of visual literacy.

Definition of Terms

1. Student Population - refers to the twenty-six students in the Grade Seven Class. Eight are female and eighteen are male.¹ The majority of the students are twelve years of age. Socio-economically the group is from working class families with the majority of students having both parents working outside of their home. According to the Canadian Basic Skills Tests, the reading levels of members of the class vary from a Grade Three-Four to a Grade Six-Seven.
2. Progress - operationalized here as referring to a student's improvement in post-test scores (on standardized and teacher produced tests); the student's ability to demonstrate mastery of visual skills as documented by the researcher and the final product; the student's willingness to interact with other class members or any other personal growth as assessed through an interview with a teacher's aide.
3. A Video - refers to the tape of a scripted story which is acted out in front of a video camera.

¹According to the teacher's questionnaire or pre-test the following groups are represented ethnically in the group, even though all the students are Canadian: Portuguese, Filipino, Vietnamese, Chinese, Punjabi, Jamaican, German, Anglo-Saxon, Metis and Greek. No one group dominates the class ethnically.

4. Visual Perception - refers to "the power to organize the visual information seen."¹
5. Visual Literacy - refers to the development of understanding universally accepted symbols.
6. A Storyboard - refers to a series of sketches which indicates the progress of the main action in the video.
7. A Treatment - refers to a detailed verbal description of how each scene of a video is to be taped. It includes the type and number of shots and actions required to tape the video as well as the place(s) where music is required.

Design of the Study

The same type of course (without the use of the instructional development approach) was attempted one year previous to that reported in this study. This pilot program was judged to be unsuccessful because students did not produce a scripted video; students' test results were negated by the use of the same test in the pre and post-test situation and students were confused by the lack of organization and direction in the course. The pilot was seen as an initial or first cycle in the development of the video course. The course contents of the pilot will be examined in Chapter Three as they form the basis for the second cycle, which is the subject of this thesis.

¹Donis A. Dondis, A Primer of Visual Literacy (Mass.: MIT Press, 1973), p. 106.

The video course will extend over a one month period and students will receive instruction for ten periods of the six day cycle. During this time students will be involved in a variety of activities ranging from improvisation and role playing to taping of improvised skits and discussions on the course as a whole.¹

At the end of this instructional period, the students will be able to produce a video to be judged by three junior high teachers who have had no previous contact with the students. This study will be evaluated through a comparison of pre and post-test results, students' responses to interviews with a teacher's aide, and the assessment of the finalized video by a panel of judges. Any change in the methodology of the course will also be noted and recorded in Chapter 4.

Delimitations of the Study

1. The proposed course will be presented to a single class over a one-month period.
2. The size of the class is twenty-six students who are at the Grade Seven level. This can limit the ability of other researchers to generalize the findings of this study and apply them to other sized classes and other grade levels.
3. There is no formal standardized test on the attitudinal change of the students. Any attitudinal change is to be recorded in the interviews conducted by the teacher's aide.

¹ An outline of the instructional program is included in Appendix F.

4. The course content is designed to be used exclusively for video production.

Assumptions of the Study

1. The main assumption of the study is that there will be some positive, measurable growth in students' visual abilities as a result of the video course.
2. It is assumed that there will be an attitudinal change in the students and consequently the course will be structured so that the following characteristics will be developed in individuals:
[They will be] possessed of considerable cognitive flexibility, verbally skillful, interested in communicating with others and accurate in so doing, intellectually curious and relatively disinterested in policing¹ either their own impulses and images or those of others.

Limitations of the Study

1. The instructional time for the video course is limited to a one-month period and to ten periods per six-day cycle.
2. Variations in the entering behavior and knowledge of participants constitute some limitations. Also limitations exist in the ability of the students to follow and to master the sequentially ordered course skills.
3. The video camera and recorder are on loan for a two-week period. This restricts the amount of production time for the video.

¹Donald W. MacKinnon, "The Study of Creative Persons: Method and Some Results," in Creativity and Learning, ed. by Jerome Kagan (Boston: Beacon Press, 1967), p. 21.

Significance of the Study

Teachers of Language Arts are looking for ways of integrating reading, writing, speaking and listening into a study of literature and language. Essential to this task is the development of students' cognitive skills. The production of a video can provide the classroom teacher with an opportunity to use all the modes of communication while developing the intellect of the class. A video also motivates students who are reluctant learners of language, because they "see" the product of their labor. The method of the course is systematic in organization and can be adapted to any existing class situation.

This course could give assistance to a teacher wishing to embark on video production by demonstrating a method of organization which has been tested on a student population. The results of this study could encourage teachers to embark on a similar video course.

Plan of the Study

This study is divided into five chapters. The second chapter reviews studies of how instructional development can be applied to a visual arts course, the nature of visual literacy, and the relationship between creativity and learning in the visual mode. The third chapter outlines the methodology of the study with a detailed analysis of the course organization. Chapter 4 discusses the results of the course and includes an analysis of the pre and post-tests, the production of the video, the student interviews

and the verdict of the judges. Also discussed are any digressions from the planned method. The final chapter contains conclusions and implications arising from the study, both in the area of course presentation and production. The entire video course, described lesson by lesson, will be included in the appendix.

CHAPTER II

REVIEW OF THE LITERATURE

The review of the literature is divided into three sections in this study:

- a) creativity and learning - the theory,
- b) visual learning and literacy - the curriculum,
- c) instructional development - the method.

Creativity and Learning

Theory

How individuals learn and the way they transmit their creativity is an integral part of this study. The researcher examined the best methods for visual instruction and the requirements necessary to encourage creativity. One of the most important aspects of this research involved seeking a measure to determine what creative capabilities students possessed prior to the course and a similar measure to indicate whether students had increased their creativity by engaging in a video course. Studies on creativity and learning have identified the need to validate research through the use of a standardized test in pre and post-conditions. The majority of these studies used E.P. Torrance's Creativity Tests as a criterion for defining creativity statistically.

In seeking out the validity and reliability of Torrance's Test of Creative Thinking, (T.T.C.T.), the researcher found many

studies which discounted the usefulness of this test. Scoring of the test was time consuming while the content of the test had an inherent bias against young or verbally underdeveloped students. Since some of the participants of this study have tested several grades below grade level in the Canadian Basic Skills Tests, this discouraged the use of the T.T.C.T.

What was needed was a test which could assess as many cognitive levels as possible, and analyze students' ability ranges from the simple to the complex. Such a test was discovered. The Structure of the Intellect test (SOI), based on Guilford's matrix of information, assesses the ability to recognize vocabulary, categories or combinations, verbal analogies, inversion of figures, while measuring verbal and visual creativity. The organization of the SOI testing instrument has been diagrammed by J. C. Gowan:

SOI PRODUCTS IN CONCRETE OPERATIONS LEVEL TEACHING¹

Hemisphere	Classroom Procedure (Unit)	SOI Product
left	Vocabulary	units
left	categories, attribute-finding, combinations	classes
left	Verbal analogies	relations
right	(general systems analysis)	systems
right	(invert, maxify, minify, reverse, change, etc.)	transformation
right	(remote associates, "What would happen if . . . ?)	implications

¹J. C. Gowan, "The Use of Developmental Stage Theory in Helping Gifted Children Become Creative," in Creativity: Its Educational Implications, ed. Gowan, Khatena, Torrance (Toronto, Ont.: Kendall/Hunt Publ. Co., 1981), p. 84.

Gowan suggested that Guilford's test provides teachers with a teaching model. He notes that most teachers operate from units to implications in their daily lesson plans. However, he recommended reversing this teaching order to increase creativity.

In designing this study the researcher attempted to follow Gowan's advice. The class was introduced to remote associations first (thus letting the imagination work upon a problem) and then factual data, in the form of attributes and vocabularies, were introduced.

Guilford's SOI was also chosen as a testing instrument because of the similarities between the beliefs of Guilford, a specialist in creativity, and those of Dondis, a visual literacy advocate. Guilford believes in stressing the flexibility of the imagination so that the individual can comprehend and experience alternative viewpoints. The aim in Guilford's plan is to avoid a one-sided, stereotyped vision of reality.¹

Similarly, Dondis wishes to widen an individual's scope, especially visually. For him, it is not just important to learn how an individual perceives reality but how all the pieces of information form interactive units, totalities which through sight and perception we assimilate directly and with great speed.²

Both specialists have devoted much time and effort to

¹J.P. Guilford, Way Beyond the IQ (N.Y.: CEA, Inc., 1977), p. 16.

²Donis A. Dondis, A Primer of Visual Literacy (Mass.: MIT Press, 1973), p. 183.

examining how people perceive visually and intellectually. They are concerned with developing visual flexibility and in turn are attempting to prove that increasing visual flexibility causes an increase in intellectual creativity. Dondis is concerned that unless we train students to be visually flexible they will rise above fashion and fad to make their own choices and judgments of what is appropriate and aesthetically pleasing.¹ Guilford provides a solution to Dondis's problem. He suggests that the learner must become an active participant experiencing the thrilling excitement of real learning.² It is also important to give this real learning a venue for creative expression, constructive efforts and problem solving. Both Dondis and Guilford view learning as an active process involving a broadening of the learner's mental and visual perspectives. This viewpoint is congruent with this study as the writer's intent is to develop the participants' mental and visual perspectives. It would be worth while to discover if active, creative learning actually increases the intelligence of the learner attitudinally and intellectually.

Visual Learning and Literacy
Curriculum

In reviewing the variety of material on visual learning and literacy, one message was evident: students have become passive

¹Ibid., p. 185.

²J. P. Guilford, Intelligence, Creativity, and Their Educational Implications (San Diego, CA: Knapp, 1976), p. 194.

receivers of visual messages, especially through television, but they do not know how to interpret or react to these messages. It is the responsibility of educators to provide a vehicle for students to learn to respond to the medium of television in different ways.

Visual learning has been ignored in the education system. Left-hemispheric brain functions (verbal, analytical and sequential functions) have been emphasized at the expense of right-hemispheric functions (intuitive, holistic, spatial functions).¹ An advocate for holistic educational practices, Routh suggests integrating photography into the school's curriculum.

"Can the eye be trained to identify visual cues correctly and to interpret the intent of visual messages?"² This question was addressed by Jacqulinn Oxford and David M. Moore. They developed a course outline based on the Milford (Ohio) Visual Communication Project, as a basis for a concentrated inservice visual training program for teachers.³ Their six-step program included:

1. perceptual effects of visual stimuli
2. synthetic and natural stimuli
3. nonverbal stimuli
4. pictorial communication
5. visual persuasion
6. creative visualization.

¹R. D. Routh, "Photography as Therapy," paper presented at 9th Annual Meeting of International Visual Literacy Association (May 11-14, 1977), p. 3.

²J. Oxford and D. M. Moore, "Can Teachers Learn to Cope with Our Visual Society?" in A. V. Instruction, Vol. 24, No. 5 (May 1979), p. 20.

³Ibid., pp. 20-21.

Their intent was to involve teachers in using visual modes of learning and to test their grasp of concepts through the use of various media. These researchers hope that this type of inservice will encourage active visual learning, but at the present time their plan has not been field-tested. The six-step program was used as a basis for the curriculum.

Just as Oxford and Moore suggested that visual learning is dependent on educating the teacher, so Spillman, Clayback and Goforth advised that teachers be encouraged to facilitate visual learning. Teachers should help students assemble their raw visual knowledge into recognizable and communicable patterns. The authors cited many studies to support the premise that "technological society is here, and not to control it is to be controlled by it."¹ Teachers should develop the visual learning begun in childhood through the use of discrimination skills, logical thinking, sequence and dramatization in their programs.

Other researchers focused less on the theoretical aspects of visual learning and more on the practical aspects of video production. A teacher of media criticism, Susan Smith Reilly, had been frustrated by the narrowly confined expectations of students producing visual media. These students habitually lacked critical judgments and assumed they could produce the calibre of product they viewed on television or film. In seeking to have her students

¹C. V. Spillman, L. J. Clayback, and F. S. Goforth, "Visual Communication in the Classroom: Concepts and Application," in Contemporary Education, Vol. 54, No. 4 (Summer 1983), p. 295.

become "active evaluators" capable of capturing "a broader human experience," she designed a course on three theoretical levels.

This course was designed to be taught prior to video or film production. Level one involved studying the effects of visual images in the works of Coleman (1979), McLuhan (1967), Moholy-Nagy (1942), Bazin (1967) and Metz (1974). Students were to study the works of these visual "greats" to find these common themes:

1. the revolutionary nature of the invention of photography in the history of communication
2. the interdisciplinary impact of photography
3. the kinds of physical and psychological influences that photography exerts on people
4. the distinct different characteristics of still photography, cinema and T.V.¹

The second level considered the meaning of visual images through dissection and compartmentalization. The visual images were depicted as the conveyors "of immediately internalized analogical, holistic meaning" or as universally accepted symbols.

The third level focused on constructing visual images, using the works of Dondis (1973), Cartier-Bresson (1952), MacLaren (1971), Predovkin (1976), Feininger (1973), etc. as a starting point.

All three levels were taught simultaneously throughout the course with specific class content being influenced by the nature of the class project. Various media were used to illustrate different theories and concepts.

¹Susan Smith Reilly, "A Course in Visual Thinking and Design as a Preparation for Film and Video Production," in Communication Education, Vol. 30, No. 4 (Oct. 1981), p. 422.

Although Reilly's course was well organized and involved the students controlling their own product, it was too advanced to be considered for the participants of this study. The writer turned instead to Don Kaplan's classroom guide. The guide recommended that students begin their video studies by playing improvisational games in front of the camera to become comfortable with the medium.¹ His list of activities included introducing oneself to the camera, molding an object from space and passing it on, using facial expressions to state a feeling, watching a sport, enacting a gibberish incident, joining an activity where one person starts with an imaginary object and others join when ready to do so, and constructing abstract machines.² The purpose of these activities was to help students become aware of their physical and emotional selves and to introduce a playful element into the use of the video.

The course which Kaplan offered focused on what a teacher could do in the classroom to foster visual learning. Carol Lorac and Michael Weiss had the same goal but they wished to cover as much physical territory as possible. They devised a two-phase system involving teacher inservice and the observation of the results of this inservice in the classroom. Through a Schools Council Communication and Social Skills Project,³ Lorac and Weiss went to ten schools in New

¹Don Kaplan, Video in the Classroom: A Guide to Creative Television (N.Y.: Knowledge Industry Publ. Inc., 1980), Chpt. 5.

²Ibid.

³C. Lorac and M. Weiss, Communication and Social Skills (Great Britain: A. Wheaton and Co., Ltd., 1981), p. 7.

College, Durham, to offer inservices to teachers on the use of television, film and tape-slide programs in their curriculum. Each teacher produced his/her own individualized curriculum. Lorac and Weiss observed and aided the teachers in developing their curricula and they reported on the results in a series of case studies. They detailed the methods used by these teachers, the attitudes of the students and their recommendations for further research. Lorac and Weiss's findings were incorporated into this study. The most helpful hints have been listed below under two classifications: general and specific concerns.

General

- 1) plan the booking of equipment well in advance and test it out before filming
- 2) design the course to be either an occasional activity or a six to seven week consecutive effort
- 3) instruct the whole classroom before dividing into small groups
- 4) team-teach with one person guiding part of the group in recording while another continues preparation with the remainder
- 5) know your material and how to work the equipment; the success of the program depends on the knowledge of the teacher
- 6) establish a clear purpose and direction when using the equipment
- 7) create a cooperative atmosphere in the classroom. The teacher must step out of the authoritative role and be willing to listen to students' suggestions and to be taught by the pupils

Specific

- 1) use picture illustrations for perspective
- 2) do preliminary work with the camera before shooting
- 3) use a script or storyboard
- 4) take pupils through a prepared T.V. script first
- 5) show students the progress of their work; immediate feedback is needed
- 6) make sure that the first exercise is successful
- 7) structure groups carefully
- 8) film in an afternoon slot or a double period; single

periods are unsuitable.¹

The conclusions reached in Lorac and Weiss's study seemed to indicate that the role of the teacher was important, that students required a structured setting while filming and that students were to be guided gently through the program with the expectations and goals established at the start of the course. The items listed above were included in this writer's study wherever possible. Lorac and Weiss provided clues for how to develop a successful program and their recommendations were followed by the researcher whenever possible.

While Lorac and Weiss's study was useful at the theoretical level, the writer used Sandford for his technical expertise. Frederick Sandford produced a media handbook for Ontario teachers² which was very helpful because of the concise way technical information was related. Some key concepts which were used in this study were the following:

- 1) have students prepare short skits of five to seven minutes duration on adapted stories
- 2) show all the presentations through first without making comments
- 3) use group discussion to decide upon script requirement, set requirements, costumes, crew members and job allocations
- 4) have rehearsals of scripts to iron out rough spots
- 5) have pupils check portions of their recordings as they proceed to ensure that the recordings are clean, to re-record any spoiled segments, to evaluate progress

¹Ibid., Chapter Eleven, pp. 147-158.

²Frederick Sandford, Fast Forward, A Do-It-Yourself Media Handbook for Teachers (Ontario: Ontario Teachers Federation, 1977).

- 6) stress follow-up and related activities so that pupils are aware of their contribution to the group project
- 7) highlight the positive; do not dwell on technical errors
- 8) script where necessary (primary grades don't need to)
- 9) use a storyboard to supplement the script
- 10) introduce television terminology at the point where students are involved in script writing. Show them visual examples of different shots.
- 11) use stage lighting where possible
- 12) discuss the use of graphics for credits, picture composition and the use of the microphone.

Further technical expertise was to be found in the utilization unit prepared by Lynne Hyne and Jack Livesley.² This unit was designed to be used with students of eight to twelve years and it focused on television awareness. Students made the frame of a camera with their hands, were introduced to three basic camera shots, made cardboard cameras (shaped like a T.V.), and developed a scene for T.V. which could be accomplished in four shots. Students were encouraged to build their storyboard using mural paper and to include the dialogue. Script problems were to be solved in a cooperative way. All of the above concepts were included in the writer's study.

When compiling a unit, it was necessary to decide which materials were the most suitable for video productions. Len Masterman, in his book, Teaching about Television,³ provided a comprehensive supply list of materials needed to successfully produce a program.

¹Ibid., pp. 68-85.

²Lynne Hyne and Jack Livesley, Let's Play T.V.: The Beginnings of Critical Television Awareness in the Classroom, A Utilization Unit (Ontario: TVOntario Publ., Feb., 1982).

³L. Masterman, Teaching about Television (London: The MacMillan Press Ltd., 1980).

Masterman also suggested that pupils become involved in exercises in perception and visual games or puzzles prior to filming.

Included in Masterman's text is a Syllabus for Television Studies - East Midlands Regional Examination Board,¹ but on close examination this course was far too difficult for the population of this study. What the writer did use from Masterman was his concept that students should be graded as to the progress made throughout the entire course.

Masterman's course list was useful but his evaluative techniques were too difficult for Grade Seven. However, Morrow and Suid² provided an excellent source of information concerning the standards necessary to evaluate videos. The writer tried to avoid the pitfalls of video production listed by the authors. The visual illustrations of this text were used by the writer during the design of this study.

The writer's course was beginning to develop but what was lacking was an adequate evaluation criteria for the course and the product--the video. In searching for evaluation criteria, the researcher found Gabriel Della-Piana's "Film Criticism and Micro-Computer Courseware Evaluation."³ Della-Piana focused on the eval-

¹Ibid., Appendix Three, p. 193.

²J. Morrow and M. Suid, Media and Kids (N.J.: Hayden Book Co. Inc., 1977), pp. 121-131.

³G. M. Della-Piana, "Film Criticism and Micro-Computer Courseware Evaluation," in Field Assessments of Innovative Evaluation Methods: New Directions for Program Evaluation, ed. N. L. Smith (San Franc.: Jossey-Bass Inc., Publ.), No. 13, March (1982). p. 11.

ation of courseware. The following considerations were used when selecting materials for this study:

1. Some courseware evaluation should include in-depth analysis and a detailed portrayal of how the courseware package does what it does.
2. Courseware submitted to in-depth analysis should meet three criteria: it must have appropriate documentation to allow an adequate portrayal of its structure; it must have instructional scope with the cost; and it must receive high ratings from users with respect to the appropriateness of content, instructional quality, and technical quality.
3. A sequential decision-making process should be set up to select courseware for in-depth analysis.¹

This study stressed the need for a detailed analysis of how the courseware worked. Therefore a day by day account of how this study worked was included in Appendix F. Della-Piana's study also emphasized that it was necessary to test the courseware on many populations to ascertain appropriate documentation. This might provide a follow-up study to this research, but time and money restrictions prohibited this study from being replicated for this thesis.

An even more probing evaluation method is provided in the format of issues and questions designed by Naama Sabar.² His study was more applicable to this research than the previous study. Sabar presents the following issues and questions:

ISSUES	QUESTIONS
Availability of prerequisites	Is there sufficient evidence that the learners have mastered the prerequisites for the new program?

¹Ibid., p. 14.

²Naama Sabar, "Formative Evaluation of Learning Materials," in Evaluation Roles in Education, ed. A. Lewy and D. Nevo (London: Gordon and Breach, Sc. Publ. Inc., 1981), pp. 286, 287.

ISSUES	QUESTIONS
Links between learning activities and program objectives	How well are the learning activities related to the program objectives?
Internal structure and sequence	How well are the different parts of the program related to one another?
Accuracy and soundness	Are the learning materials accurate and sound?
Clarity	How clear are the explanations, illustrations and directions given to the users?
Appropriate level of difficulty	Is the material presented at the appropriate level of difficulty for the students?
Provision of challenge in the material	How interesting are the materials?
Feasibility, cost, practicality	Are the materials teachable and practical in the given situations?
Adequacy of teacher training	Do teachers need special training to be able to use materials as suggested?

Sabar's issues and questions cited above provided a method of establishing an organizational pattern in the course design as well as evaluative questions for the course participants.

Instructional Development Organization

Further organizational methods were found in reviewing the literature on the instructional development method. Although there was no clear cut definition of instructional development (ID), it was helpful

to examine the definitions provided by experts in the field. Below are three samples of definitions:

Briggs: (ID) is the process of planning the instructional setting, the delivery system and all instructional hardware.¹

Hymel: The task of designing instruction can be viewed as encompassing three major activities: preparing instruction, implementing instruction, and evaluating instruction.²

Davies: ID is best understood as encapsulating criteria to which each process must contribute in some meaningful way. The end results must be worthwhile and involve mastery of conduct as well as of behavior.³

A common element in all readings on ID was a five-phase system of "analysis, design, development, implementation and control/evaluation with feedback and revision being ongoing and summative".⁴ In choosing what was to be taught, the instructional development plan adopted by teachers must consider data from the field. Teachers must not design a course solely on personal preference.

There were various ways to communicate the development of the ID model for any particular study. One of the clearest visuals employed was the flow chart method:

¹L. Briggs, "Systems Design Instruction", Encyclopedia of Educational Research, 5th ed., p. 1852.

²Glenn M. Hymel, "A Systems-based Model for Designing Instruction", Paper presented at 9th Annual Meeting of the Mid-South Edn. Research Assoc. (New Orleans, Nov. 13, 1980), p. 1.

³Ivor K. Davies, "The CLER Model in Instructional Development", in Viewpoints in Teaching and Learning, Vol. 58, No. 4 (Fall, 1982), p. 69.

⁴Clifton P. Campbell, "An Instructional System Development Process", Paper presented at American Vocational Assoc. Annual Convention (New Orleans, Dec., 1980), p. 5.

The flow diagram is drawn to help insure that none of the steps are omitted and that all the concepts, skills, and principles to be taught have been clearly identified.¹

The flow chart helped to clarify task requirements, events of instruction, materials required and predicted outcomes of instructional activities.

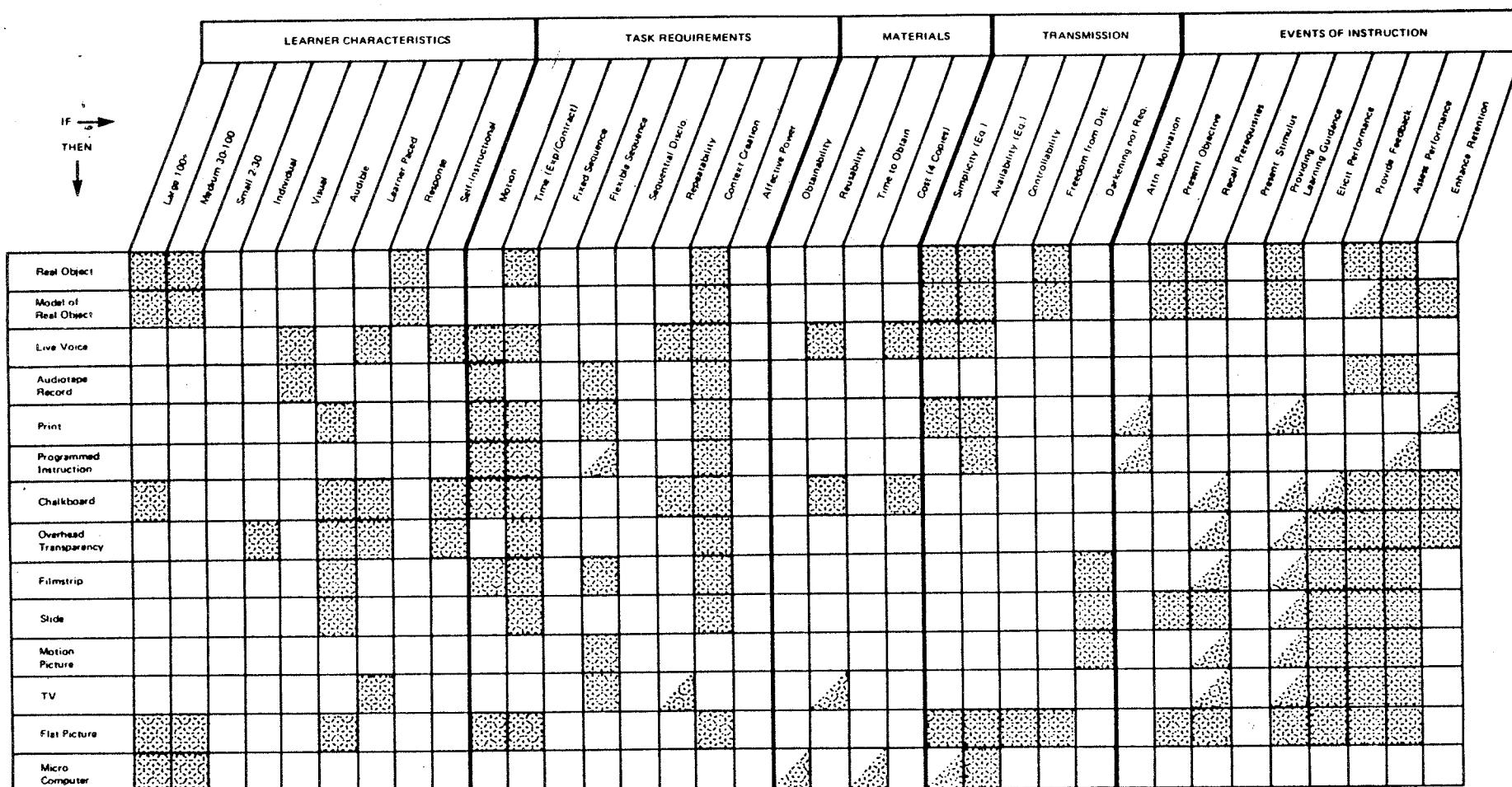
Also taken into account when developing an ID system was Briggs' Matrix of Media Utilization and Student Evaluation and Grading.²

The Matrix of Media Utilization helped the researcher to decide that the best mode of instruction for a group of two to thirty was fixed in sequence, varied in media usage, teacher directed and limited only in accessibility of the video equipment. Any other classroom strategies could be examined on the graph to determine their applicability. For example, in a small group all of the media listed on the chart were considered to be useful by Briggs and Wagner, but not all media could be used in a self-instructional or learner-paced program. Similarly, a fixed sequence for the design of the course allowed for the maximum use of all media while flexible sequencing and context creation limited the applicability of some of the media.

¹R.H. Davis, L.T. Alexander and S.L. Yelon, Learning System Design (N.Y.: McGraw-Hill Book Co., 1974), p. 151.

²L.J. Briggs and W.W. Wagner, Handbook of Procedure for the Design of Instruction (N.J.: Edn. Tech. Publ. Inc., 1981), pp. 125, 92.

Matrix of Media Utilization



Key



applicable



partially applicable



not applicable

The category "events of instruction" on the chart (on page 26) indicated that the best method for instruction was a "present stimulus", i.e., live presentations. The nature of video work demanded that students receive the satisfaction of immediate feedback on the taping of their live presentations. Thus the researcher used the T.V. (video) to elicit performance and to provide learning guidance even though Briggs and Wagner advised against this method. It must be noted that the present study used the video in a very different way from that depicted in Briggs and Wagner's analysis. The T.V. was not placed in front of students to provide a "lesson". It was used as a living picture which revealed the students' abilities.

Briggs and Wagner did design another evaluative measure which was useful for this study. In their "Student Evaluation and Grading" flow chart¹ (on page 28), they defined the role of the student in demonstrating knowledge and generating an evaluation of course material. In this chart, the initials SWBAT stand for "student will be able to". Because of the age level of the participants in this study many of the evaluation procedures were designed by the instructor. However, students did generate an evaluation process based on a criterion-referenced model² for the judging of the video. There was much discussion on the relationship between instructional objectives, the sequential nature of these objectives and the validity in the course requirements.

¹ Briggs and Wagner, Handbook, p. 92.

² See Appendix E.

Student Evaluation and Grading

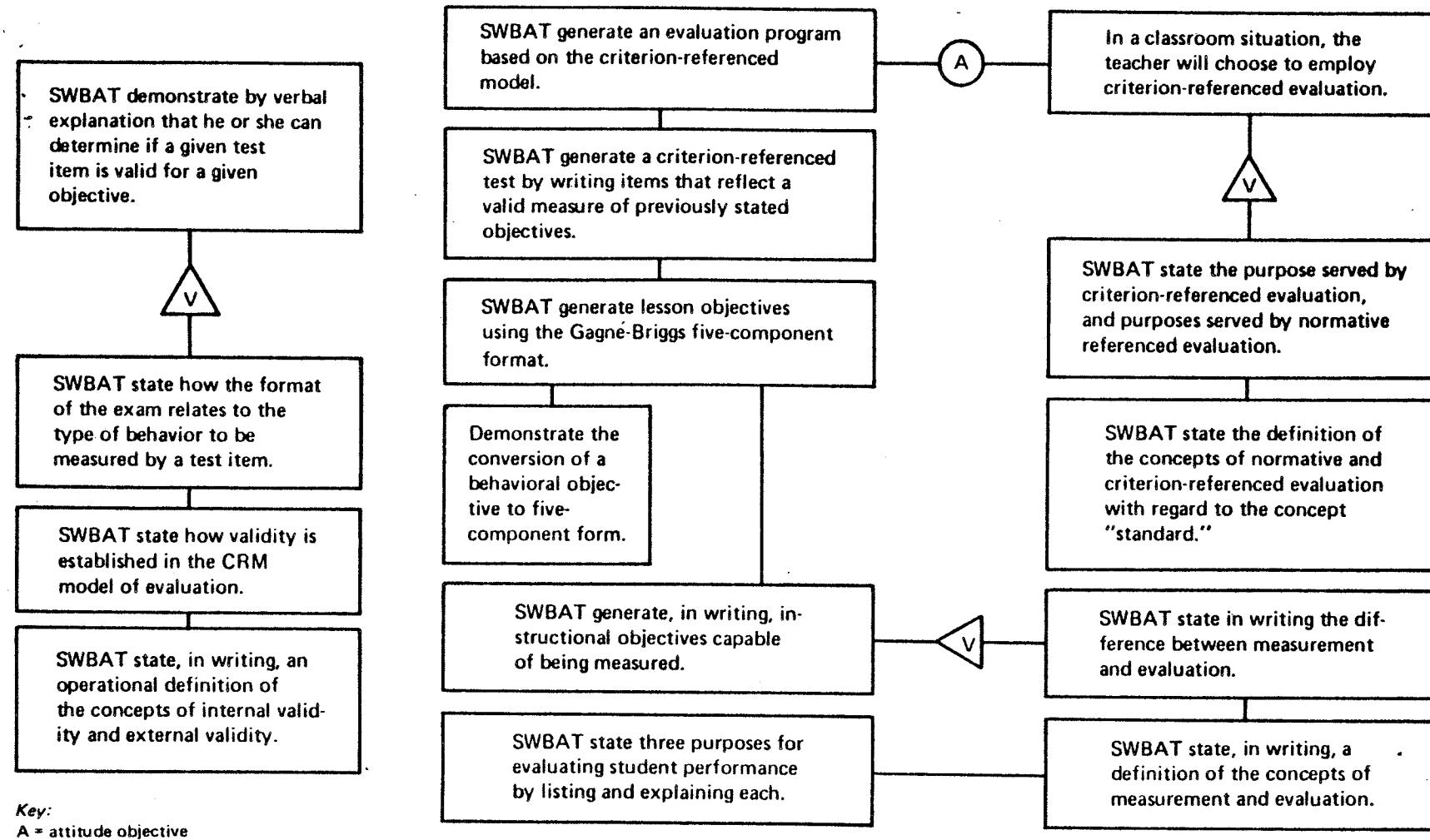


Figure 14. A unit-level instructional curriculum map. See Figure 5 in Chapter 4 for a key to the "standard capability verbs" used in this Figure.

Further direction in course construction was found in Rowntree and Connors: How to Develop Self-Instructional Teaching.¹ This guide advocated a well balanced course which could be administered to self-paced learners. Self-directed learning provided a solution to the time restriction of one month imposed upon this study. Thus several self-instructional activities were incorporated into the overall design of this study which allowed the learner to pace his/her learning.

Summary

In conclusion, the review of the literature provided a theoretical background on creativity and learning. Using the ideas of Guilford and Dondis, the researcher was able to select the proper methods for encouraging creative learning in the classroom.

The review of the literature on visual learning and literacy helped to determine the content of the course and (whenever possible) the experience of other video instructors was considered when selecting topics for instruction. The instructional development model helped the researcher organize the course material. It also provided a checklist of skills and evaluations to ensure that the course was not designed on purely personal preferences but rather included factors common to all ID courseware.

The three components of the literature review were blended together to create a detailed course plan, as explained in Chapter Three.

¹Derek Rowntree and Brendan Connors (eds.) How to Develop Self-Instructional Teaching (Great Britain: The Open Univ., 1979).

CHAPTER III

METHODOLOGY

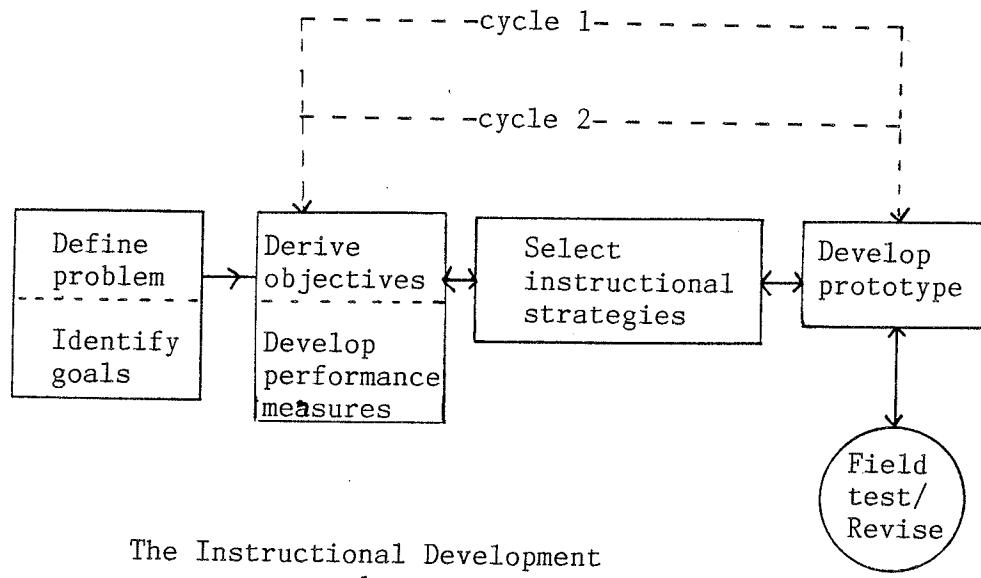
Background

Chapter I focused on the instructional basis of this study while Chapter II reviewed the literature pertinent to this study, which contained an overview of instructional development. Chapter III will illustrate how instructional development was utilized to design a two phase cyclical program. The first cycle involved a development of a video course based on personal experience and preference. This first cycle was organized primarily using the workshop approach with centers being used to teach course items. The experience of the first cycle resulted in recommendations for a more detailed review of the literature as well as the realization that a more systematic approach to video production was required. This chapter will analyze the tasks and the results of the first cycle because some of the same techniques were repeated in the second cycle with very different results.

Following the instructional development mode of course design, a two cycle sequence was employed. The first cycle was similar to what is sometimes called a pilot study where various strategies were attempted and revised for the second cycle. The pilot or first cycle of the course revealed that further study

was required in the development of a method of transforming the video course from a personalized rendition to one which was applicable to a larger population and more specific in objectives and instructional strategies.

The interrelationship between the two-phased cycles is diagrammed as follows:



The Instructional Development
Model¹

The diagram illustrates the sequential nature of both cycles. However, it does not make it clear that cycles one and two differ.

To understand why the pilot or first cycle needed to be changed it is essential to analyze the first cycle and to examine the apparent successes and failures of the course. This analysis will also determine which strategies and activities were retained

¹Elaine A. Weiss, "Prototype Development of a Self-Instructional Program in Media Selection", in Journal of Instructional Development, (Vol. I, No. 2, Spring, 1978), p. 28.

in the second cycle which is the focus of this study.

Cycle One

The objectives of cycle one were to produce student made videos using the workshop approach; to measure students' visual and creative growth with the Developmental Vision Test (prepared by Mary and Robert Meeker and based on Guilford's model of the Structure of the Intellect, SOI)¹; to have students realize the cause-effect relationship between the method of production and the product through discussion of the products. Performance measures consisted of the SOI pre and post-tests, the log book of the instructor and those of the students, and an evaluation of the final videos by other students and staff.

Using a discovery method in a workshop approach, students devoted an afternoon (from 1:00 p.m. to 3:30 p.m.) to participating in activities numbered two to ten on the list below. The other activities were done in a classroom setting.

Instructional Procedures:

Course	
TASK	PURPOSE
1) pre-test SOI	1) to introduce students to a variety of visual tasks
2) optical illusion sheets	2) to test students' ability to differentiate accurately between objects of the same size and shape
3) visual test	3) to practice the skill of transposing visual perspective

¹ See pages 11 and 12 of Chapter II for a more complete analysis of the SOI test.

TASK	PURPOSE
4) manipulation of three-dimensional objects	4) to experience a hands-on manipulation of shapes
5) relating objects in #4 to scenes in photos	5) to transpose shapes into real-life photographs/perspective, fore-back and middle space defined
6) writing a story based on one of the photos	6) to test the ability of the student to place him/herself in a picture
7) drawing three pictures representing the different placement of three bowling pins which are set up in a three-dimensional form	7) to view different perspectives to draw them to unite the eye with thinking and drawing
8) playing with a water game following the triangle patterns diagrammed on the front of the game	8) to stress hand-eye coordination
9) writing and rehearsing skits in selected mixed-ability groups	9) to utilize the talents of the whole group, to balance ability with practicability
10) filming some skits in a classroom	10) to realize the story is filtered through the camera lens and the camera person has to clarify and refine the skit for the camera
11) viewing of some skits	11) to begin analyzing the acting and taping, to give immediate feedback
12) reading J. Thurber's story <u>The Little Girl and The Wolf</u>	12) to give students a conceptual framework around which to build their own story
13) writing a moral tale in pairs - students' choice	13) to have students of similar interests work together to experience the clash of ideas and to work out a compromise
14) taking the story written in #13, students in groups of four are to either: combine the two stories into one or write a new story	14) to teach peer editing, encourage group participation and to teach conflict resolution in the context of playmaking
15) discussing with the class the skits written in #14	15) to reemphasize perspective; to learn from previous mistakes and successes of other groups before filming a new story; to give slower groups a chance to catch up

TASK	PURPOSE
16) taping the skits written in #14	16) to refine camera work, to improve use of visual space, to produce a video with purpose and focus, to give students a second chance to produce a video
17) putting final touches on scripts, typing them and including them in the school library	17) to give students some sense of permanency and a sense of accomplishment since students cannot have a copy of their original video
18) post-test SOI	18) to assess whether students have increased their visual and creative abilities
19) viewing of videos by other students and staff for the purpose of evaluation	19) to give the participants feedback, and to give helpful suggestions to the class

The students were required to complete all the workshop tasks and to record all assignments in a workbook as well as to write their reactions to the entire workshop in their notebook.

The students proceeded to view their first skits and to make comments on them. On viewing the video both the students and the teacher noted that there seemed to be a lack of purpose or direction in the productions. Therefore, the teacher turned to a short story to supply the structure for the class. After reading and discussing the implications of Thurber's The Little Girl and The Wolf, students were allowed to pair off at random to create their own moral stories in script form. After one class period students were asked to combine with another pair to evaluate the two scripts, to amalgamate the two scripts or to create another script based on the ideas of the four participants.

After the scripts were finished the participants taped their videos and completed the post-test (SOI).

The course method listed on the previous pages proved to be somewhat disorganized and the results were inconclusive. Very few students participated in all the workshop activities because they did not follow the rotational system of the centers. Since the course was designed to have students follow the centers in a sequential order many students did not understand how the workshop activities related to the course because they had missed some of the centers. These students spent most of their time waiting for the video camera and watching other students rehearse. As a whole, the students did not know how to handle the structure of a centered workshop. Bottleneck conditions occurred because students did not go to all the centers in an orderly fashion. They seemed to be focused on writing and taping their videos. But due to time restrictions and the inexperience of the students in taping, the videos did not all get taped during the workshop.

In an attempt to correct the difficulties, the researcher set up the workshop centers six times, hoping that the students would participate in all the activities. But the students did not complete their assigned tasks because they did not see the relationship between the tasks and the production of their videos. This failure to complete assigned tasks was nearly eliminated in cycle two where the researcher taught most of the classes and left only a few instructional items to be self-taught by the pupils. Students at the Grade Seven level did not

seem to be ready for the freedom and the responsibility of the workshop approach. Thus it was abandoned as a teaching strategy.

The production of the video in cycle one did not meet with success either. The second video the students made in groups of four tended to be dominated by one individual in the group. Some groups never wrote out proper scripts, while others had to wait to tape their videos for a two-month interval because the camera had to be returned before the course work was completed.

In the second cycle this two-month waiting period was avoided by having the class produce one video instead of several. This provided a focal point for the class, but it did mean that not as many students acted in front of the camera.

The post-test results of cycle one were invalid partly because of the two-month lapse and partly because the same tests were used in pre and post-test conditions. According to the method, the SOI test was to be given after the second video was produced. The test was administered in the original sequence despite the fact that not all course work was completed. Even though the pre and post-tests were the same the students did not do better in the post-test. The students did not seem to be interested in filling out a test they had done previously. They did not listen or follow the directions carefully and this resulted in many incomplete test items and poor results.

In examining the original aims and objectives of the course, the students noted that they did produce videos but they were of varying quality. There seemed to be a direct correlation

between students who did not participate in all aspects of the course and those who produced immature and incoherent videos. Since there was no procedure for controlling the quality of the videos, it was impractical to have other students or staff evaluate them.

Many frustrations arose from the students' inability to work with the video equipment. Students required more time to become familiar with the equipment before they began taping their skits. This problem was avoided in the second cycle by having all students operate the camera prior to taping the video and by allowing many students to record the improvisations and games in which the class participated. The time lapse of two months had erased any information or knowledge the students of cycle one might have developed concerning camera techniques.

Due to a breakdown of the port-a-pac in the Beta Max and the high noise level in the open-area, the students had to be confined to a small seminar room. They often disrupted classes to find out the proper method by which the camera should be operated and they seemed to need the reassurance of a teacher-supervisor while taping their videos. This caused many problems in class management because the instructor could not be in the classroom and in the seminar room helping production teams at the same time.

Overall, the need was for a more structured, systematic course where directions were to be given to all students at the

same time and for the establishment of a method of evaluation.

As a result of the problems listed, the video course was revised and became the basis for cycle two, which is the focus of this study.

Cycle Two

Students of this course were expected to realize the following objectives:

- a) to define video related terms
- b) to calculate placement of camera during taping
- c) to write a script capable of being taped
- d) to produce a video
- e) to work as a member of a production crew
- f) to develop criteria for judging class produced videos
- g) to experience drama in the form of improvisation, mime, or role playing prior to taping
- h) to discuss and to realize the cause-effect relationship in finalized class produced video productions
- i) to develop familiarity with the camera - in front and behind it
- j) to state and to discuss how variables in the course were linked to produce a final product.

All of the above objectives involved student participation.

Objectives a,c,d,e,f,g and i were production based while the rest required group or individual instruction.

Students wrote standardized and teacher made tests both before and after the instruction period. The standardized (SOI) test was designed to provide an accurate assessment of each pupil's visual and creative potential. Two different Forms (A and B) were used in the pre and post-tests. (Form B was administered in the pre-test as the teacher had sufficient tests for the class.) The SOI test was compatible with the subject matter, culturally unbiased and there were scores

available with validity and reliability norms.¹ These tests were marked by an external source (a retired administrator) because one item in the test required the marker to be subjective about the quality of the students' work. It was felt that the researcher might be biased towards the students in this group and therefore the test was corrected externally. The teacher's pre-test dealt with the learner's entering knowledge while the post-test focused on the amount and quality of learning that happened in the video course.²

The course was designed to be teacher taught but students were expected to demonstrate that they had mastered the elements of instruction. At the start of the course students were given a checklist on which were listed the twenty-six items which constituted the program.³ The teacher initialed each item upon completion. The student wrote down the date on which each item was completed, and recorded a mark estimate (1-10 or A-F as informed) of his/her work.

The checklist really consisted of a listing of items contained on the course flow chart. Using the following symbols, a flow diagram was constructed to show the sequential

¹For further discussion of the SOI test, see Chapter II, pp. 11,12.

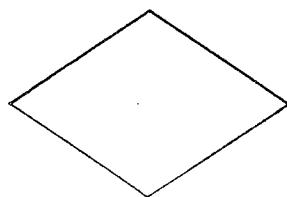
²See Appendix A for the teacher's pre-test.

³See Checklist in Appendix B (i).

and interdependent nature of the system:¹



The action or operation function. Generally required an action verb such as walks, finds, sorts, etc.



The decision function. Often identified feedback or cues and branches to alternative action sequences.



The beginning or end of a task.



Connector to another point within the flow diagram.



The information function. Making information available, recording information, etc..

Each item in the flow chart was numbered to aid in the analysis of the method: i.e., to determine if the itemized tasks were done in sequence, or whether the tasks were altered in any way. See the flow chart on pages forty-three and forty-four.

It is one thing to design an instructional system; it is another to determine if the system is balanced in intellectual and creative abilities. Gagné (1977) and Gagné and Briggs (1979)

¹R.H. Davis, L.T. Alexander, and S.L. Yelon, Learning System Design (N.Y.: McGraw Hill Book Co., 1974), p. 146.

have developed a "category of capability":¹

- 1) verbal information
- 2) intellectual skills
- 3) cognitive strategies
- 4) motor skills
- 5) attitudes.

Using Gagné and Brigg's "category of capability", the course objectives and the course elements can be itemized.² The numbers on the following chart (below the heading "Flow Diagram Number") refer to the flow charts on pages forty-three and forty-four. Analysis of the chart on page forty-two indicated that the video course offered a challenge to students of various abilities. No one mental level dominated the video course. The chart, objectives e, d, and i were included in most of the categories of learning because the cognitive level used would be dependent upon the role or job an individual was assigned on the production team.

Review of Procedures

The course extended over a one month period. During this time the Grade Seven class had Language Arts for forty periods. The length of each period varied from thirty to thirty-five minutes. The students received the major part of their instruction in class. Small group activities were at times

¹L.J. Briggs and W.W. Wagner, Handbook of Procedure For The Design of Instruction (N.J.: Educational Technology Publ., Inc., 1981), pp. 52-53.

²Ibid.

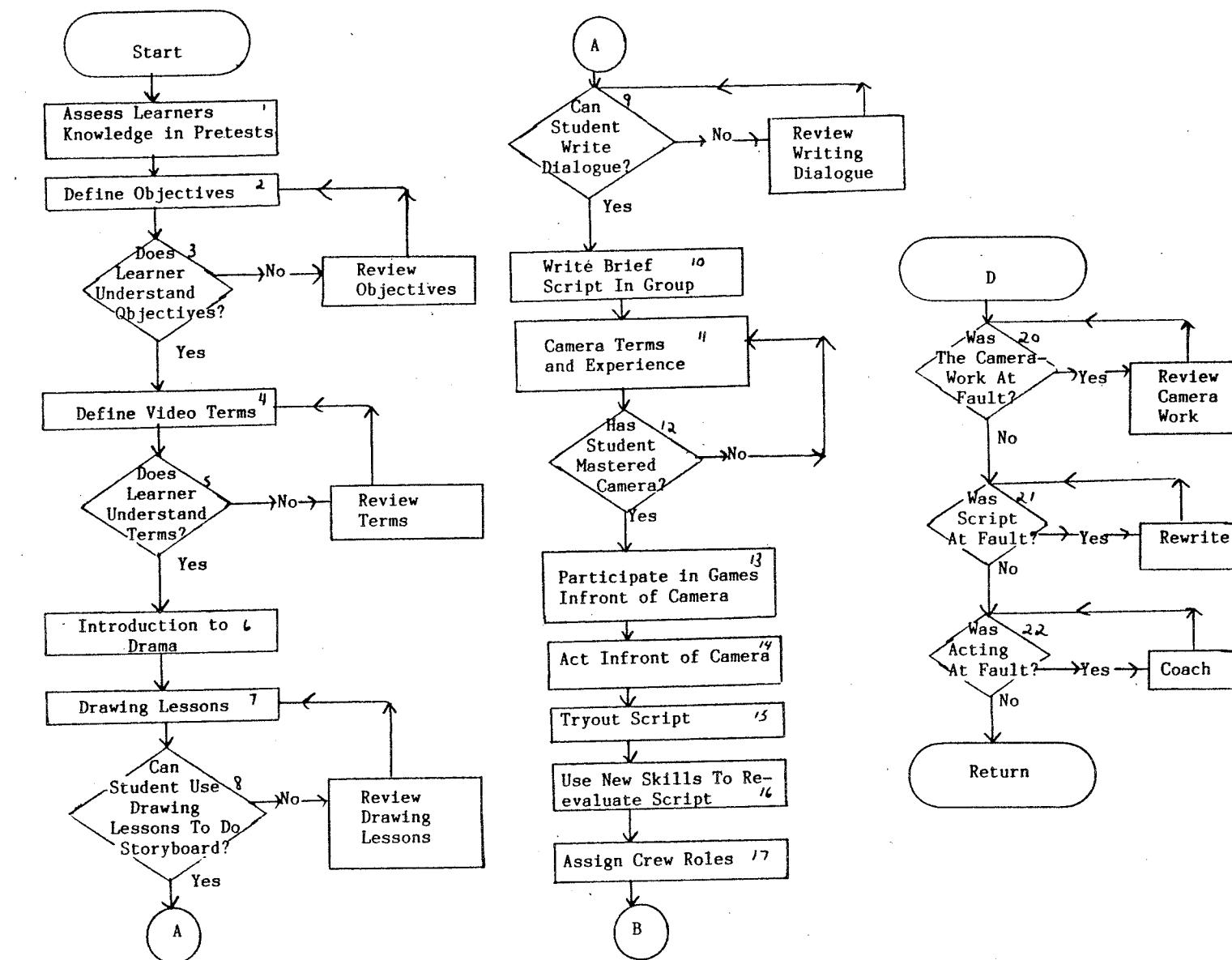
CATEGORY OF CAPABILITY

<u>Mental Level</u>	<u>Flow Diagram Number*</u>	<u>Objective Letter</u>
1.Information		
A. Names, Labels or poems	1,4,11,15,17,19,39 40.	a, d, e, i.
B. Facts	1,2,11,15,17,27,39,40	j
C. Meaningful or Substance Learning	3,5,6,8,13,14,11,17,22, 33,34,39,15.	d, e, g, i.
2.Intellectual Skill		
A. Discrimination	11, 15, 17, 39.	d, e, i.
B. Concrete Concept	9,10,11,15,20,23,17, 21,39.	b, c, d, e, i.
C. Defined Concept	15,20,11,17,28,39.	b, d, e, f, i.
D. Rule	6,15,11,12,13,14,17, 20,22,39.	b, d, e, g, i.
E. Higher- Order Rule (Problem Solving.	8,11,15,17,19,20,28 29,30,34,39.	b, d, e, f, h, i, j.
3.Cognitive Strategy	9,10,11,15,16,17,21, 23,31,39.	c, d, e, i.
4.Motor Skill	6,11,13,14,15,17,18, 22,35,36,39.	d, e, g, i.
5.Attitudes	6,20,11,13,14,15,17, 22,34,37,39.	b, d, e, g, i.

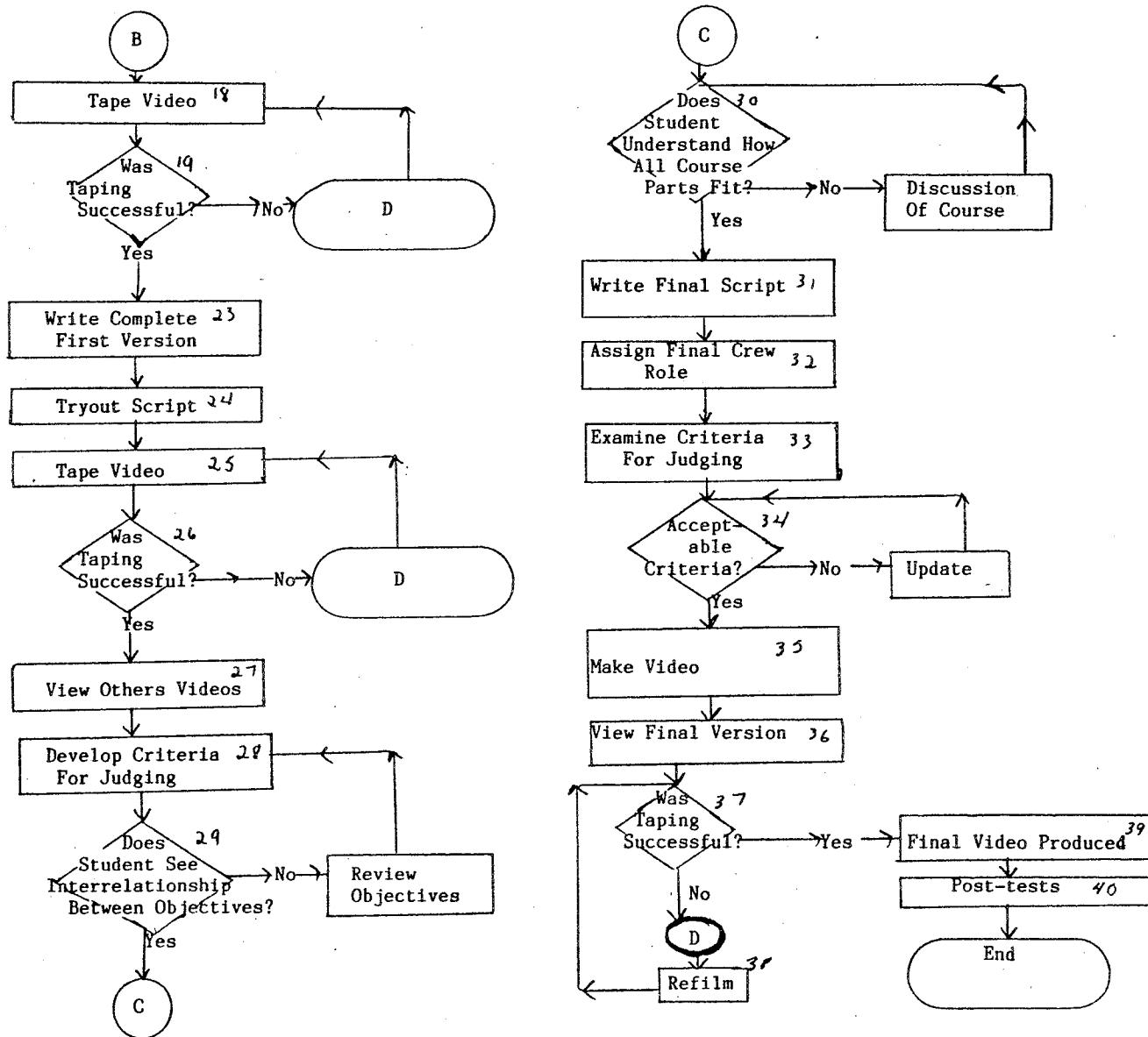
*For this chart only the following numbers are equivalent
because they represent the same processes in production:

15=24, 17=32, 19=26, 18=25=38.

FLOW CHART - A



FLOW CHART - B



led by a teacher-aide, a student teacher or the course designer, but the workshop method was abandoned.

For this study the students were required to have written both the pre and post-tests to have their results included in this study. The students were also required to keep a notebook which was part of their final grade for the course. In this notebook were several class assignments, the self-paced lessons, class notes and any handouts.

The teacher kept a daily log of the progress of the course comparing and contrasting proposed lessons with what actually happened. The summary of these results can be found in Chapter Four.

Students were involved in interviews with the teacher-aide who used a set of questions prepared by the researcher.¹ The purpose of the interviews was twofold. In the first place, students were to give their opinion of the method and quality of instruction. In the second, they were to provide an overall assessment of any personal growth they experienced as a direct result of being involved in the video production. This latter purpose was intended to expose any attitudinal change which might have occurred because of the nature of the course.

The students were also involved in the evaluation of their video through the development of a criteria for judging the video. The students, with the aid of the teacher, developed

¹ See Appendix B (ii).

a list of questions for the teacher-judges.¹ The teacher-judges were to answer these questions after viewing the video. The results of this evaluation were to be forwarded to the students after they had finished all course work.

Summary

In this chapter the cyclical nature of the course was outlined with a detailed discussion of the successes and failures of the first or pilot cycle. This first cycle formed the basis for this course. The procedures for the second cycle were outlined including the projected methods of evaluation, student expectations and the role of the researcher. The results of this study will be examined in Chapter Four.

¹See Appendix E.

CHAPTER IV

EVALUATION OF PROCEDURES AND COURSE

The main purposes of this study were first, to design a video course based on the systems approach,¹ and second, to test the course through classroom application and evaluation. To comply with these purposes, the study has reviewed a wide variety of the literature that pertains to the theoretical, methodological, and practical aspects of video course designing.

The course itself was tested on the Grade Seven class, and the participants were administered various pre and post-tests. These tests were scored and interpreted, and the product of the course, a video, was edited and reviewed by three external judges. If the prescribed course method was altered in any way that alteration was recoded in the teacher's log. If the pupils underwent any attitudinal change they expressed this on tape in recorded interviews.

On completion of the course, all students were interviewed in small groups by a teacher-aide concerning the quality of the course and the instruction. They were encouraged to make any further recommendations or evaluations on either topic. The interview was intended to provide the student with an opportunity to evaluate the course and the instructor in a non-threatening

¹See Chapter II, pp. 11, 12.

way. It was also intended as a mechanism to expose any attitudinal growth (change) in the students.

Even though the process component of the course was stressed, the production of the video did encourage students to become actively involved in both the production and the performing aspects. Accordingly, a review of the video was prepared by three junior high teachers who used the student developed criteria as a basis for their judging. None of the teachers had any previous contact with the students. A summary of the review will be included in the second part of this chapter. An evaluation of the product and process will be the basis for the first part of this chapter.

Review of the Course

In reviewing the method objectives in Chapter Three, all objectives were met except for c - "the writing of a script capable of being taped". The inability to create a written finalized version of the script changed the way the method was diagrammed on the flow chart in Chapter III (pages 43, 44). The course followed the foresaid flow chart until box number fourteen¹, when difficulties were experienced.

Students wanted to perfect their first scenes and to convince each other that their script was the best one. The students had problems adjusting to group mechanics. There were

¹See Appendix C for a revised flow chart of the course.

many personality conflicts which had to be resolved before work could continue on the script. The students had to establish a leader, a recorder and a presenter in each group. The leader was to ensure that each person's viewpoint was respected while the recorder was to produce a script outline with a detailed first scene. The presenter was to give a report to the class outlining the script in an interesting manner and to vividly elaborate upon the first scene of the script. The groups had to be given a chance to evaluate their own script ideas before presenting them to the class. All of the above activity took longer than anticipated.

In testing the equipment, the camera person taped the first scene of the selected script. Then the students used their new knowledge to rewrite the first scene and to write an outline of the entire video. Treatments¹ were included in the outline of the script to help the camera person, director, producer and the actors. At times these treatments were changed depending on the location, limitations on lighting, sound quality and the success of the actors. Treatment changes were often the result of spontaneous discussions among the production crew, the producer, and the camera person. The result of these efforts caused a delay in taping of the video as several retakes were required to achieve some degree of quality and clarity.

The time restriction also affected production of the sound

¹See Chapter I, page 5 for the definition.

track. After consultation with the student in charge of music, the instructor taped many selections and had the student choose which music was the most appropriate for the action in the video. This student was responsible for acting on cue to produce the musical background for several key scenes.

Discussions on the interrelationship between the objectives (how all the course parts fit) were conducted just prior to viewing the final version. Only after students had actually produced most of the video were they able to understand the sequential nature of the course. Students noted that they had completed all of the course objectives except for c - "to write a script capable of being taped". Students realized that severe time restrictions on the length of time the equipment was available made it impossible to complete a script by deadline. However, the students did complete their video on time.

The resultant video was edited under the direction of the teacher and the students. The editing caused a delay in the method, since both the students and the teacher decided that it would be better to wait until after the editing to show the product. The students wanted to elicit the most favorable response possible from the judges. As a result, the students did not receive the verdict of the judges until well after the course was completed.

In conclusion, the greatest problems in following the outlined method focused on the writing of the script and the taping of the video. These problems could have been eradicated if the

video equipment had been borrowed for a longer interval than the two weeks.

Results of Tests

SOI Test Items

The SOI test items pertaining to visual literacy (Forms A and B) were administered on a pre and post-test basis. The intention of the test was to illustrate that students did improve their visual skills. In fact the pre and post-tests proved inconclusive. Overall twelve students or fifty percent showed increased total scores in the post-test.¹ The other half of the group did not.

T-tests were conducted on the results of the total scores to determine if there were any significant changes in the pre-post-scores. Using five percent as the probability of error ($p < .05$), t-scores must be ± 2.069 (using Fisher's Table) to be significant. T-scores for the Convergent Production of Figural Units test, (NFU), revealed a score of +3.112. This finding suggested that there was a significant change in the test scores. This improvement was likely due to the video course content which stressed visual and motor skills through the extensive use of the camera and through visual exercises.

Similarly there was an improvement in the Convergent Production of Symbolic Transformation test, (NST), where the t-score was calculated as +2.582. This slight improvement indicated that through participation in the course, students

¹See Appendix D (i) and D (ii).

increased their ability to be flexible (related to set breaking). The test also recorded the speed of word recognition. During the course students were encouraged to consider as many viewpoints as possible both in the writing and in the production of the video. This ability to understand that no single point of view was correct seems to have been translated successfully in this SOI test.

One test in particular should have resulted in an improvement in pre to post-test results. This was the Cognition of Figural Transformation test, CFT, which involved the ability to transform figures or recognize a figure when it has been rotated in a new direction. From the extensive camera work, taping and rehearsing students should have picked up this ability. The t-score for this test was -3.22 which seemed to indicate that the course had a negative effect on learning.

The rest of the SOI tests did not have significant results. Scores have been provided for each sub-test in Appendix D and each test item has been calculated and scored according to the means table also listed in Appendix D.¹ In the table following, the class scores have been calculated with Form B constituting the pre-test and Form A the post-test. This procedure was followed as the researcher did not have sufficient copies of Form A to administer in the pre-test. (See chart on next page).

On the whole the results of the SOI tests were inconclusive

Special thanks to Drs. Meeker and Roid for allowing this means table to be included in this thesis.

partly due to the limited number of participants. Dr. Meeker, the co-author of the SOI test, indicated in conversation with this researcher, that the sample of this study was too limited to make any accurate conclusion. As indicated in the manual, the original test was administered to over two thousand students to achieve the means, norms and deviations,¹ and my sample only involved twenty-four students.

Test Scores							
Test	Form *	Max. Poss. Score	Highest	Lowest	Range	Aver.	Median
CFU	B	16	16	06	10	10.75	11
	A	16	15	07	08	11.16	11
CFT	B	26	24	08	16	16.17	17
	A	26	18	08	10	12.21	11
CMU	B	30	19	12	07	16.37	17
	A	30	21	12	09	12.21	11
MSU(V) & MSS (V)	B	18	18	12	06	17.13	18
	A	18	18	13	05	17.30	18
EFU	B	26	24	11	13	16.95	17
	A	26	23	11	12	16.50	16
NFU	B	33	33	19	14	27.75	28
	A	33	33	17	16	31.12	33
NST	B	201	168	102	66	128.13	130
	A	201	167	104	63	144.87	152
DMU	B	136	111	49	62	80.1	81
	A	136	119	51	68	67.75	72

¹M. Meeker, R. Meeker, G.H. Roid Structure of Intellect Learning Abilities Test (SOI-LA) Manual (L.A.: Western Psychological Services, 1985), pp. 83, 84.

* Note Form B is the pre-test and Form A is the post-test.

Questionnaire¹

Twenty-five out of twenty-six participants answered the teacher prepared questionnaire. Students were highly interested in making the video with 96 percent expressing this view, and 88 percent stating they would like to spend a month studying video making. Sixty-six percent anticipated having fun and learning a new skill. Eighty-two percent thought it was important to learn how to make a video.

Because most students were going into the course with no prior knowledge (as indicated in the pre-test), the course began with simple procedures. Sixty percent had used a camera to take pictures and therefore this provided a starting point. If students had used a camera they would realize that images viewed with the naked eye differed from those seen through a camera lens. Fifty-six percent watched rented movies on a Beta Max or VCR, while 28 percent recorded programs on this equipment. This might signify that students were familiar with the recording and playing mechanisms on the equipment.

Eighty percent had watched movies on T.V.. It would follow that students might realize the limitations of screen size when depicting action. Therefore class discussions could focus on T.V. movies versus those in movie theatres.

When asked if they could make a video immediately, 36 percent responded with yes, 32 percent with no and 32 percent

¹See Appendix A for tabulated Questionnaire.

were unsure. This three-way split indicated that students were unsure of what was involved in making a video and therefore could not answer the question.

Student responses to the question "Have you ever made a video before?", were:

16% answered no, only part
28% no, only watched others do so
20% no, only helped others to do so
4% yes, occasionally
28% no, never.

In discussing the results of the questionnaire, the researcher learned that part of the class had been involved in taping a video in Grade Six, but the students participation had been limited to acting. They had not been allowed to handle the equipment and they did not write or produce an original video.

In assessing students' writing skills, only a small percentage of the class did not remember how to write a conversation or a skit. Therefore, the teacher had to reteach this skill to only a small portion of the class.

Since fewer than fifty percent of the class took art and there was a drawing component to the video course, it was essential to assess students' drawing abilities. Sixty-four percent said they had studied drawing while 56 percent responded that they had taken perspective in drawing. Because of these low percentages much class time was devoted to drawing using perspective and a drawing assignment was included in the course.

There was a wide variety of skill level demonstrated in this assignment.

Only four students or 16 percent of the population had studied drama; therefore, several classes were devoted to introducing drama with the use of games and activities. A drama student taught these techniques to the class.

The majority of students had a practical attitude towards the production of the video. Forty-eight percent viewed setting or background as important¹ 56 percent noted actors and the camera were vital, while 36 percent felt that the roles, characters or the director were the most important variables. Since almost 60 percent of the students viewed actors and the camera as the most important variables (and indeed they are) then students would tend to understand the great emphasis of the course upon camera work or technical operations and on acting skills.

Taped Interview¹

Students were interviewed by a teacher-aide on their opinion of the course method and the instructor's role. They were encouraged to express any concerns or recommendations on either the course content or the method of instruction.

In responding to the question: "What is you opinion of the course?", a representative sample stated that

¹See all interview questions in Appendix B (ii).

"It was very enjoyable and interesting."
"You learned new things."
"It was fun acting and helping out during the filming."
"You learned how to use the camera and how to work as a team."

One hundred percent of the respondents said the course was interesting and well organized. Students noted that at times some of the participants were not interested and hence behaved immately.

In assessing the instructor students were asked: "Was the teacher interesting or uninteresting?" "Organized or disorganized?" "Easy to understand or difficult to understand?" A representative sample replied that

"Directions were easy to follow but sometimes other students were talking while the teacher was giving directions. This made it difficult to concentrate."
"Sometimes the teacher talked too fast."

These students also noted that the instructor

- a) trusted them in a restricted area
- b) encouraged students, didn't give up on them
- c) knew the equipment well
- d) noticed problems in taping and tried to correct the situation
- e) got angry at students who misused the equipment or wasted time
- f) helped students when required but maintained student control of the product.

When asked, "What recommendations would you make for next year?", students responded that they would

"Have a better setting."
"Work outside, not in the school."
"Have the script all written out, line for line."
"Practise more, then tape."
"Write a longer play so that more characters would be used with more action."

During the taped interviews which were conducted daily after

December fifth (when all course work and post-tests were completed), students revealed that they had experienced much personal growth. Students felt that the video course

"Taught you not to be so shy or scared."
"Made the class more friendly and close to each other."
"Taught me that I can act a role but not have it affect me in a personal way."
"Was the best experience I ever had in school."
"Made me realize that acting wasn't so easy."
"Showed me how to stay calm in front of the camera."

The majority of students felt rushed throughout the course. It took a while for some participants to feel comfortable in front of the camera. Observations included

"I learned that I am better off behind the camera."
"I don't like acting."
"I didn't like having to do retakes in front of the class."

In summation, seventy-five percent of the participants would like to do the course again. The majority of students felt that the script was down to earth - that it could happen in real life. The majority of students expressed a concern that the background noise spoiled the video, while 10 percent concluded that the entire product was of poor quality. Over and over again students stressed the need to have more time to produce a quality product.

Judging the Video

The judges were given the questionnaire in Appendix E to fill out while viewing the video. The video was shown three times to the judges so that they could make a reasoned judgement as to the quality of the product and to estimate the acting and camera work involved.

The comments of the judges were positive. All three stated there was a sequential story line which made sense to them. Using a rating scale of 0-5 (with zero representing a low rating and five a high rating), the students' acting ability was evaluated by the judges as between the three to four range. All judges stated there were problems in assessing the speaking quality because of the obtrusiveness of background sounds in the video. Students' ability to adapt to where the camera was during the taping rated highly with four as the average score. On the whole the judges were impressed with the quality of acting at the Grade Seven level.

One judge found the fight scene, "Rumble!", difficult to follow as the action was confusing and several students got in front of the camera, blocking the taping of the main action. Overall, the camera work rated a four from all the judges and they were impressed with the quality of the camera work.

All the judges found the scenery to be varied and they thought the background or setting was appropriate to the script, earning an average score of 4.6. One judge noted the mix of inside/outside and day/night shots was interesting. This insight really reflected on the quality of the script which allowed for this variety of action. The variety of action rated a four from all the judges. All of the judges concluded their remarks by stating it was an excellent student production and they could not believe that the entire video was written and executed in a one month period. They noted that the students'

dedication to the project was revealed in the quality of the video.

In summation, the judges viewed the major problems of this production as stemming from the quality of the sound and the space restrictions of a few scenes. On the whole they felt the results were very positive.

Summary

In analyzing the method of the course, it was noted that the method was followed until time restrictions hampered the production of the video. At this time modifications were made to the plan to ensure that a video would be produced.

The resultant video had to be edited under the direction of the students which delayed the judging of the video. However, the judges had an extremely positive response to the video.

The standardized test scores which improved significantly in the post-test were the Convergent Production of Figural Units test and the Convergent Production of Symbolic Transformation test. The Cognition of Figural Transformation test showed a regression in progress and was negatively significant. The implications of these results will be analyzed in Chapter Five.

The researcher's questionnaire helped to establish the entering knowledge of the pupils which in turn affected the quality and quantity of the course design.

The taped interview allowed students to reveal their feelings towards the course and the process of instruction. Most students enjoyed the course. Analyses of the evaluations will be provided in Chapter Five.

CHAPTER V

SUMMARY OF RESULTS

AND

IMPLICATIONS FOR RESEARCH AND TEACHING

This study has established and evaluated a systematic model for video course production. The procedures for the study were derived from a review of the literature and from practical advice from other video producers. The evaluation showed the effectiveness of the system used, the impact of the course upon the participants, as well as the quality of the class's video. Following is a brief review of the purpose and procedures of the study, the means of testing, a summary of the results and finally the implications of this study upon teachers and researchers.

Review of Purpose

The main purposes of this study were first, to design a video course based on the systems approach and second, to test the course through classroom application and evaluation.

Procedures of the Study

The study used a two-cycle system where the past experiences of the pilot or first course were used when constructing the course method. The course method was systematically outlined, but it was accommodated to the needs of the students and to the time restrictions of the course.

The means of testing in this course were both quantitative and qualitative. Two pre and post-tests were administered. One pre and post-test was standardized (Structure of the Intellect-Meeker and Meeker), while the other one was prepared by the course designer. These tests constituted the quantitative results.

The qualitative results were obtained by interviewing the participants and by having a panel of judges view the student produced video.

Summary of Results

The results of the standardized test were inconclusive. On the whole the sample of this study was not large enough to make any accurate statistical prediction. Fifty percent of the class improved in the post-test scores. Of this improved group, half were females. This is an important observation because there were only six females in the sample of twenty-six. Perhaps females benefited more from the video course than did males.

The class scores were significant for three tests. The improvements were in the areas of visual and motor skills, (NFU), and mental flexibility, (NST). These test results were subjected to t-test analysis and the results were +3.112 for the NFU and +2.582 for the NST ($p < .05$, t-score ± 2.069). Since the students had spent time visualizing by using the camera and by observing (the placement of actors, props and scenery), they increased their visual memory and their eye-hand coordination.

The CFT results, which involved the transformation of figures, scored a -3.22 on t-test analysis, indicating a regression in learning. It would have been logical to predict that the test scores would improve in the post-test as students, through the course, became more aware of how pictures could be viewed from different camera angles. Perhaps this skill was not transferable to this type of test.

Students responded in a variety of ways to the teacher's questionnaire. All the students were interested in making a video but few had any previous experiences in video production, drama or art. This meant that instruction would be required, especially in art and drama to show how drawing and acting were an integral part of video production.

More than half of the class had viewed movies on a Beta Max or VCR and thus the students were somewhat familiar with the equipment. Therefore the use of such equipment would not be an impediment to successful learning.

The extent to which the course was successful was demonstrated in the interviews of the students and through the responses of the teachers chosen to judge the video. In order that students would respond honestly, a teacher's-aide, rather than the researcher, conducted the interviews. The judges were impartial since they had no prior contact with any of the participants in the course.

The results of the interviews revealed that

- a) most students found the course enjoyable and interesting

- b) the instructions were easy to follow
- c) students maintained control of the production
- d) the instructor was very supportive and had command over the video equipment
- e) most participants complained about the lack of time to finish the product
- f) more time was needed for rehearsals and taping of the final product
- g) seventy-five percent of the class wanted to do the course again
- h) students conquered their shyness and got to know members of the class better.

The researcher discovered that it was important to have an interviewer who was both familiar with the content of the questions and unbiased towards both the students and the teacher. It was also necessary to have an interviewer who was patient enough to let the students answer the questions without prompting them.

The researcher had difficulties obtaining judges who were totally cognizant of the difficulties involved in producing videos. Although all of the judges concurred that the video was well done, one judge in particular had problems following the main action. These problems stemmed from the poor sound quality of the video and from the actors' stepping in front of the camera at the wrong time. However, in spite of these flaws the video was assessed a four out of a possible five in

relation to the pacing of the action and to the variety of the setting employed in the video.

In comparing the pilot course to this study, this study was better organized, involved class instruction of key concepts, employed maximum use of the camera, progressed in sequential steps, produced a quality product while maintaining an emphasis on the elements of visual learning. The pilot course did have merits that were lacking in this course. The pilot course used the workshop approach to inspire creativity, produced several videos of dubious quality but stressed both the written and visual learning modes.

Implications For Teachers

This study showed that teachers need to be trained to use the equipment prior to starting this course. This could be done either through a course at the Faculty of Education on the use of audio-visual equipment or through experimentation with the equipment.

When the equipment is first introduced into the classroom, the teacher should ask a librarian versed in audio-visual instruction or another teacher familiar with the equipment to help out. It would be particularly helpful to have another teacher present during the taping of the final product, so that one teacher can rehearse with one group, while the other teacher tapes a scene with a different set of actors.

Above all, teachers must be willing to participate in the video course. It is necessary to understand that such a project

involves sharing and learning, not authoritative teaching. The teacher should be excited about doing the course because this enthusiasm will be transferred to the class.

A teacher may also consider using the workshop approach (from the pilot study) for the final taping of the video. This method would allow students time to refine their performances and their camera skills as well as provide continuity in the production.

The inter-disciplinarian approach may also be used in the area of Language Arts to determine if video production is the most interesting way of integrating the curriculum. As suggested in the review of the literature and from the results of this study, many cognitive levels are involved in the production of a video. Language Arts teachers are interested in using new technology to increase critical thinking while covering curriculum content. The video provides one solution to this quest.

Implications For Researchers

Future researchers may wish to use the same method but wish to have longer periods of instruction and availability of the video equipment. The restriction of the course to a one month period meant that the course load was intensive and that the participants felt rushed in their production.

Further studies could be conducted to determine if video courses could be used by teachers of subject areas other than Language Arts as an aid to inter-disciplinary studies.

Future researchers may wish to develop a more direct link between video course instruction and increased visual intelligence then they would need a larger number of participants for their study.

A comparative study could also be initiated comparing the video produced by this Grade Seven group, who had the video course, with a video produced by another Grade Seven group who had not taken the course. A panel of judges could compare and contrast the qualities of both products. A standardized test (pre and post) could also be administered to the non-course group and their scores could be compared to the results of this study.

A longitudinal study could be done over a three year period with the participants of this study to see if their visual intelligence increased significantly when they were exposed to a three-phased video program. A comparable statistical measure would need to be found for years two and three.

A long term study could be attempted with the participants to see what impact, if any, the video production had upon their future involvement in dramatic productions, further video studies or productions or even choice of a career.

Conclusion

This study has examined one aspect of visual learning. Much more needs to be done in this area to assess the relationship

between visual learning and intelligence. The systematic approach to visual curriculum appears to be a successful method of approach in the production of a video. Other researchers could employ different methods of organization and use the same testing methods to compare their results with those of this study.

The field of video course design is still in its infancy. Experimentation needs to be done to discover the most efficient method of producing videos with students. This study presented one avenue of exploration. There are many others which need to be explored before a definitive video course can be implemented.

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APPENDIX A

Date: _____

Name: _____

*NA STANDS FOR NO ANSWER

Video Questionnaire Pre-Test

1. Are you a 17 boy or a 8 girl?
2. How old are you? 3 11, 17 12, 3 13, 1 14, 0 15. NA 1
3. To which ethnic group do you belong?
7 Filipino 1 Vietnamese 6 Portuguese
1 Anglo-Saxon (from British Isles) 3 Chinese
 Other - please list: 2 German; 1 of each: Greek, Punjabi,
Métis, Jamaican; 1 NA.
4. a) Would you be interested in making a video?
24 yes 1 unsure 0 no
b) If you answered YES, why do you want to learn this? You can check off more than one answer if necessary:
19 it would be fun 0 don't know
4 to show it to others 19 to learn a new skill
1 other - please list: to get a good laugh out of it
5. Which of the following do you do at home? You can check off more than one if necessary:
14 watch rented movies on a Beta Max or VCR
1 use a video camera to make home movies
7 use a Beta Max or VCR to record programs
15 use a camera to take pictures
20 watch movies on a T.V. station
6. Would you be able to make a video now?
9 yes 8 no 8 unsure
7. Do you think it is important to learn how to make a video?
4 unsure 0 no 21 yes

Date: _____

Name: _____

8. Have you ever made a video before?

- | | | | |
|----------|-------------------------------|----------|--------------------------------------|
| <u>0</u> | yes, regularly | <u>1</u> | yes, occastionally (once in a while) |
| <u>4</u> | no, only part of a video | <u>5</u> | no, only helped others to do so |
| <u>7</u> | no, only watched others do so | <u>7</u> | no, never |

9. Have you ever studied the following? Check off more than one if necessary:

- 21 writing a conversation (talking between two or more people)
0 writing for T.V.
1 how to work a video camera
15 how to work a camera for taking pictures
16 drawing
14 how to draw, using perspective (three-dimensional)
22 how to write a skit
4 drama

10. What is a written script?

Taking 80% as an acceptable level of knowledge - mastery:^{*}9 correct answers 10 had 50% correct 5 had no idea
1 NA

11. List as many items as possible that are required to make a video (include people, things, roles, etc.):

*Mastery here meaning that students did not require instruction because they already understood the concepts at an eighty percent level.

Date: _____

11. (cont'd)

Name: _____

<u>25</u>	actors/roles/characters	<u>14</u>	camera	<u>12</u>	setting/ background/ scenery
<u>9</u>	director	<u>6</u>	video tape film	<u>7</u>	lights
<u>5</u>	written script	<u>4</u>	video	<u>4</u>	costumes
<u>3</u>	producer	<u>3</u>	music, singing	<u>3</u>	writer
<u>2</u>	camera person	<u>2</u>	money	<u>3</u>	sound/talking

12. Go back to your list above. Put the number 3 beside the three items you feel are the most important in making a video:14 actors; 12 camera; 5 script; 5 director.

13. a) Would you be willing to study video making for one month?

22 yes 0 no 2 unsure 1 NA

b) If you checked off Unsure, please tell why you fee; this way:

- i) I'll get bored early.
- ii) I'll get bored after studying too much of it.

APPENDIX B

Name: _____

APPENDIX B (i)

VIDEO COURSE CHECKLIST

ITEM	TEACHER'S INITIAL	DATE	MARK ESTIMATE
1. Formal Pretest	_____	_____	_____
2. Teacher's Pretest	_____	_____	_____
3. Drawing Assignment	_____	_____	_____
4. Video Term Test	_____	_____	_____
5. Improvisation	_____	_____	_____
6. Role Playing	_____	_____	_____
7. Mime/Body Language	_____	_____	_____
8. Camera Experience--Hands On	_____	_____	_____
9. Acting in Front of Camera	_____	_____	_____
10. Participated in Games in Front of Camera	_____	_____	_____
11. Writing Script into Three Introductory Scenes	_____	_____	_____
12. Try out Participation/ Roles/in Front of Camera	_____	_____	_____
13. Assigned Role in Crew Part: _____	_____	_____	_____
14. Writing Script, First Version	_____	_____	_____
15. Try Out Participation with No. 14-R/C	_____	_____	_____
16. Viewed Other's Video	_____	_____	_____
17. Developed Judging Criteria	_____	_____	_____
18. Discussion of Objectives	_____	_____	_____
19. Discussion of How Course Parts Fit	_____	_____	_____
20. Write Final Script	_____	_____	_____
21. Final Crew Role: Part: _____	_____	_____	_____

Name: _____

ITEM	TEACHER'S INITIAL	DATE	MARK ESTIMATE
22. NOTEBOOK	_____	_____	_____
23. Assessment of Course--Written	_____	_____	_____
24. Assessment of Course--Oral	_____	_____	_____
25. Formal Post-test	_____	_____	_____
26. Teacher's Post-test	_____	_____	_____

Substitute:

APPENDIX B (ii)

Evaluation on Tape

Course: What is your opinion of the Course? Was it interesting or uninteresting? Organized or disorganized? Easy or difficult? Other? Encourage students to explain their response.

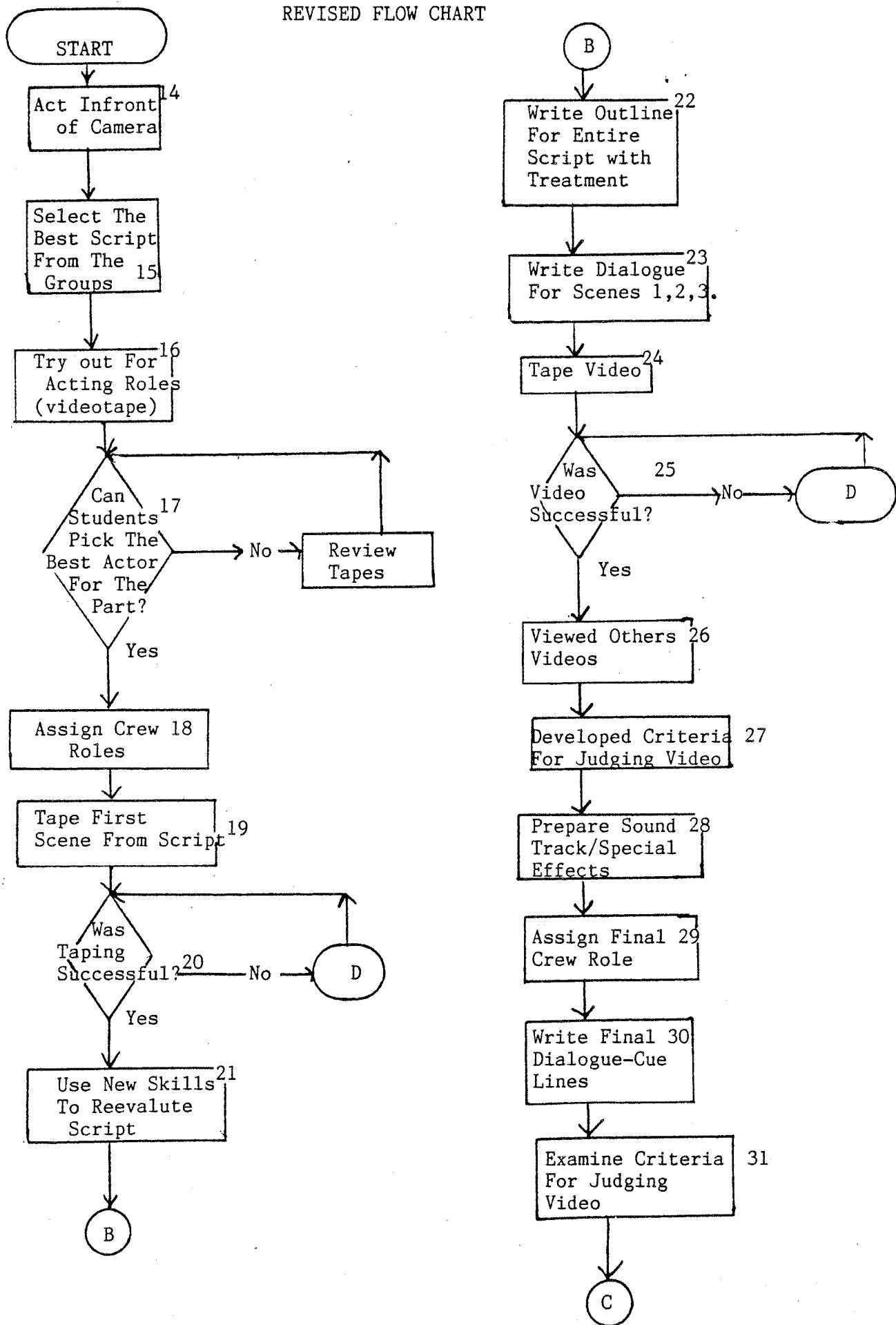
Teacher: Was Ms. Gray interesting or uninteresting? Organized or disorganized? Easy to understand or difficult to understand? Other? Encourage discussion if students had problems following the teacher.

Evaluation: What recommendations would you make for next year? About the course? To the teacher? Do you feel that any teacher could teach this course? Was the class keen or interested in the course? What kinds of things did you learn about yourself from this course? Did any activities make you feel uncomfortable? Which ones? Why? Did the teacher recognize this? How did you know? Why did she not respond?

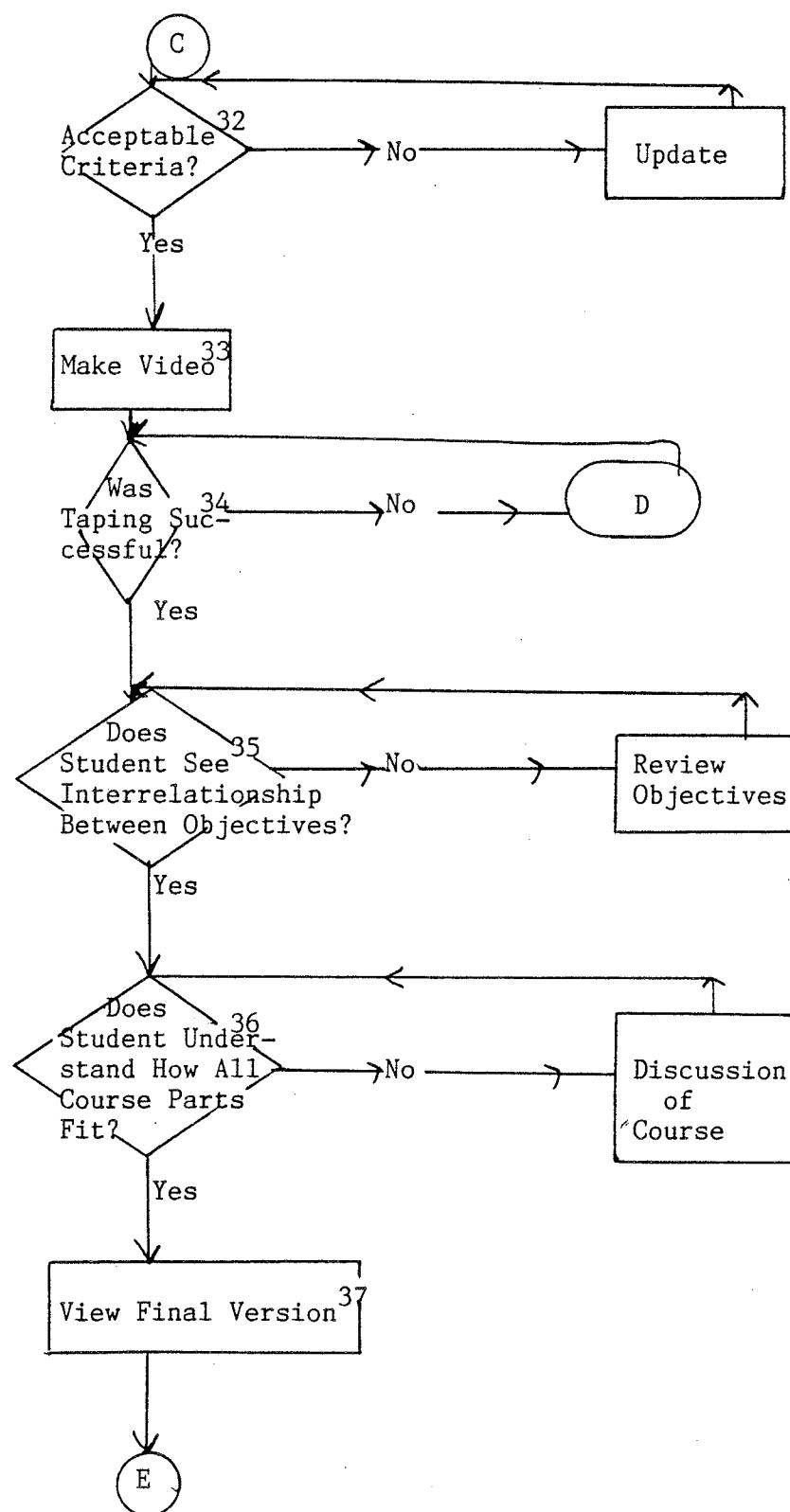
Other: If students have any other responses that could aid in evaluation of the course or the teacher, now is the time to include them.

APPENDIX C

REVISED FLOW CHART

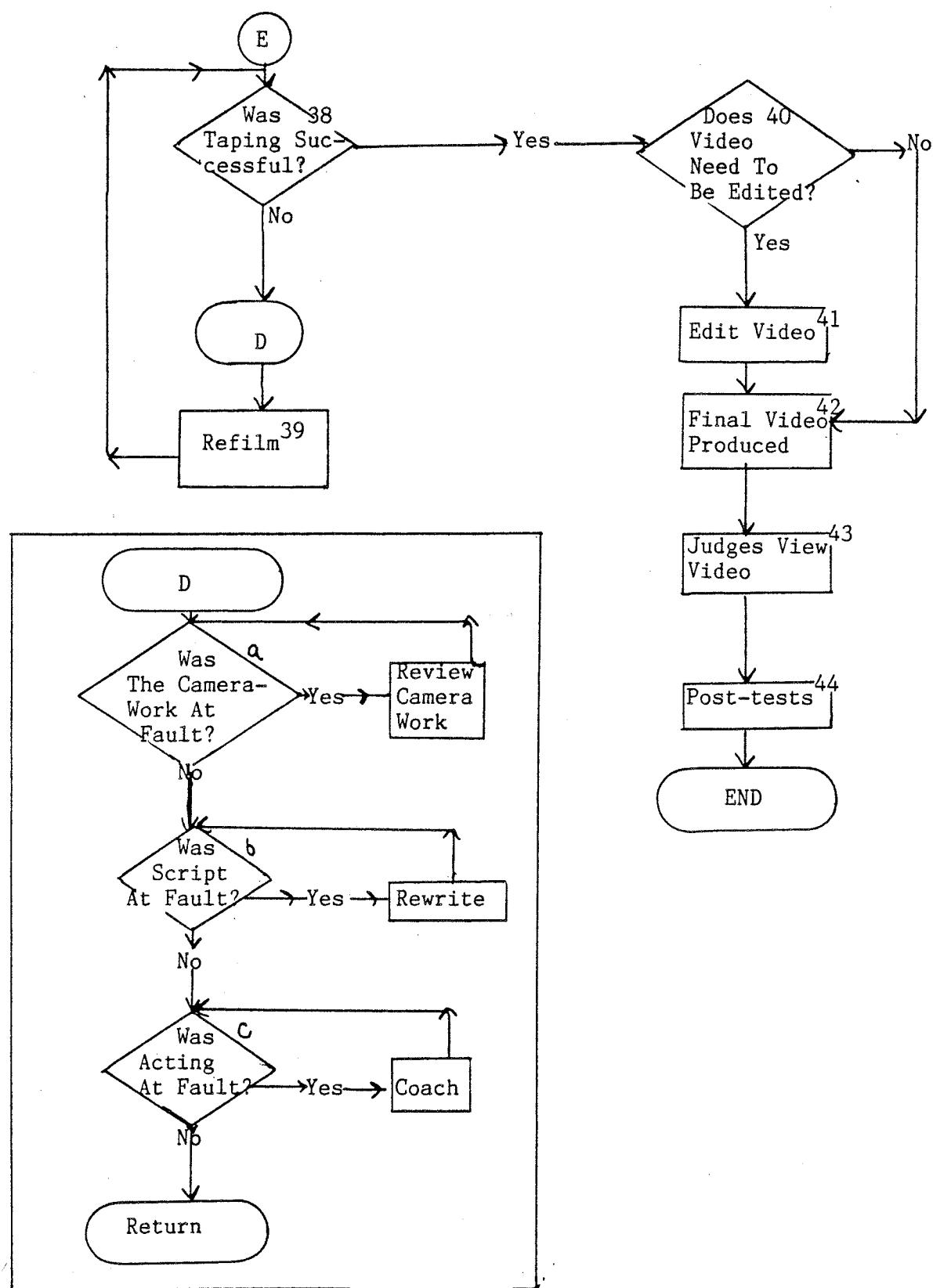


APPENDIX C
REVISED FLOW CHART



APPENDIX C

Revised Flow Chart



APPENDIX D

APPENDIX D (i)

SOI LEARNING ABILITIES FORM B COMPLETED ON THE 5 NOVEMBER, 1984.

Students were given a number and listed as either male or female.

STUDENT	CFU	CFT	CMU	MSU(V)	MSS(V)	EFU	NFU	NST	DMU	TOTALS
1,m	13	24	17	18	07	16	19	160	82	356
2,f	06	16	14	18	00	16	27	124	74	295
3,m	09	20	14	16	12	21	33	155	62	342
4,m	16	21	18	17	07	18	33	155	82	367
5,m	11	09	16	16	07	14	27	111	71	282
6,m	12	18	18	17	12	20	33	148	97	375
7,f	11	14	18	18	07	16	33	131	79	327
8,m	11	08	18	18	12	15	19	105	100	306
9,m	12	20	17	18	18	18	28	168	111	410
10,f	11	10	18	18	03	12	24	86	82	264
11,m	12	10	19	18	12	16	30	102	90	309
12,m	13	23	18	18	07	19	33	134	97	362
13,f	10	17	19	18	07	18	32	153	83	357
14,m	10	17	17	18	07	17	30	143	81	340
15,f	10	09	18	12	03	14	21	101	67	255
16,f	09	18	17	17	07	14	22	133	79	316
17,m	10	15	17	15	00	11	19	83	69	239
18,m	10	22	14	17	18	21	31	127	88	348
19,f	10	11	14	18	07	17	32	155	49	313
20,m	11	19	13	18	07	17	32	138	72	327
21,m	08	16	12	17	07	16	28	103	84	291
22,m	11	14	14	18	07	17	27	103	78	289
23,f	11	15	17	18	12	20	21	127	81	322
24,m	11	22	16	18	18	24	33	130	77	349

SOI LEARNING ABILITIES FORM A COMPLETED ON
THE SIXTH OF DECEMBER, 1984.

Students kept their same number for both test forms.

Appendix D (ii)

STUDENT	CFU	CFT	CMU	MSU(V)	MSS(V)	EFU	NFU	NST	DMU	TOTALS
1,m	10	17	16	18	00	16	20	167	81	345
2,f	11	09	14	18	18	16	32	132	71	321
3,m	11	10	14	17	13	19	33	141	51	309
4,m	14	18	19	18	07	21	33	160	70	360
5,m	13	11	13	17	12	12	30	129	67	304
6,m	10	18	17	18	12	19	33	157	76	360
7,f	14	10	21	16	07	16	33	159	94	370
8,m	11	09	15	16	09	12	17	131	85	305
9,m	12	16	21	18	13	20	33	173	80	386
10,f	09	10	13	17	08	11	33	104	88	293
11,m	11	13	18	18	12	15	33	142	119	381
12,m	13	19	16	18	18	23	33	134	72	346
13,f	14	11	20	18	00	16	33	157	72	341
14,m	12	11	17	18	12	20	33	167	69	359
15,f	07	09	15	13	07	11	30	115	56	263
16,f	11	09	17	17	07	15	33	123	61	293
17,m	07	07	19	17	12	13	29	119	74	297
18,m	11	17	16	17	12	19	33	165	74	364
19,f	07	09	10	18	12	12	33	165	71	337
20,m	11	17	17	18	07	20	33	167	104	294
21,m	12	08	13	18	00	16	33	131	97	228
22,m	09	09	12	17	03	13	31	122	68	284
23,f	13	12	14	18	18	22	30	152	62	341
24,m	15	14	15	17	18	19	33	165	64	360

Table 17
Means and Standard Deviations for the Forms A and B Normative Sample: Intermediate Level *

SOI-LA Measure	Males			Females		
	n	Mean	SD	n	Mean	SD
CFU	2,260	11.24	2.62	2,302	11.07	2.42
CFC	1,943	6.59	1.77	1,919	6.90	1.68
CFS	1,879	19.92	7.33	1,897	19.96	7.07
CFT	1,918	13.25	4.50	1,937	12.96	4.21
CSR	1,687	4.41	2.13	1,727	5.05	2.05
CSS	1,928	6.57	1.51	1,969	6.74	1.40
CMU	2,281	18.83	5.46	2,345	19.83	4.82
CMR	2,046	20.27	4.48	2,122	21.00	3.85
CMS	2,189	15.68	4.55	2,284	16.98	4.09
MFU	1,934	13.52	5.12	1,909	14.46	4.70
MSU-V	1,333	16.97	2.24	1,213	17.29	1.63
MSS-V	1,246	11.95	6.11	1,117	12.71	5.84
MSU-A	1,885	15.67	3.48	1,943	16.26	2.56
MSS-A	1,885	8.33	5.81	1,939	9.83	5.82
MSI	1,035	8.87	3.76	870	9.18	3.70
EFU	2,100	17.92	3.96	2,125	18.40	3.89
EFC	1,994	9.66	2.32	2,014	9.92	2.29
ESC	1,919	18.49	5.92	1,964	20.00	5.63
ESS	1,928	5.69	2.35	1,964	6.14	2.11
NFU	1,938	25.70	7.27	1,956	27.21	7.07
NSS	1,910	5.01	2.69	1,957	5.46	2.55
NST	2,114	128.81	38.90	2,173	142.69	31.54
NSI	2,090	17.12	5.08	2,168	18.32	4.35
DFU	2,097	29.70	13.32	2,190	29.98	12.20
DMU	2,085	65.81	26.78	2,183	74.95	22.63
DSR	1,796	60.55	23.63	1,833	64.40	25.43
Cognition	2,304	70.26	14.77	2,393	72.79	13.36
Memory	2,256	63.58	18.86	2,296	67.85	17.23
Evaluation	2,116	66.42	15.85	2,137	69.88	14.80
Convergent Production	2,300	72.28	18.93	2,384	77.97	16.72
Divergent Production	2,103	45.01	13.66	2,199	48.56	12.49
Figural	2,304	64.41	11.71	2,392	65.79	10.87
Symbolic	2,303	68.06	17.17	2,391	73.03	15.49
Semantic	2,302	64.39	16.46	2,393	69.09	14.06
Units	2,304	66.80	11.15	2,393	69.39	9.69
Classes	2,006	66.01	14.49	2,028	69.43	13.62
Relations	2,176	59.20	18.83	2,238	63.31	17.84
Systems	2,218	69.17	21.11	2,293	73.82	19.87
Transformations	2,253	58.42	16.82	2,293	61.71	14.96
Implications	2,100	67.27	21.79	2,185	72.54	19.81
Total test	2,304	64.72	13.61	2,393	68.62	12.12

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APPENDIX D (iv)

SOI LEARNING ABILITIES MEANS, AVERAGES
FOR FORMS A AND B

FORMS	CFU	CFT	CMU	MSU(V)	MSS(V)	EFU	NFU	MST	DMU	TOTALS
B										
Averages	10.65	15.96	16.38	17.31	8.58	17.04	27.73	129.81		79.88
Class Median	11	17	17	18	7	17	30	133	81	
Test Median	12	12	20	17	13	19	29	142	73	
A										
Averages	11.16	12.21	15.90	17.30	9.87	6.50	31.12	144.87	67.75	
Class Median	11	11	16	18	12	16	33	152	72	
Test Median	12	12	20	17	13	19	29	142	73	

APPENDIX E

APPENDIX E

CRITERIA FOR JUDGING VIDEO

Answer all the questions below. Use a rating scale of 0-5, with 5 being the highest grade. NA will signify no response.

1. Was there a sequential story line? Yes No Unclear
2. Did the story make sense to you? Yes No Unclear
3. Assess the actors' ability in the following areas:

speaking believable acting

ability to adapt to where the camera was while taping

Other:

4. Did the music match the action? Yes No Unclear

5. Assess the camera work, using the 0-5 ratio: _____

Comments:

6. Was the scenery varied? Yes No Unclear

7. Assess the suitability of the background/setting with 0-5 ratio _____

Comments:

8. Assess the variety of pace (action) (0-5) _____

Comments:

9. Any further criticism of the video?

APPENDIX F

DAILY LESSON PLAN

NOTE: STUDENTS ARE TO ESTIMATE THEIR WORK DAILY. SEE MARK SHEET ON THE FOLLOWING PAGES.

Day 1 Administer teacher's questionnaire (pre-test).

Day 2-4 Administer standardized test (pre-test)

- Day 5
- a) Give a brief overview of the course, go over outline.
 - b) Teach freeze frame techniques, different kinds of camera shots, hand signals, panning, zooming, tracking, tilting.
 - c) Introduce the idea of keeping a notebook for evaluation.
 - d) Try out hand signals for shots.
 - e) View a student-produced video and correctly identify different camera shots. Point out good points and problems in this video.
 - f) Give out drawing lesson for homework. (See Morrow and Sind below for exact page.)

References:

Lorac, C. and Weiss, M. Communication and Social Skills. Gr. Br.: A. Wheaton & Co., Ltd., 1981, p. 83.

Hyne, Lynne and Livesley, Jack Let's Play T.V.: The Beginnings of Critical T.V. Awareness in the Classroom. Ontario: TVOntario Publ., Feb. 1982.

Sandford, F. Fast Forward. Ontario: Ontario Teachers Fed., 1977, pp. 76,77,78.

Morrow, J. and Suid, M. Media and Kids. Rochelle Park, N.J.: Hayden Books Co., Inc., 1977, p. 48,49.

Day 6 Script Writing:

- a) use overhead transparency of an illustrated story; students are to write the dialogue and narration.
- b) give students cartoon on a paper. Assignment is to write the dialogue and narration including the actions of the characters.
- c) choose a short poem which can be divided into three distinct visual images. Draw the pictures on the overhead for the first two scenes. Students are to make up suitable dialogue for each scene and to create a third picture which suits the action.

References:

Lorac and Weiss, See Day 5, pg.82.

Day 7 Divide the class into two equal groups. One group does the dramatic warm up (mime, role playing, improvisation) with a student teacher. The other half brainstorms ideas about possible subject matter for the video. If you wish, redivide each group to form four groups to get the maximum ideas possible. Set up buzz groups where there is a leader, a recorder and presenter appointed for each group.

Each group is to come up with the beginning, middle and end segments of a plot. This is to be a very general outline.

References:

Elkind, Samuel. Improvisation Handbook. Illinois: Scott, Foresman and Co., 1975, pp. 2-22.

Kaplan, Don. Video in the Classroom: A guide to Creative Television. N.Y.: Knowledge Industry Publ., Inc., 1980, Chapter Five.

Day 8 Reverse the previous day's groups and repeat the exercises.

Day 9 The results of the groups' brainstorming should be presented to the class as a whole. Each group is to detail one scene from their plot, write it on a stencil and distribute it to each class member. The recorder is to write out the stencil.

Day 10 Presenters from the groups hand out the stencils to the class and try to persuade the class that they have the best ideas for a script.

Introduce the camera into class by completing the following activities:

- a) teach camera terms and demonstrate the operation of the camera.
- b) have students introduce each other in groups of three with one person doing the introduction, another operating the camera and the third person sitting and waiting to introduce his/her partner. Make sure the camera is on a tripod for this activity.

Day 11 Review the day's previous shooting. Discuss camera control. Have the class vote on which they script they prefer. Teach treatment, how to enlarge action and how to make it work. Use the plot sheet to show how to detail a plot. After lesson have students decide which type of plot they have selected.

References: Kaplan, See Day 7, p. 49 for treatment and p. 52 for plot patterns.

Day 12 Do drama games in front of the camera such as pass the object, sports audience, improvisational skits (silent). Students are to take turns using the camera while taping the games. The students whose previous taping was successful (Day 10) should be given a chance first to use the camera.

Day 13. Review previous day's taping. Stress the positive aspects of the camera work. Make a list of students interested in being a camera person.

Plot an outline of the script on the overhead. Plan in detail up to the end of episode one.

Put up a large art paper with the main character's names on it. Students are to sign up for the parts. Students are assigned to do the treatments for parts of the script in groups.

The class is to tape an improvisation of the first scene of the video. Do several takes until you are satisfied you have a quality product. Assign temporary roles prior to taping. Explain the roles to the class. Have the student-producer decide when the taping is a quality product.

Day 14 View the first take from yesterday in class. Have students try out for parts (audition) and video tape their auditions where possible. Have the class view the tapes and select the best actors for the roles. Discuss doing a storyboard with cue lines instead of a detailed script as time is running out. Assign final crew roles. Have students begin working on the behind the scenes activities such as sound track, obtaining the costumes, doing the credits, etc..

Day 15 Go through the whole story and outline the plot. Write the dialogue for scenes one through three. Do improvisations for the rest of the scenes. Write treatment for each of the scenes in the video.

Day 16 Do criteria for judging. Review a previous class's video as a preliminary activity for development of the criteria. Do notes on the variety of shots needed for single camera production. Prepare sound track.

References:

Kaplan, See Day 7, pages 48, 51.

Day 17 Tape scenes one through five. Use different camera people. Decide if the class needs to update their judging criteria.

- Day 18 Review the previous day's tapes. If the class is not satisfied, retape/rewrite/redramatize. Finish preparing the musical score. Select which music would be appropriate for what action.
- Write the last scenes. Outline, do treatment in class. Apply Day 16 sheets on camera pacing to script and reevaluate the script.
- Day 19 Continue reviewing the tapes. Decide if the quality is adequate. Retape if necessary.
- Day 20 Have students put final touches on the credits for the video. Tape them. Discuss the original objectives of the course and how the course parts fit together.
- Day 21 Show the class the unedited video. Go through and write down which parts should be edited out of the video. Go through the criteria for judging and discuss if this video meets the criteria.
- Day 22 Edit video and show it to the students. The judges are to view the edited video and critique it. The results are to be given to the class.
- Days 23, 24,25 Students are to be interviewed by a teacher's aide in groups of three. The rest of the class is to prepare their notebooks for credit and to begin studying for the teacher-prepared post-test.
- Days 26, 27 Teacher's post-test. Day One test on definition of terms and application of knowledge. Day Two write a mini-dialogue complete with treatment and type of shot/narration. Develop a list of ideas students can use as a basis for their mini-dialogue.
- Day 28,29,30 Standardized post-test to be administered.