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MEDIA MESSAGE

WINTER, 1976 VOLUME 5, NUMBER 2

STEPS TO UNDERSTANDING MEDIA: 1

In a world of consumerism,

THE STUDENT AS PRODUCER

AMTEC '76 ST. JOHN'S NEWFOUNDLAND

JUNE 13–16, 1976

L'ASSOCIATION des MEDIA et de la TECHNOLOGIE en EDUCATION au CANADA
ASSOCIATION for MEDIA and TECHNOLOGY in EDUCATION in CANADA

AMTEC L'ASSOCIATION des MEDIA et de la TECHNOLOGIE en EDUCATION au CANADA
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Toronto, Ontario
M5T 1P6

CONTENTS

COMMENT

In June 1972, the second CEMC Conference (forerunner of the AMTEC Conferences) was held in Toronto. One panel discussion that I recall very clearly involved (among others) Dr. Hank Hedges and Dr. Alan Thomas, two members of the staff of the Ontario Institute for Studies in Education. The discussion ranged around several issues regarding media and a variety of learning disciplines.

Hank and Alan each touched on and then explained briefly a particular concern they felt: That in these days of increased tendencies toward consumerism, emphasis might well be given to a reversal of roles among students in schools and colleges. If more opportunities might be found for students to take on the role of producer, with respect to media, instead of continually being in the role of consumer, would it not work to his advantage in a variety of ways?

Each predicted a trend in this direction. And each felt it would be a healthy trend. As the pervasive influence of the non-print media increases (especially film and television) would it not be an advantage if people might come to know more about how it works and how it works on us? Hedges and Thomas (and many others before and since 1972) agreed that it would. One of the very effective ways in which students might come to better understand the media would be to get them involved in the production process itself.

As awareness of such needs has developed, the means have become more readily available. Many photographic processes have been simplified and popularized to the point where nearly anyone can readily master whatever technique is needed. Audio recording with tape is increasingly simple. Super 8 film readily lends itself to student production and the same is true of small gauge video tape recording. In each of these areas, equipment that is small and light yet capable of acceptable results, makes it feasible and easy for even quite young students to use. And they use these media for reporting; for exploring their environment; for communicating with others; for exercising their creative talents; for learning not only about the media themselves, but about the world and the people on whom these media work their influence — for whatever purpose.

It is to the idea of student as producer - not simply and always as consumer - of media-that this issue of Media Message is addressed.

Your comments on the ideas expressed or on similar programs in which you are involved will be welcome indeed.

Lou Wise

REPORT FROM THE PRESIDENT

A PROGRESS REPORT
February 16, 1976,
by F. R. Branscombe, President

As A.M.T.E.C. moves through the third year of its existence as a national organization I have to report that it is growing in size and in the variety of its activities but that it faces some basic problems that must be solved if the Association is to continue to grow, or even to survive.

In the first place, the number of members is steadily increasing. In its first year A.M.T.E.C. had 349 members; as of February 16 there were 549 members. I realize that size is not the only factor worth noting, much less the prime consideration, but it is obvious that increased revenue from membership dues makes it possible for the organization to develop additional ways to serve the membership.

A necessary preliminary to the expansion of A.M.T.E.C.'s program was to learn more about the members: their professional interests, their needs and their expectations of the Association, as well as the areas where they are able and willing to contribute to meeting the needs of other members. Although the mail strike put the operation a month or two behind schedule, that survey is now nearly completed. A questionnaire was sent to all members and it has been completed and returned by over half of the members. Those who have not yet sent in a return are asked to do so as soon as possible. The more nearly complete are the returns, the greater will be the reliability of the data as a basis for making policy decisions by the Directors. Obviously the next step will be to tabulate the data and to analyze the information. For the first time A.M.T.E.C. will have accurate and up to date information concerning the membership. This will enable the Directors to determine priorities in new programs based on the interests and declared needs of the members. It is expected that the analysis of the data will be completed by June.

Even a preliminary reading of the comments and program suggestions contained in the returned questionnaires, established that most members look to A.M.T.E.C. to act as a clearning house for new ideas related to educational technology. These statements by members confirmed the Directors in their belief that this is a primary role for A.M.T.E.C. A year ago the Association made a move to meet that need by co-operating with the Educational Technology Branch of the Department of Communications in the distribution of the results of a comprehensive program of equipment testing undertaken for the Federal Government by the National Film Board. Unfortunately that collaboration has been terminated by the Government's decision to disband the Educational Technology Branch because of the Government's current program of Financial restraints.

Another attempt to meet the wishes of members for current information concerning technological developments is being made by the Program Committee, under the Chairmanship of Ken Everest of Kitchener, Ontario. A feature of the new "AMTEC Newsletter" is to be a question and answer service. While all questions will be answered directly by mail, the "Newsletter" plans to publish the answers to those of general interest.

Meanwhile two other A.M.T.E.C. activities have been progressing steadily. The local arrangements committee (under Gar Fizzard, of St. John's, Newfoundland) has plans well advanced for what undoubtedly will be a successful national convention in St. John's from June 13 to 16, inclusive. A joint committee of A.M.T.E.C. and the Canadian School Library Association (whose co-chairmen are Harry Newsom of Kamloops, British Columbia, representing C.S.L.A. and Fred Branscombe, of Toronto, Ontario, for A.M.T.E.C.) is nearing completion of the task of preparing a new book of standards for learning materials programs for Canadian schools.

Taken by and large, A.M.T.E.C. has a good record of accomplishments for an organization just over two years old. We must not, however, become complacent because we have two problems that must be solved without delay.

The first problem is easy to understand and the solution to it represents no mystery. There are not enough members in the Association for it to be able to do all that it is expected to do. And there are still a great many people in the field of learning materials and educational technology who would benefit from contact through A.M.T.E.C. with their colleagues who have not joined the Association and may not even have heard of it. In many cases, all that is necessary to secure their collaboration with us is to tell them about A.M.T.E.C. Let each one of us take a personal responsibility in this matter. It is not good enough to leave it to the Membership Chairman (Sally Landerkin, of Calgary, Alberta) although she will be happy to supply materials and help you in every way to secure more members.

Our second problem is more complicated and its solution will be more difficult. Not only is our membership small but those members are scattered over half a continent. Furthermore, notwithstanding a common occupational interest in educational materials and technology, the members are characterized by differences based on cultural heritage, language, and local loyalties. It is, therefore, manifestly impossible for any national committee or Board of Directors to be fully aware of all the many and varied local situations, needs and opportunities. Some way must be found to harness all the resources of professional expertise from every part of Canada that are to be found in A.M.T.E.C. to the particular, and often unique, needs of a specific local situation. The solution of this problem will not be easy. Undoubtedly it will require organizational innovation, as well as compromise and mutual understanding, to bring the resources of a national organization to meet locally identified needs at the provincial and municipal levels and to do so in ways that are compatible with the requirements of the local situation. The problem can be solved. Indeed, it must be solved for an organization such as A.M.T.E.C. to be viable.

THE STUDENT AS PRODUCER:

— A COLLECTION OF PAPERS —

FILM ANIMATION

by Lonnie Springer

Scene: A spaceship refueling station near Mars called "Joe's Gas Station".

Action: Two spaceships from different planets arrive at Joe's Gas Station simultaneously. Each commander demands to be served first and a fight breaks out between them. They quickly jump in their spaceships and zoom off; each returns shortly with an army of spaceships.

A huge space battle begins. Spaceships begin to disintegrate under laser fire.

A laser beam bounces off a defensive reflector screen and hits Joe's Gas Station. The gas pumps explode!

Another spaceship is blown up, then another. Again a deflected laser shot hits Joe's Gas Station.

With both space armies suffering heavy losses, they withdraw, but continue to fire their lasers. Joe's Gas Station takes the brunt, and winds up a pile of rubble.

The End

The above is the script for "Joe's Gas Station", an animated film created by two Grade VIII students.

Film animation - the production of moving pictures through single frame exposures - is often thought of as being too complicated for elementary and junior high school students and, therefore, teachers have not considered introducing it into either their art or option classes. This is unfortunate, for as this article will show, there are easier and less time-consuming methods of animation than those employed by Walt Disney.

Why Film Animation?

The first question to be answered is, "why should film animation be taught in our schools?" The first reason would be that today's children are very familiar with animation; in fact, it is already part of their home environment. It is something they can relate to as an art form much more easily than the traditional forms of art that are being taught in our schools, such as painting, drawing, and sculpture.

A second reason is that animation often deals with fantasy, and kids like fantasy. Children overwhelmingly favor fantasy over reality when viewing TV programs. Since the fast-paced TV cartoons are not concerned with the details of reality, the characters and backgrounds can be drawn in a simple style, which can easily be imitated by children. Because animation often deals with fantasy, anything goes (and often does!): beavers talk, RCMP horses wearing high-heeled cowboy boots dance in glorious ballrooms, super-heroes run after bank robbers at 180 miles per hour, etc., etc.

A third reason for teaching animation is that it gives the student a variety of skills and also exposes him to several different disciplines as he works through the various stages involved in animation. First, there is the initial thought process that must take place while developing a concept or idea suitable for a film. Secondly, there is the transferring of the idea into a story-board, which outlines visually the action of the film. Thirdly, there is the actual production of the artwork needed for the film; this would include backgrounds, characters and graphics. It is the production stage that brings out the technical, creative, and aesthetic skills having to do with the making of visual images. And lastly, there is the actual filming, which involves the concept of motion, and later the editing of the film after it has been processed.

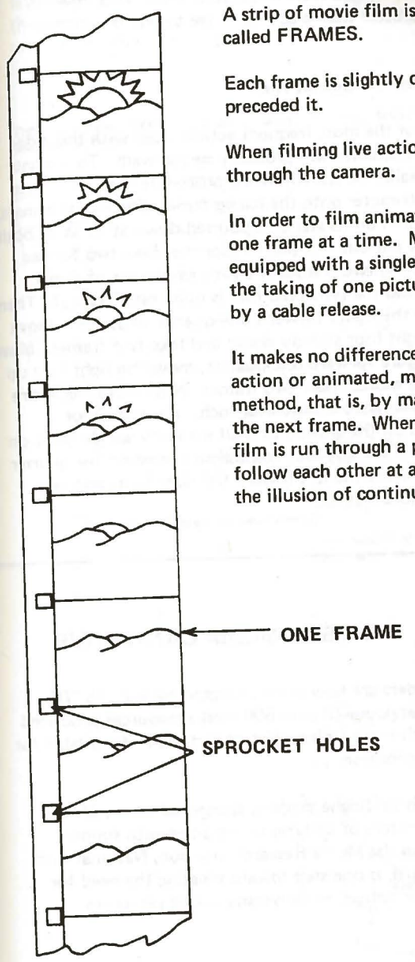
All these various stages teach the student the skills necessary to tell a story in the medium of film. Animation gives the students a new mode of communication as well as a form of self-expression.

Students of junior-high age are among the most receptive to film art, and are perhaps the least inhibited of any secondary school group. People of this age have special qualities: they can work directly and simply without much premeditation; they can often see things in a new way, making interesting and important social comments and inventing clever new techniques in which to work. Film animation gives the student another language which he can use to communicate in a way as he sees and responds to the world about him.

Movement From Still Pictures

If you have ever examined a piece of movie film, you will have noticed that it is made up of individual pictures (frames), each slightly different from the one that precedes it (Fig. 1).

When you are filming live action — for example, a person moving from right to left — and you pull the trigger of an 8 mm movie camera, 18 frames run through that camera per second. In other words, 18 individual pictures are taken of that person. If a person is seen on the right side of a frame initially and 18 frames later the person is on the left side of a frame (with the person at in-between positions of the interim frames), when projected, the person will appear to move from the right to the left side of the screen in one second (18 frames = one second).



A strip of movie film is a series of separate pictures called FRAMES.

Each frame is slightly different from the one that preceded it.

When filming live action, 18 frames per second run through the camera.

In order to film animation, the action must be filmed one frame at a time. Most super 8 movie cameras are equipped with a single framing device, which permits the taking of one picture at a time. usually activated by a cable release.

It makes no difference whether the film is live-action or animated, motion is produced by the same method, that is, by making one frame different from the next frame. When either live-action or animated film is run through a projector, the separate frames follow each other at a constant, rapid speed, giving the illusion of continuous motion.

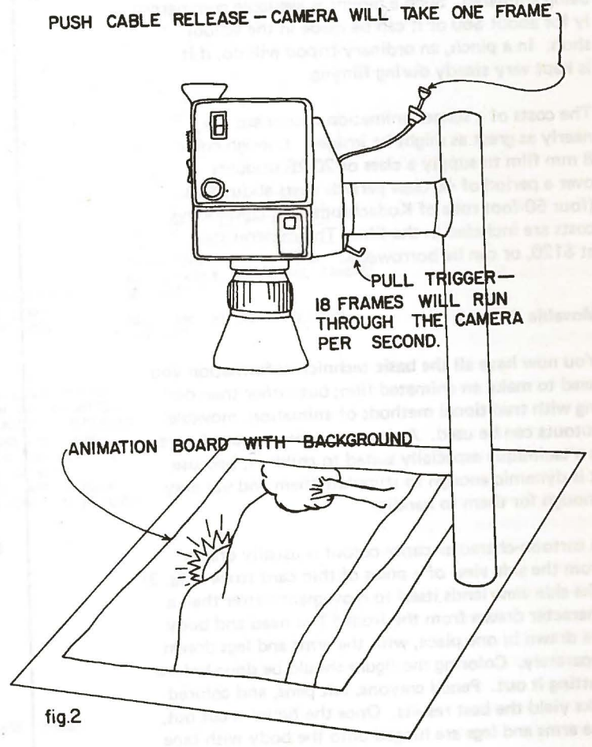


fig.2

Equipment and Techniques

For the purposes of animation, most 8 mm movie cameras are equipped with a single framing device, usually activated by a cable release (Fig. 2). If you want to animate your coffee cup moving across the lunch room table, you push the cable release – thus taking one frame of the coffee cup on the table, then you move the cup an inch or so (the camera is not shooting while your hand is moving the cup) and shoot another frame; move the cup; shoot a frame; etc.

How much time it takes on the screen for the cup to move across the table is determined by two factors: how many frames you take, and how far you move the cup between each frame. If you have moved it 18 times and have taken a frame each time you have moved the cup, it will appear to move across the table in one second. If you moved the cup shorter distances between shots and took more shots, then it would take longer to cross the table (36 shots will move the cup across in 2 seconds, for example).

In addition to the camera and cable release, you will need a camera mount such as the one illustrated (Fig. 2) to hold the camera steadily over the scene being animated. Such a mount is available commercially for about $60 or it can be made in the school shop. In a pinch, an ordinary tripod will do, if it is kept very steady during filming.

The costs of a school animation course are not nearly as great as might be imaged. Enough color 8 mm film to supply a class of 20-25 students over a period of 40 class periods costs about $20 (four 50-foot rolls of Kodachrome 2). Developing costs are included in the film. The cameras start at $120, or can be borrowed.

Movable Cutouts

You now have all the basic technical information you need to make an animated film; but rather than dealing with traditional methods of animation, movable cutouts can be used. Animating paper cut-out figures is a technique especially suited to children, because it is dynamic enough to stimulate them and yet easy enough for them to handle.

A cartoon-character paper cutout is usually drawn from the side view of a piece of thin card stock (Fig. 3). The side view lends itself to movement better than a character drawn from the front. The head and body are drawn in one piece, with the arms and legs drawn separately. Coloring the figure should be done before cutting it out. Pencil crayons, felt pens, and colored inks yield the best results. Once the figure is cut out, the arms and legs are hinged onto the body with tape and thread. Hinge the arms so that one is on the front side of the body at shoulder level and the other arm is on the reverse side of the body. Both legs are usually hinged from the reverse side. You now have a character that is able to move freely for animation.

Making the Cutout Walk

One of the most frequent actions used with this side-view character will probably be the walk. To animate the walk, use the following procedure (Fig. 4): Place the character onto the background. The movie camera, mounted on its stand, is pointed down at it. With both of the cut-out feet placed together, take two frames (shooting two frames at a time saves a lot of camera time and the projected film is quite satisfactory). Then move the figure forward one-quarter of an inch; move the right foot slightly ahead and take two frames. Move the figure forward one-quarter; move the right foot up a little more. Take two frames. Now move the entire figure forware one-quarter inch. The right foot is placed on the ground as if all the body weight were on it, while the left foot is the figure forward one-quarter inch. Move the left toward the right foot, and take two more frames.

(continued on page 7)

This action makes one step. Repeat the action, starting now with the left foot. Keep in mind that the best way to plan character action is to put yourself in the place of the character, and make him move the way you would. Get someone to model various actions: walking, running, lifting, jumping.

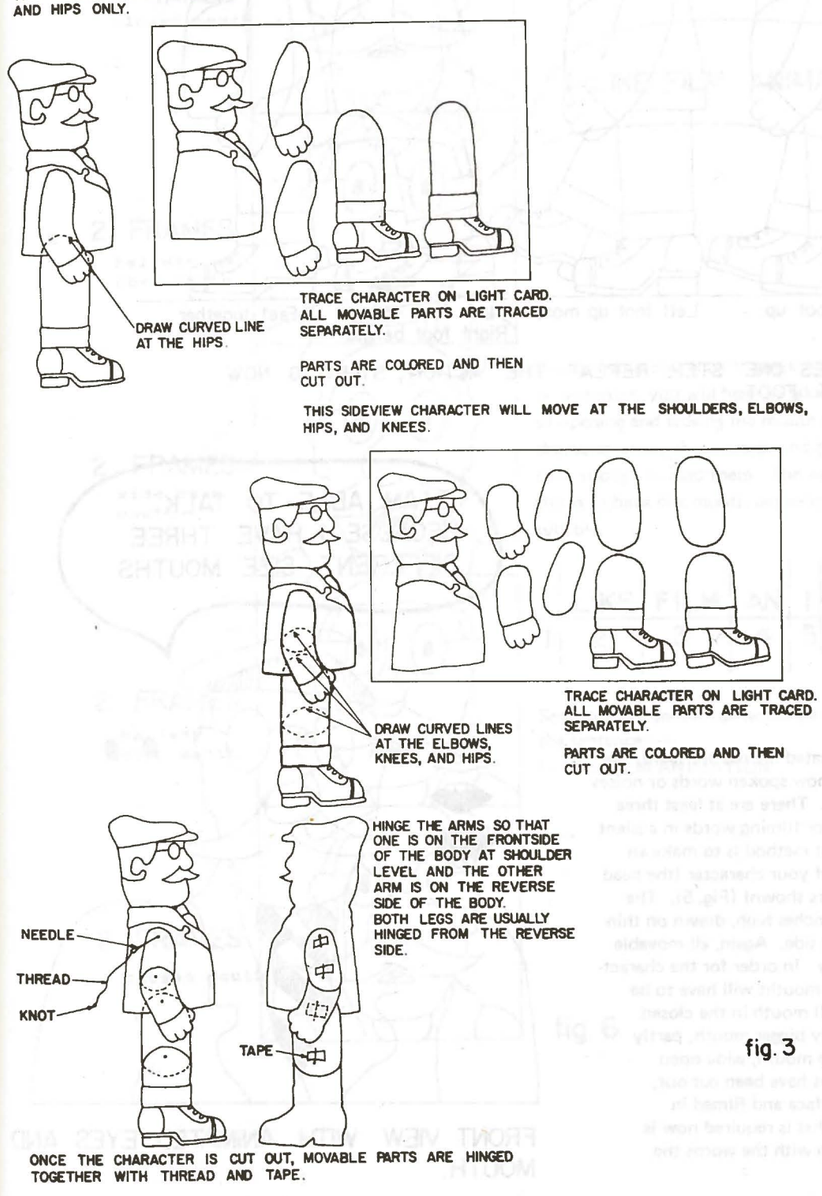
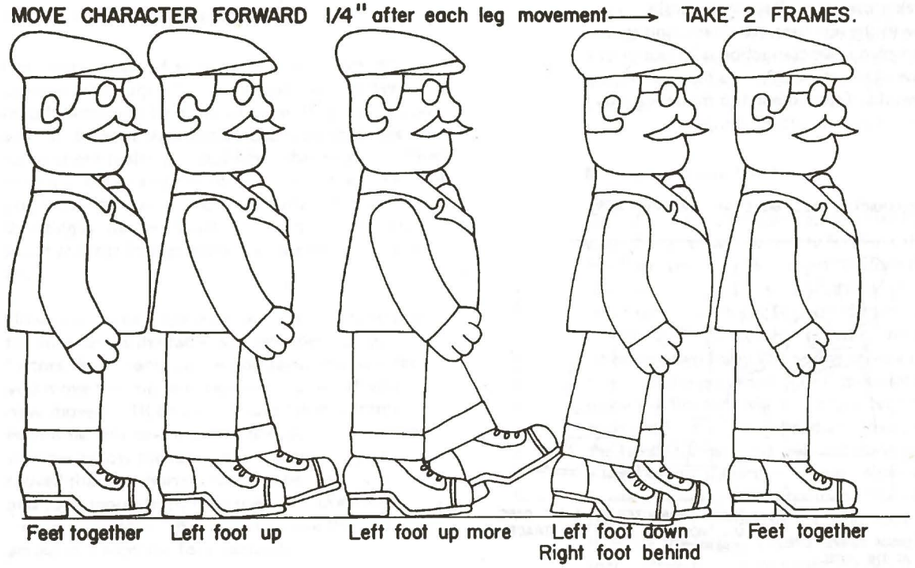


fig. 3

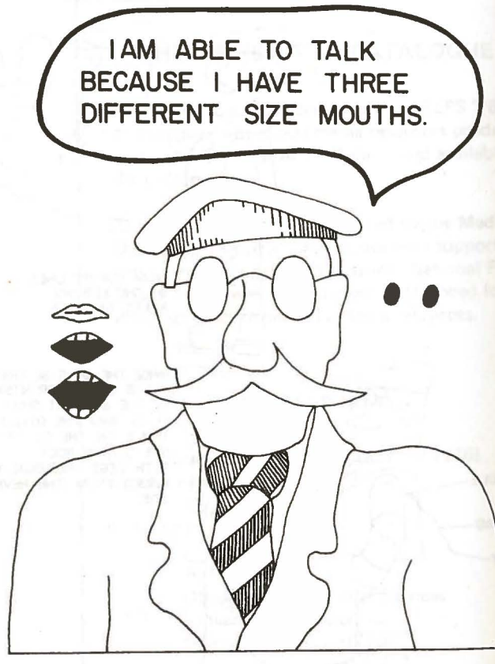


THIS ACTION MAKES ONE STEP. REPEAT THE ACTION, STARTING NOW WITH THE RIGHT FOOT.

fig. 4

Soundless Sound

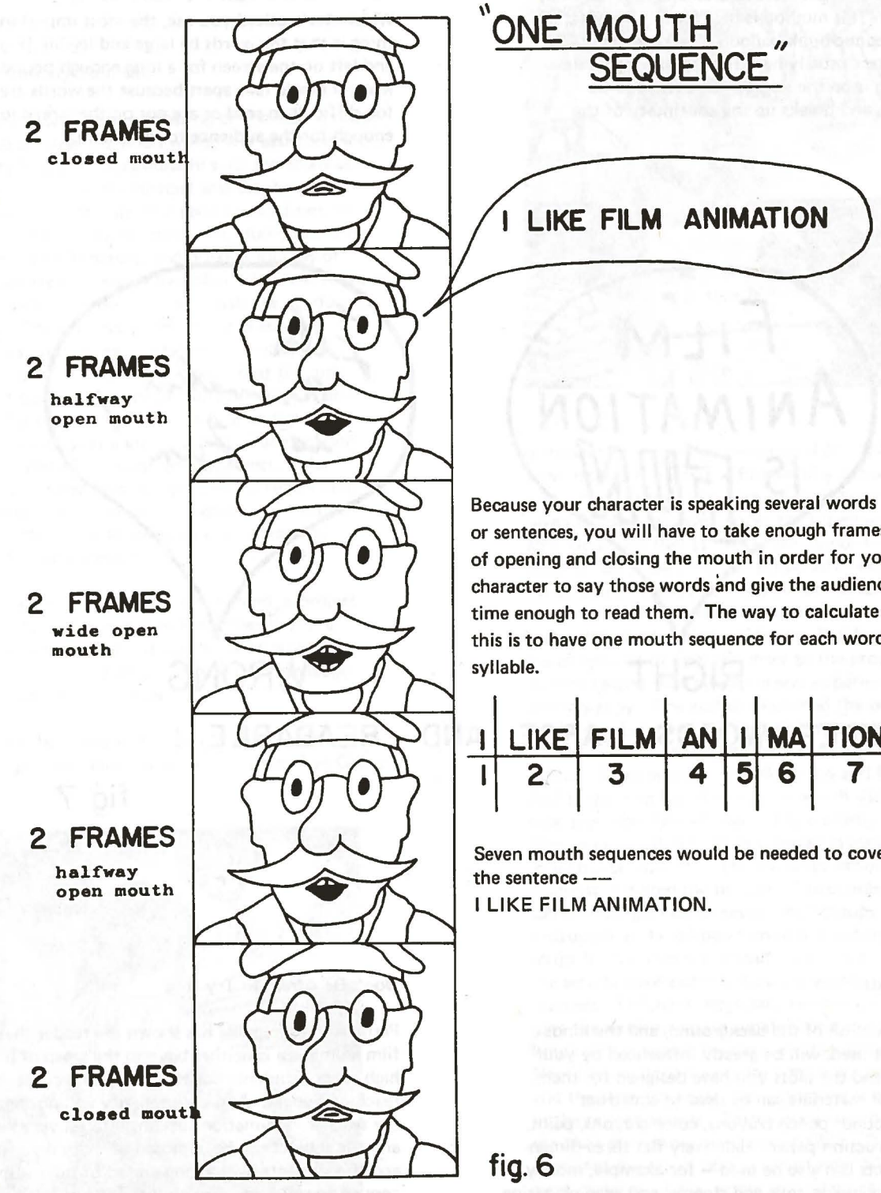
Because most 8 mm animated movies are silent, the problem now is how to show spoken words or noises without the use of sound. There are at least three methods that work well for filming words in a silent animated movie. The first method is to make an enlargement of the face of your character (the head with some of the shoulders shown) (Fig. 5). The face should be about 12 inches high, drawn on thin card stock from the front side. Again, all movable parts are drawn separately. In order for the character to talk, three different mouths will have to be drawn. First, draw a small mouth in the closed position. Second, a slightly bigger mouth, partly open. Third, make a large mouth, wide open. After the different mouths have been cut out, they can be laid onto the face and filmed in alternation (Fig. 6). All that is required now is to make a cartoon balloon with the words the character is to speak.



FRONT VIEW WITH ANIMATED EYES AND MOUTH.

fig. 5

"ONE MOUTH SEQUENCE"



Because your character is speaking several words or sentences, you will have to take enough frames of opening and closing the mouth in order for your character to say those words and give the audience time enough to read them. The way to calculate this is to have one mouth sequence for each word syllable.

I	LIKE	FILM	AN	I	MA	TION
1	2	3	4	5	6	7

Seven mouth sequences would be needed to cover the sentence ---
I LIKE FILM ANIMATION.

fig. 6

The second method is to use the old silent movie technique, in which all the action is filmed first; then frames with the dialogue are filmed separately and spliced in where needed after the film has been developed. This method is best for side-view action. Using the comic-book balloon is awkward, because the characters usually have to stop moving while the balloon is on the screen. This tends to be distracting, and breaks up the continuity of the film.

The third method is using subtitling. The only disadvantage with this method is that it cuts down on the moving space of your character.

Whichever method you use, the most important thing is that the words be large and legible (Fig. 7) and left on the screen for a long enough period. Many a movie falls apart because the words are too difficult to read or are not on the screen long enough for the audience to read them.

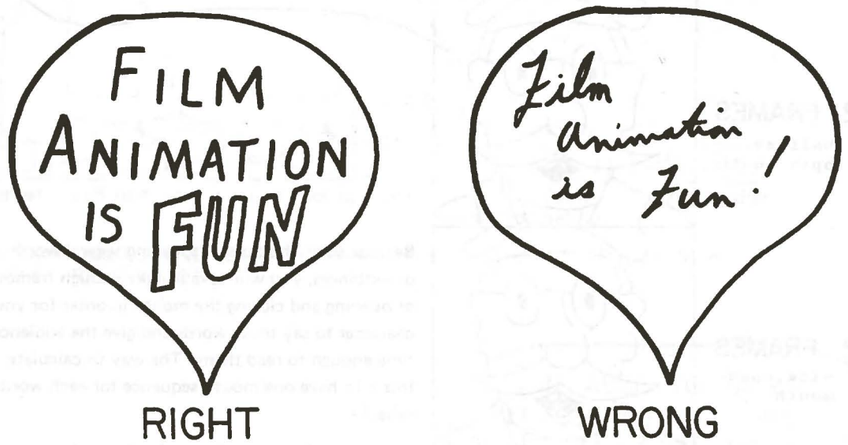


fig. 7

Backgrounds

The construction of the background, and the kinds of materials used, will be greatly influenced by your characters and the plots you have designed for them. A variety of materials can be used to construct the background: pencil crayons, color crayons, paint, inks, construction paper. Relatively flat three-dimensional objects can also be used – for example, money, leaves, rocks, twigs, toys and stamps, and even magazine pictures.

Don't Be Afraid to Try It

Perhaps the foregoing has shown the reader that film animation is neither beyond the grasp of junior high school students nor too costly to include in the teaching budget. And unfamiliarity will not hamper the teacher. Animation sustains interest very well, and the subject can be explored by both the instructor and the students over a long period of time – long enough to result in epic productions like "Joe's Gas Station".

Lonnie Springer is a teacher at Bishop Carroll High School, Calgary

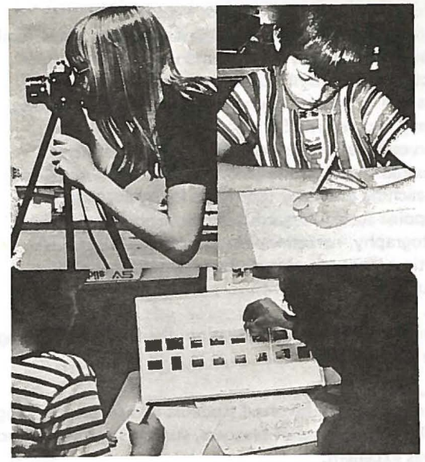
STUDENT INVOLVEMENT IN MATERIALS PREPARATION

by Dr. Choong-Youl Oh

Today, educators are expressing an increasing need for instructional materials which will assist them in their instruction. Occasionally such materials can be obtained from commercial sources, however, finances frequently impose severe limitations on such purchases. Many topics now studied tend to be more local in nature, and outside sources of materials are not readily available. An ideal solution would be to have professional materials produced locally. The time requirement for preparing materials limits a teacher rather severely. It is the author's contention, however, that through student assistance at the production stage, many useful forms of media, especially slide-tape sets, can be prepared at a minimal cost. Such an idea is reinforced with recent developments in the more automated photographic equipment where a minimum of technical competence is required. Also, students are showing an ever increasing interest in photography.

With the above considerations in mind, a project was conducted to determine whether or not a classroom teacher and students could produce a narrated slide-tape set without prior knowledge of production techniques.

Two sample classes in Edmonton were selected for the project. One consisted of twenty-five Grade



5 students under the supervision of Mr. John Woitenko at Rio Terrace Elementary School. The second sample was comprised of twenty-seven Grade 7 students under the supervision of Mrs. Geraldine Bell at McKernan Junior High School. Both teachers had previously taken introductory audiovisual courses at the University of Alberta. Mr. Woitenko is interested in science and outdoor education while Mrs. Bell has a major interest in English. Prior to the project neither teacher had any extensive experience in photography. The author explained the project to the two teachers, both of whom had expressed a need for instructional materials in their classrooms. Subsequently, Mr. Woitenko and Mrs. Bell prepared a list of topics for which slide-tape sets would be an asset. The students were then questioned as to their interest in assisting in such a production. The students' enthusiastic response initiated the project. The classes were sub-divided into six or seven small groups and instructed in the preparation of a shooting script for the topics outlined. Upon completion, the scripts were examined by the author and teachers. Following necessary revisions, the author gave the students approximately one and a half hours of instruction on basic photography. Necessary materials were then made available and the students began their shooting as outlined in the revised scripts. They were encouraged to use their own cameras where possible. These consisted mainly of 35mm rangefinder and instamatic type cameras. A few single lens reflex cameras owned by their parents were also used. Pictures were taken on Ektachrome-X reversal film, and following processing, students edited and taped the accompanying narration on cassette tapes to complete the projects.

Each class produced eight slide-tape sets. The topics chosen by Mr. Woitenko's class included Printmaking, Oxygen, Seals, Pollution, Indian Transportation, Gerbils, Mixed Farming, and Road Construction. The topics selected by Mrs. Bell's class included Transportation, Houses, The Alberta Game Farm, Faces, Baby Sitting, Elderly People, The S.P.C.A., and Communication. Upon completion of the projects, they were then evaluated by Mr. Woitenko, Mrs. Bell, the author, and his teaching assistant. The basis for evaluation was a five-point scale in regards to treatment, content flow, photography, narration, and educational values. At this time, the attitudes of the teachers were also discussed.

After completing this evaluation, the following findings were evident:

- Enthusiasm of involved students was surprisingly high.
- The involvement of teachers, students and the author was excellent.
- The photographic quality was generally very good despite the use of inexpensive, instamatic cameras. Some blurry pictures resulted from camera movement. A tripod would help.
- Because of some difficulties with flash bulbs, outdoor shots were generally superior to those taken indoors.
- Teacher assistance at the script planning stage was the major factor determining the success of visualization and continuity.
- Teachers felt that students became more knowledgeable in their subject areas as a result of the media preparation.
- Both teachers agreed that the media produced was of strong motivational value at the time of production.
- The teachers indicated that the media produced would be of value in future teaching.

Since this project was not designed following formal research procedures, no statistical findings are available. However, on the basis of the findings listed, it might offer an interesting starting point for a more extensive study in the future. The author found that local production of media through student assistance offers a dual advantage. First, students actively engaged in such a project are highly motivated and show increased mastery of their subject matter. Secondly, teachers gain from both the project and the beneficial media produced. It is suggested, however, that teachers take courses related to audio – visual production techniques so they can better employ such teaching strategies. In concluding, student involvement in the preparation of instructional materials enhances communication between the teacher and pupil and helps relieve the present shortage of media in the school classroom.

Cost of Materials

Quantity	Item	Unit Cost	Total Cost
5 rolls	Ektachrome-X 35mm film, 20 Exposure	$2.00	$ 10.00
15 rolls	Ektachrome-X 126 film, 20 Exposure	2.00	30.00
8 boxes	Flash Cubes (3 cubes per box)	1.40	11.20
20 rolls	Color Film Processing	1.50	30.00
16	Cassette Tapes	1.20	19.20
		Total Cost	$100.40

Cost per slide-tape set: $100.40 divided by 16 = $6.28

(The check list that follows is used by Dr. Oh in his work with elementary students and teachers inexperienced in the preparation of slide-tape sets discussed here. It would seem useful for anyone embarking on a similar project).

Check List for Production of Instructional Slide-Tape Set

Get Ready:

1. Planning sheet
2. Shooting script: visual and audio
3. Objects to be photographed
4. Title cards
5. Backgrounds on the set
6. Clean the camera and lens
7. Load the camera with correct film: Daylight type? Indoor type? Size? Number of exposures?

Before Pressing the Button Check:

1. Placement of the object
   a. Direction of the light
   b. Background: evenness, color contrast
2. Focusing
   a. Fixed focus camera should not go closer than 6 feet
   b. Focus carefully using range finder or on the focusing screen
3. Exposure setting
   a. Choose shutter speed for the movement of the object
   b. Lens opening controls depth of field
   c. Use Dr. Oh's outdoor exposure guide
   d. Use an exposure meter for indoor subjects
4. Advance film
   a. Avoid double exposure
5. Hold camera steady
   a. Use tripod or lean to a wall, etc.
6. Aim at the object through view finder
   a. Allow for parallax

Shoot:

1. Squeeze the shutter button instead of pressing
2. Use cable release to minimize camera movement

After Shooting:

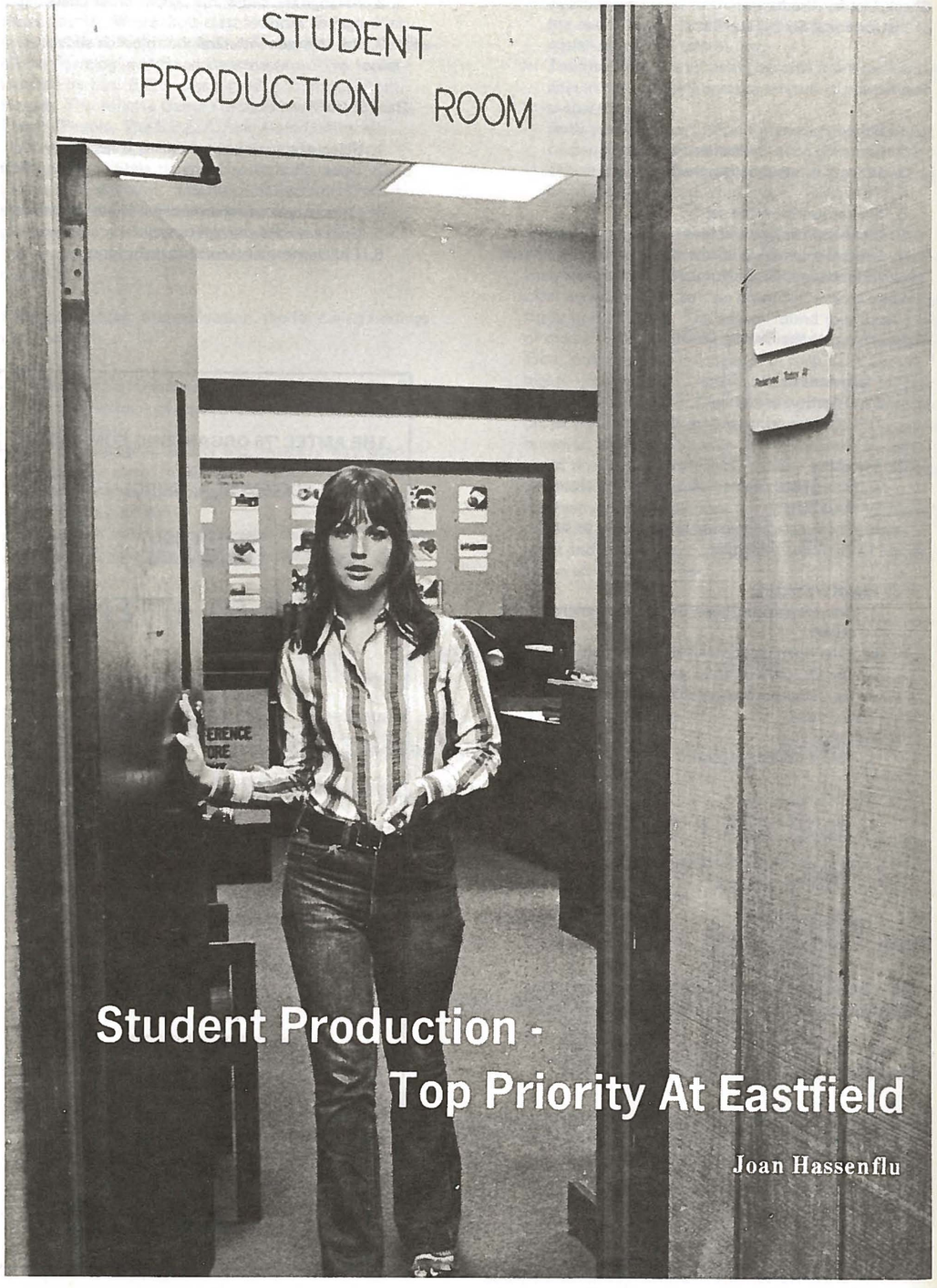
1. Rewind the film
2. Process the film: send the exposed film to the lab or process it as recommended

Edit the Slides:

1. Examine the slides: rephotograph if necessary
2. Arrange the slides in a proper order checking against script
3. Put the sequential number on each slide

Record the Narration:

1. Select the background music, if necessary
2. Select slide advance signal: audible or inaudible
3. Choose suitable narrator
4. Decide type of recorder: reel to reel or cassette
5. Select suitable length of tape
6. Follow normal recording techniques



Student Production - Top Priority At Eastfield

Joan Hassenflu

For her semester project in speech last spring, an Eastfield Community College student presented an audio-visual program, "The Evolution of the Beatles." It consisted of 2 x 2 slides and a reel-to-reel tape containing music, historical background information, and biographical sketches of the famed musicians. The student produced her slides by using the Ektagraphic Visual Maker at home over the week-end. She made the tape in the Learning Resource Center at Eastfield. Other students produced a variety of visuals during 1973-74 by utilizing the Student Production Lab. For many, it was a first-time experience in handling such equipment.

Why a "student" production lab? Today's student is keenly aware of the impact of sight and sound on learning. Many schools have production labs staffed with highly trained people to produce audio-visual materials for teachers. As educators, we support the theory that not all people learn well from the printed, or linear, media. We also encourage teachers to employ all available media to communicate with learners. However, students are often limited in the ways they may respond or communicate their own ideas.

The LRC staff at Eastfield felt that there should also be a place for students to put together a variety of materials, so the Student Production Lab came into being! Well, not quite THAT easily. A great deal of thought, planning, money, and impatient waiting resulted in a place designed for student use.

Increased need for a student production facility became apparent when the Eastfield LRC staff began to lend cooperative support to one of the courses on campus, Training Paraprofessionals for the Deaf. This is a Vocational Certificate Program which requires students to take one semester of a course entitled "Using Audiovisual Equipment," and another one semester course, "Planning and Producing Materials." A professional LRC staff member had been teaching these courses for three years, with limited access to a place for his students to practice. Now, they have a laboratory for hands-on experiences. While learning to prepare

materials, one student developed a new method for dry mounting which has the appearance of decoupage. (SEE NOTE AT END) These students not only benefit by fulfilling certificate requirements, but apply what they learn in other course presentations.

Furnishing and equipping the room was a giant first step in a series of strategies which is beginning to show results in a teaching/learning situation. A room filled with a variety of fine production equipment might sit forever unused unless the LRC staff is willing to support further efforts to involve both students and faculty. To facilitate the use of the Lab, one of the initial steps was advertising and promoting this new facility. A brochure showing the location of the Lab and listing the various types of equipment available was designed to be distributed campus-wide. The list also coordinated the appropriate materials for use with each piece of equipment. Soon after the Lab opened, the LRC staff held a session to acquaint the faculty with the equipment. The meeting centered around what types of student products faculty could expect. Suggestions were also made for evaluating these student presentations. Often, staff members are invited to the classroom to explain and demonstrate use of the Lab. Such an invitation provides an excellent opportunity to make suggestions for the proper planning necessary to obtain satisfactory results. In addition, it gives the staff a chance to suggest the variety of materials which can be produced. Students are encouraged to seek help from the LRC professional staff in planning and guiding their projects whenever necessary.

The location of the Lab in a separate room adjacent to the public reading area of the Center allows easy access for students. The hours are the same as the Center's, 8:00 a.m. to 9:30 p.m., Monday through Thursday, until 4:30 p.m. on Friday, and 10 p.m. to 2 p.m. on Saturday. Most of the sound equipment is housed in open carrels. It is permanently fastened to the desk top and has been adapted so that the user must employ earphones, thus eliminating a conflict of disturbing noises. There are reel-to-reel, monaural, and stereo tape decks, cassette recorders, and a turntable. Large-scale wall posters, created by LRC

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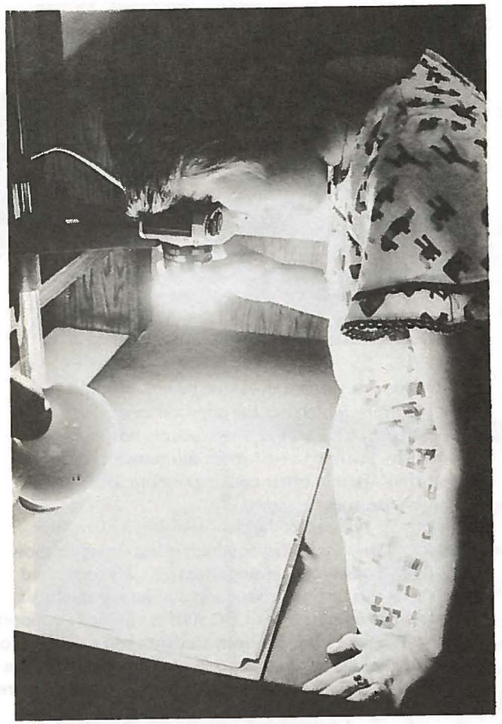
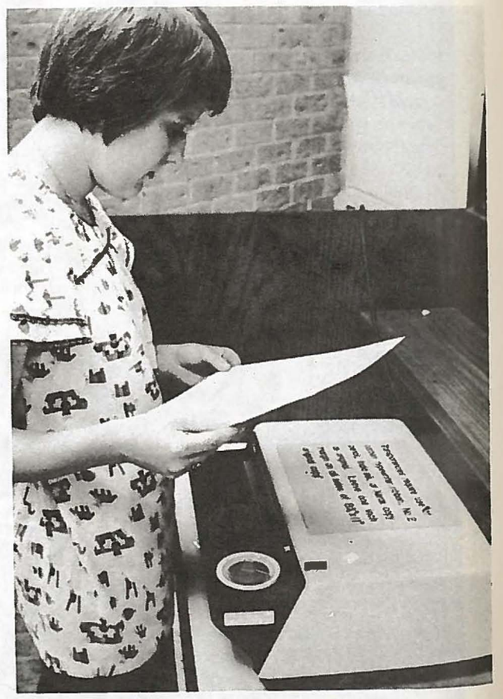


Production Staff, show step-by-step instructions for using every major piece of equipment in the Lab. Arranged around the room, black and white enlarged photographs show each important component on every piece of equipment. A descriptive text accompanies each poster. For special equipment, such as earphones and patch cords, the student steps to the nearby reference desk and requests a key to the storage cabinents. A staff member is available there to answer questions and give emergency help.

If a student wants to make simple visuals, he has at his disposal a dry-mount press and Thermofax copier. Lettering can be done with the standard lettering sets or on the primary typewriter. Other handy tools are a storyboard, large size slide sorter, paper cutter, and tacking irons. A Pentax camera mounted on a copy stand with proper lighting is also available. The super 8 movie cameras, Instamatic cameras, and Ektagraphic Visual Maker are housed at the Circulation Desk. These are checked out by the usual method, student identification cards, and may be used off campus for a maximum of seven days. Supplies and materials such as film, poster board, tapes, or dry mount tissue must be furnished by the student. To facilitate this, the College Bookstore cooperates by keeping a supply for purchase on campus.

Beginning in 1974, an additional strategy was launched for "spreading the word" about the Student Production Lab. Utilizing a team approach, students, faculty, and LRC personnel combined talents for special projects of a semester's duration. When classes began in the fall, every instructor received a copy of the detailed plan outlining procedure for twenty students to receive free materials and instruction in creating visual presentations as partial fulfillment of course requirements. Interested faculty encouraged students who thought they would enjoy this type of learning activity to participate in the program. Once the student chose to become involved, he and the instructor then agreed on the scope and theme of a presentation. The student was responsible for completing a written outline proposal, getting it approved by the instructor, and submitting it to the LRC professional who managed all student projects. Students whose proposals were accepted attended a special orientation session. This was an opportunity to have them meet in the Lab, become acquainted with the equipment, and ask questions. At this time instruction was given about the procedures necessary for producing a visual presentation and a time-line for completion was also suggested. After the students had completed scripts and storyboards, they returned to the LRC for consultation to decide whether slides, 8mm movie, or black and white photo



EASTFIELD COLLEGE
CENTER FOR INDEPENDENT STUDY

Equipment List

Listed below are the various types of equipment available for check-out or use in the Production lab, with materials you will need to purchase to use them

EQUIPMENT (furnished by the Center)	MATERIALS NEEDED Furnished by the User
For Check-Out:	(Kodachrome II Super 8, KA 464)
Bauer Super 8 movie camera Kodak Super 8 movie camera Instamatic Camera(s) Black & White Stills Color Stills Color Slides Ektagraphic Visual Maker	Verichrome Pan VP126-12 Kodacolor-X, CX126-12 Ektachrome-X EX126-20 (with Blue Flash Cubes) Cassette Tape (-30, C-60, or C-90)
*Cassette Recorder(s)	Kodachrome II Professional (Type A) KPA 135-20 or 135-36
	Seal MT-5 Dry Mount Tissue, 11"×14"
For Lab Use Only:	Poster Board
Pentax Copy Camera & Copy Stand Dry Mount Press	Labelon TR45 Projection transparency film or Kodak type 533 Projection transparency film
Thermofax Copier	Cassette Tape ¼" Reel Tape
Cassette Recorder(s) Stereo Tape Deck(s) Monaural Tape Recorder(s) Garrard Turntable Projecto-Editor Wrico Lettering Set(s) Story Board Slide Sorter Paper Cutter Tacking Iron	

*For check-out with the exception of those permanently stationed in the Center and the Lab

essay was the best mode for his subject. Individual help was given as the need arose from the LRC photographer, artists, and audio technicians.

At the end of the semester, each student presented his project in class for evaluation by the instructor. Later all presentations are shown to the public in the Learning Resource Center. The chief effects of this effort have been: the increased use of the student production equipment; valuable skills gained by the student; and heightened awareness of the Lab's existence by more Eastfield students.

Some of the goals of the LRC staff for the Lab are already being realized. It has provided an opportunity for students who can best express themselves visually or symbolically. Every individual has his own special way of learning. Our aim is to furnish as wide a variety of media for student expression as possible. The Lab has also equipped students with some skills that will have practical application and bring pleasure throughout a lifetime. What happens once mastery of the equipment occurs is rather exciting to contemplate. For example, one student has already combined his vocation, his studies, and his avocation. He is a part-time student who works in an industrial plant located in a disadvantaged neighborhood. Every summer he volunteered as a helper in a day camp for children who live in that neighborhood. Using the Instamatic camera and recording equipment from the Lab, he fulfilled a class assignment. Through a slide-tape presentation, he told the story of those children and how they view the beautiful, modern plant and their camp. It is being shown to personnel in the plant with enthusiastic support from his supervisors as an appeal to his fellow workers to join him as a volunteer.

The Lab also created a situation for assisting in the measurement of learning. If a student is allowed to express his perspective in one of these dramatic ways, a teacher will have an additional method for evaluating how much individual learning has occurred. Finally, it has established an environment where teaching and learning may be a free exchange between all persons. Now highly imaginative and creative students have an opportunity to share their ideas with all of us.

The immediate needs which precipitated the Lab's existence are being met. Predictions of applications and results for the future are unlimited. We are satisfied that the effort involved in establishing and maintaining the Student Production Lab is worthwhile.

Dry mount procedure developed by student Jenny Moran.

1. Normal procedure for dry mount must be followed, such as pre-heating press, etc.
2. Preheat poster board and picture to be used.
3. Immediately place preheated picture on dry mount tissue that has been trimmed to the approximate size of the picture. By doing this, tissue will be partially tacked to picture.
4. Tack carefully around complete picture about ¼ inch from edge with tacking iron.
5. Using a lighted cigarette, carefully burn up to the edge of the tacked area. Direct heat such as a burning match will be too hot and burn tissue away from picture.
6. Gently wipe burned area with soft cloth to remove any excess ash or other material from picture.
7. Proceed with normal dry-mount process.
8. After removing from machine, carefully wipe over mount to remove any excess and see that all the area is mounted firmly.

Joan Hassenflu is Assistant Director, Center for Independent Study, at Eastfield College of the Dallas Community College District.

UN LABORATOIRE AUDIO-VISUEL ETUDIANT: L'EXPERIENCE D'EASTFIELD

par Joan Hassenflu

(Résumé francaise de l'article intitulé: "Student Production - Top Priority at Eastfield".)

Pourquoi un laboratoire audio-visuel étudiant

Le laboratoire audio-visuel étudiant d'Eastfield est né du désir des membres du personnel du Centre de ressources didactiques de ce Collège de mettre à la disposition des étudiants un lieu spécifique où ils pourraient produire eux-mêmes toute une gamme de matériels didactiques s'inscrivant à l'interieur des divers programmes.

S'il existe souvent d ans les écoles et collèges des laboratoires très bien pourvus en équipement et en personnel pour répondre aux besoins des enseignants, très peu sont ouverts aux étudiants. Même s'il est d'ores et déjà reconnu par l'ensemble du corps enseignant que tous les étudiants no sont pas également à l'aise face au médium linéaire que constitue l'imprimé: il est donc nécessaire de leur permettre d'apprendre et de communiquer leurs idées en utilisant d'autres média. C'est cela que les membres du personnel du Centre de ressources didactiques d'Eastfield ont compris.

Bref historique de la mise sur pied du laboratoire

C'est un besoin précis qui a entraîné la minse sur pied de ce laboratoire: celui de former, dans le cadre d'un cours concu à cet effet, des techniciens (para-professionnels) devant s'occuper de problèmes de surdité. Les étudiants inscrits à ce cours avaient à suivre deux autres cours intitulés "Utilisation de l'équipement audio-visuel" et "Conception et production de matériels audio-visuels". Comme il n'existait pas à l'époque où ces cours ont débuté d'endroit précis où les étudiants pouvaient expérimenter librement, on a décidé de la mise sur pied du laboratoire audio-visuel étudiant.

Organisation et promotion

Il n'est pas difficile de pourvoir un lieu d'appareils, même très sophistiqués: ce qui importe c'est que ces appareils soient utilisés et bien utilisés. Pour atteindre l'objectif d'une utilisation maximale du laboratoire, les membres du personnel du Centre de ressources didactiques ont, en autres,

- publié une brochure contenant tous les renseignements utiles sur ce nouveau laboratoire: situation dans l'édifice, liste des appareils disponibles, notes sur l'utilisation de ces appareils, prix des différents types de matériels;
- réuni le personnel de direction pour les sensibiliser aux objectifs du laboratoire, aux différentes pièces d'équipement et aux méthodes d'évaluation proposées;
- visité les classes qui en ont fait la demande pour expliquer aux étudiants le fonctionnement du laboratoire, procéder à des démonstrations et suggérer des moyens efficaces pour une utilisation maximale de l'équipement;
- offert leurs services aux étudiants quant à toute question relative à la planification et à la conception d'un projet.

Adjacent à la bibliothèque, le laboratoire est facile d'accès. Et les heures d'ouverture sont les mêmes que celles du Centre de ressources didactiques. Accrochées aux murs, plusieurs photographies grand format (genre "poster") illustrent les différents éléments importants de chacun des appareils. Un membre du personnel est toujours présent pour répondre aux questions et apporter l'aide requise.

Appareils et matériel

Certains appareils sont prêtés aux étudiants: la formule de prêt est la même que celle en vigueur pour les livres. D'autres demeurent en permanence au laboratoire.

Le matériel de conservation (films, bandes, acétates) est à la charge des étudiants.

Stratégie d'implantation: les projets semestriels

A l'automne 1974, les membres du personnel d'Eastfield formant équipe avec les étudiants ont décidé de mettre en commun leurs efforts pour élaborer des projets spéciaux (productions audio-visuelles), projets prévus pour tout un semestre.

Dans le cadre de cette opération, on a fourni à chaque professeur, au début de la session, les renseignements et le matériel (gratuit) nécessaires devant permettre à 20 étudiants d'entreprendre la fabrication de matériels audio-visuels. Lorsque le professeur et l'étudiant se sont entendus sur un thème précis et sur le matériel nécessaire à sa mise en oeuvre, l'étudiant doit rédiger un devis à soumettre aux membres du personnel du Centre de ressources didactiques. Si son devis est approuvé, l'étudiant a droit à une séance spéciale d'information et d'orientation: on lui fournit alors tous les reseignements nécessaires sur les appareils, leur fonctionnement et leur utilisation spécifique en rapport avec le projet présenté. Puis lorsqu'il a terminé de rédiger le (s) synopsis et/ou le (s) scénario (s) compatibles avec le devis approuvé, l'étudiant peut de nouveau rencontrer un membre du Centre de ressources didactiques pour choisir le médium le plus apte à véhiculer ce dernier: film 8 mm, diapositives, photos, etc. A ce stade, il peut obtenir l'aide de spécialistes du Centre de ressources didactiques: photographe, artiste (dessinateur), technicien du son, etc.

Evaluation

A la fin du semestre, l'étudiant doit présenter sa production à son professeur pour évaluation. Cette évaluation se fait en classe. Par la suite toutes les productions réalisées durant le semestre sont présentées au public par l'intermédiaire du Centre de ressources didactiques.

Les effforts déployés permettent de conclure:

- à une augmentation de l'utilisation des appareils du centre;
- a un gain appréciable d'habiletes nouvelles par les étudiants;
- à une prise de conscience plus aigue de l'importance du laboratoire de la part de ces derniers.

Conclusion

Quelques-uns des objectifs du Centre de ressources didactiques ont déjà été atteints. Entre autres,

- la reconnaissance du fait que certains étudiants s'expriment mieux visuellement et symboliquement que par écrit;
- la reconnaissance du fait que des projets bien menés peuvent aboutir à des productions directement utilisables par la communauté;
- la prise de conscience que l'évaluation des apprentissages n'est pas unidimensionnelle: la diversification des moyens d'expression amène nécessairement à une diversification des méthodes d'évaluation;
- à la prise de conscience du fait qu'un environnement ou la place faite a l'enseignement et à l'apprentissage est égale et dans lequel les énchanges entre personnes sont ouverts favorisent l'imagination et la créativité.

En bref, l'experience de la mise sur pied d'un laboratoire de production etudiante a Eastfield s'est avéré plus que valable et rentable. Et si les besoins immediats sont comblés, les possibilites futures sont illimitées.

STUDENT PARTICIPATION IN AN I.D. PROJECT

by Erv Shieman
Bill Winn

It sometimes appears that instructional developers are reluctant to entrust students with any significant responsibilities in an instructional development project. In our experience, though, students can be fine developers if given a chance, even after just one or two basic media courses. They still have much to learn, granted. But if they are learning by working on a project of some scope, not only will they learn better, but they will develop some high quality instructional units while doing so. The following describes how we have enlisted student help to develop a basic course in educational media.

In teaching, a basic media course problem which must be faced universally is how does an instructor handle the four elements encountered in any instructional media program? The elements in question, theory, utilization, production and manipulation, require a variety of approaches to achieve the greatest value. Of the four elements, only the first, (theory) can be taught successfully by the large group lecture approach. The remaining areas, utilization, production and manipulation, being more mechanical in nature, can be best handled by individualized and small group approaches.

The solution to this problem seems to lie in modifying the course in its entirety to accomodate self-instructional units. These units would better lend themselves to the elements in question. Self-instructional units would free the instructor from teaching some of the mechanical aspects of the utilization, production and manipulation elements in the course. The role of the instructor would change from presenter of material to one where more emphasis is placed on individual remedial help and individual student evaluation or performance.

In an attempt to implement such a solution, a development team at the Faculty of Education, University of Calgary, has received a grant from the Government of Alberta Innovative Projects Fund to undertake the modularization of a basic course in educational media. The team is composed of both instructors and students, and provides the students with the experience of a fully-fledged development project. Unlike projects where students act as assistants to experienced instructional developers, in this project the students are involved in everything from task analysis and the writing of objectives to media selection, design, production, developmental testing, revision and packaging of instructional units. This involvement entails the successful completion of all developmental steps for parts of modules for which each student accepts responsibility. In other words, each student is working completely on his own and makes all the decisions relevant to his particular unit. Any problems, however, can be brought to regular meetings of the development team, where instructional materials are screened and criticized, and instructional strategies discussed.

A second feature of the project is that it exposes the student developers to many different instructional formats. Not only is the team taking a systems approach to the development of instructional materials for each unit, but a similar approach is directing the development of the course as a whole. The result is that the students on the team can apply self-instruction, tutorials, small group or large group formats to the particular instructional situation that confronts them. By and large, self-instructional units are only used for familiarization with equipment and materials, and for the production elements in the course. Design is conducted in a tutorial setting, and the presentation of projects and their evaluation is carried out in small groups. Some of the theory and discussion can be carried out in a large group. The lecture is not dead!

In trying their hands at different instructional development procedures and by trying out different instructional formats, the students in the project are learning a great deal about both. In addition to learning by doing, they are getting a feel for a systems approach to development, and are feeling the frustrations that regularly accompany a project such as this. This kind of "internship" appears to be doing far more for the students than a regular class in instructional development ever could, and should be encouraged as often as possible.

Erv Schieman and Bill Winn are in the Faculty of Education at the University of Calgary.

RÉSUMÉ FRANCAIS DE L'ARTICLE INTITUTÉ:
"Student participation in an instructional development project"
par Erv Schieman
et Bill Winn

Une project à l'Université de Calgary, subentionné par le gouvernement provincial d'Alberta, a comme objectif de modulariser un cours de base en technologie éducative. Un aspect innovateur de ce projet c'est l'exploitation des talents d'etudiants. Ces étudiants ont les mêmes responsibilités au sein de l'équipe que les responsables du cours. C'est-à-dire, ils fonctionnent à chaque étape développemental avec une autonomie complète. Ce "stage" dans un project de développement d'assez grande envergure leur exige de développer des modules d'enseignement, de les valider, de les reviser, de prendre, donc, toutes les décisions nécessaires au développement d'un cours modulaire. L'epérience s'avère très utile aux étudiants et rend la tâche des responsables du cours moins onéreuse.

TOWARD A MORE VISUAL ELEMENTARY SCHOOL [1]

by Ronald E. Spivock

When photography and cinema have been integrated into the elementary school curriculum in several American experiments, the dogma preached has too often been that of "visual literacy". "Visual literacy" has been described as a "group of vision-competencies a human being can develop by seeing, and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. . . A visually literate child can "read" visual language with skill. He or she can "write", compose visual statements with skill, perhaps with eloquence. . . He or she has a basic understanding of the grammar of visual language and some realization that it parallels verbal language." [2] (Fransecky and Ferguson, 1973). The concept of "visual literacy" seems clear but is based on certain assumptions that a relatively universal visual "language" and "grammar" really exists.

[1] This article is a revised and updated version of a paper presented to the Amtec conference at Calgary Alberta, June 1975.

[2] I have used Fransecky's definition because the Milford programme which I discuss in this article is based on Fransecky's concept of the field. This is certainly not the only definition of visual literacy, almost everyone working in the field has his own definition. The problem with the term "visual literacy" is defining it operationally so that the abilities involved may be measured. For a further discussion of the problem, see the Spitzer and McKerny article in the September 1975 issue of Audiovisual Instruction.

The justification for teaching visual literacy in elementary schools has recently been formulated by John Debes who argues that the reason scores on verbal aptitude tests have been declining for the past ten years is not that children are less intelligent, but that schools are testing them using verbal language, when their skills are in "visual language". Debes attributes this development of skill in visual language to the impact of television.

These assertions may be partly or wholly correct but for the moment, they remain conjectural. What we know about television and children is that the average child 2 - 11 in Canada watches 22 - 23 hours of T.V. per week and that television models behaviour which the child learns and applies depending on his personality, environment, and age. We have very little knowledge and there has been virtually no research on what Aimée Leifer of Harvard calls "the value of television watching as an activity" ie whether T.V. watching irrespective of content develops certain skills in children (Leifer, 1973). [3]

Furthermore, there is some preliminary evidence to suggest that on most television programmes, even on Sesame Street, the majority of the information is still delivered through the audio channel (Holt, 1973).

Debes goes on to assert that the young "television" child who enters school is "suddenly expected to perform, learn and express himself verbally. . ." (Debes, 1975). The "suddenness" described by Debes is most certainly exaggerated but he is basically correct in suggesting that the child, in many cases, is not given a sufficient amount of exposure to visual communication, and is rarely if ever given an opportunity to express himself visually through such means as photography, cinema or video in our elementary schools.

Television programmes, montages and unidirectional use of other audio visual tools have been a part of elementary school life for some time, but systematic daily use of visual two-way communication in a designed curriculum to develop the child's mastery of visual "language" is a recent development.

The most publicized programme in visual literacy is the experiment at Milford Ohio where learning activities aimed at developing visual literacy in children were developed and sequenced for K through grade 12. In grades one through three primary emphasis is placed on visual perception explained as "student awareness of visual elements and relationships within his or her environment and student ability to communicate perceptions to others by means of speaking, writing, drawing, or acting". Secondary emphasis in grades one through three is placed on still photography and concepts such as distance and angle. The relationship between sound and image is also given secondary emphasis. (Fransecky, Ferguson, 1973).

There is some evidence from the Milford evaluation to suggest that a visual literacy programme has a positive effect on the development of normal reading skills. Before, hurriedly adopting "visual literacy" programmes for the elementary school, we must examine both the vocabulary and the objectives of the visual literacy movement.

First, are the terms visual "language" visual "grammar" valid terms, terms that the average classroom teacher can identify with and use at the elementary school level. If one accepts Chomsky's criteria for language, a language must have a finite set of elements used to construct statements or sentences finite in length. The grammar of the language is the device by which one generates all of the grammatical sequences of that language and obviously none of the ungrammatical ones. Perhaps Chomsky's most important concept for the purposes of this paper is the concept of "native speaker", who can be our only informant against whom we can verify the correctness of our reconstruction of the rules of his language. (Worth, 1969). Thus, the use of the terms visual language and grammar implies a level of precision and a general level of agreement on signs, styles, juxtapositions, and their interpretation that we are far from having attained.

Professor Sol Worth of the Annenburg School of Communications suggests that those studying film "share a common compulsion to lend status to their discipline by attaching it to that most persuasive versatile and organizing instrument of communication" (i. e. language). (Worth, 1969). Worth's affirmation can be applied to promoters of "visual literacy" programmes as well.

Second, Is the objective of teaching children rules for structuring their approach to the "reading" and "writing" of "visual language", a valid objective?

Do children really need this type of training or do they already posses their own innate methods of understanding and reading visual cues such as facial expressions, etc.? Pierre Schneider underlined the problem involved in present "visual literacy" programmes when he wrote that "Teaching someone to read when that person already reads all too well is tantamount to enforcing on the reader a kind of tunnel vision" (Schneider, 1974).

It is obvious that the child has before entering school developed certain visual skills. These skills have not been systematically evaluated either on a collective or individual basis. We do not have a clear idea of a

[3] Gabriel Salomon of Hebrew University, Jerusalem has done some research suggesting that television through the use of zooms and pans can develop visual search strategies in children.

kindergarten child's "visual" needs and should thus approach the question of visual education with caution so as not to stifle the imagination and creativity of the individual child.

The objectives of the visual literacy movement as stated by Fransecky and Debes and the language used are premature given our present knowledge; a programme of this nature should not, in my opinion, be implanted as such at the elementary school level. The addition of yet another discipline (i.e. "visual literacy") to an already crowded and compartmentalized curriculum is unadviseable. The crowding of the curriculum, in many cases, tends to make the learning of subject matter, as opposed to the development of mental abilities, the "raison d'être" of elementary education as it is implemented at the classroom level. As Williams has stated "pupils cannot think nor teachers cannot cause them to think in a vacuum, but subject matter content should become the vehicle which the teacher uses to lead the child toward cultivating and promoting thinking behaviors" (Williams, 1967). While the development of thinking behaviors and mental abilities are not foreign to the goals of "visual literacy" programmes, I fear that these goals may be drowned in a swamp of unwarranted verbiage and structure.

I am not advocating the abandonment of the use of the image in the schools. On the contrary, I feel that more visual communications can and should be used in the elementary classroom. Photography and other visual techniques can be recommended as means of developing abilities such as discrimination, comparison, classification, hypothesis formulation, the ability to distinguish between hypothesis and fact and last but not least creativity. The development of the preceding abilities constitute goals common to many disciplines presently included in the elementary school curriculum and a child's exposure to visual communication, as both sender and receiver within the context of the pursuit of these abilities can, I believe, serve to aid the child in his attempts to face the "visual world" without he or his teacher having to don the misty goggles of the "visual linguist".

The preceding theoritical arguments have been at the base of experiences undertaken by the author in an elementary school in Rimouski. I will now attempt to describe the origins of the project outlining its present development as well as recommendations for the use of photography within a restructured elementary school.

The experiment with photography and the development of mental abilities grew out of the necessity of insuring that courses given at the Universite du Quebec a Rimouski in audio visual could be made relevant to the objectives of "premier cyle elementaire" (i. e. grades 1 - 3) and that teachers would be able to produce their own visual materials for the development of mental abilities, and thus be willing to allow children to produce materials and express themselves through photography. Available films and montages, commercial or governmental, are generally not produced with the participation of the child in mind or with the development of mental abilities as an objective, and because of their cost are not purchased by school commissions in sufficient numbers to provide for insertion into classroom activities at the most desireable moment for the teacher and the individual child. Centrally produced, audio-visual materials often have among their disadvantages, their lack of relevance to areas, cities and neighbourhoods outside the frame of reference of the producers. Using our own milieu as a resource in education is accepted practice and helps the child to discover and value his community and himself, while developing some or all of the above mentioned abilities.

The preceding discussion presupposes among other things a certain training on the part of teachers and a certain material organization on the part of the school. The majority of teachers at the elementary level in the Rimouski area take courses on a part-time basis designed to upgrade their qualifications to the bachelor's level. This allows the professors in the Department of Education at the University to maintain direct contact with classroom activity; it thus permits a professor to follow up work done in the context of a course.

The first step in the development of the photography programme at Elisabeth Turgeon school was taken when 8 of the 14 teachers in the school enrolled in my introductory audio visual course, in which special emphasis is placed on mastering photographic techniques, including processing of black and white film. I hypothesized at that time that any photographic skills that the teachers developed would not be used in their individual classrooms, if they did not have continued access to camera and darkroom equipment. I thus proposed that a darkroom be installed in the school on an experimental basis, and that inital activities have as objective, teacher mastery of basic development and printing. Having been disappointed many times in the purchase of under-utilized equipment, the school commission was understandably wary about such an investment. The "Directeur pedagogique" was however quickly convinced when I offered to loan the school all the necessary darkroom equipment (the school commission supplied chemicals and paper). Space in the school was no problem as the school is endowed with an unused kitchen, in a wing that once served as a nuns residence. The darkroom installed, several sessions were held in which teachers familiarized themselves with developing 35mm and 126 film, and with printing pictures from 4 x 5 inches to poster size. After these technical sessions, a preliminary experience was designed to give the teachers some practice in the creation of photos for the development of mental abilities in children. It was decided that one exercise per week would be posted in the corridors of the school and that kids would be called on to unravel a visual problem. (The use of school walls to engage kids in problems, visual or otherwise, to invite kids to display drawings, photographs or anything else they may wish to communicate, should, I believe, be encouraged. The walls should display a variety of things likely to attract and engage children's skills.)

The first exercise was one designed to develop observation skills, it consisted in a blow-up of a pair of eyes belonging to one of the teachers. The kids were simply asked to whom do these eyes belong and were given one hint: the eyes are those of one of the teachers. The exercise sparked a week of eye study, observation, and staring at teachers, as well as consultation among the children, who thoroughly enjoyed themselves. By the end of the week, most of the kids had the answer. During the second week, the kids were asked to identify the silhouette of a frequent visitor to the school. They had no problem with the identification which was rather simple and didn't hold their attention for more than the few seconds needed for the identification. The next exercise required not only the ability to observe but also the ability to organize and engaged the children's attention for long periods of time. The kids consulted one another, debated with one another to decide on the logical order for a series of photographs of a child preparing to go skating. In all there were nine exercises in the above series. Each exercise was created and produced by a team of two teachers.

After the above introduction to the use of photography for the development of mental abilities, certain teachers decided to embark on projects within their own class. One of these projects is based on an exercise in the Milford programme. The children write stories and the teacher selects one story per week to be translated into a series of photographs. The entire class participates in the shooting session. The kids bring props from home or the class goes out on location, if the story demands such a move. Each shot is taken by a different child whose name is picked out of a hat and who is helped by a team of two experts, i.e. two other children selected in the same way, who are responsible for arranging the shot, choosing the angle and telling the photographer when all is ready for him to press the shutter. The resulting photographs are sent in order to another grade 2 class whose job it is to try and recount the story from the pictures taken by the kids in the other class. These stories are then returned to the class of photographers who then try to explain the differences between the original story and the story as received by the other class. The children are asked to observe, organize, synthesize, and hypothesize while dealing with both the verbal and the visual.

Another exercise, this time at the grade one level, involved one photograph which one child attempted to describe in sufficient detail so that his classmates could draw the image solely from his description. This exercise develops observation skills and precision in verbal expression. When the children were not clear in their descriptions, their classmates questioned them in order to get more information.

These are only two examples of the almost unlimited possibilities that photography can offer the teacher. The visual is however one among many means of developing mental abilities. Preparation time, cost, ability to use simpler or better means of attaining certain objectives must be considered before one decides to use photography. The necessity of varying the stimuli should not be overlooked.

In June of 1975, the teachers and principal involved in the project evaluated the accomplishments of the first year. All agreed that the experience had been valuable in developing teacher abilities in photographic technique. Results of the weekly puzzle depended on the complexity of what was asked of the child. The series of photographs to be placed in order proved to be more effective than activities based on a single photo. The principal of the school saw photography as an excellent means of explaining to parents more of what goes on in the school. In September, she posted in the hallway a series of approximately 50 8x10 photographs taken by teachers and children and depicting school activities. Both parents and children were very enthused with the initiative taken by the principal.

In their evaluation, some teachers expressed the desire to continue the second phase in which individual teachers plan activities integreated into their programme using the instamatics and the darkroom. However, they expressed the opinion that too much time was taken for development and printing of photos and that non-creative routine darkroom work should be done by a school commission technician. The preceding attitude is understandable if one considers that the only free time the teachers have for the planning and production of activities and material is Wednesday afternoon. These Wednesday afternoons are used for encounters with curriculum specialists, subject co-ordinators, etc.

There is however no reason why the teachers should be the principal users of the darkroom. It is my belief that the children themselves after taking the pictures should be able to develop them on their own starting in Grade three. There would have to be adult supervision of these young photographers, both of photographic excursions and on forays into the darkroom. Due to lack of teacher availability within the traditional classroom structure of the school, the principal and I have decided to look toward parents who are interested in implicating themselves in school activities. Parent volunteers would be given the technical training necessary to their role. Thus, on certain days when supervision is available, a child or a teacher will be able to structure an activity based on photography

and then, the children would develop the film in the darkroom. The teacher could thus remain with her class while the parents worked with some of the children.

The darkroom and cameras however could be put to more use within a school structure which permitted day long acess to library, art and other facilities which, in this case, would be photographic. One such structure which allows for a free flow of children who in concert with the teacher plan learning activities, exists in the city of Trois-Rivières. The classroom becomes a series of workshops, the hallways become laboratories and a child can follow his own path toward the attainment of the goals of the elementary school. Trois-Rivières does not have a darkroom but a group of volunteers have created a photographic laboratory at a similar experimental school in Montreal; at Jonathan school, cameras and darkroom are available for the child who chooses to structure an activity using photography.

Although I feel that photography can best be used within an open school structure, the results of our experiments at the traditionally structured school show that photography can profitably be integrated into elementary school curriculum. This was accomplished without cameras and darkroom being shrouded in the trappings of a new pseudo discipline entitled "visual literacy".

Photography can be introduced into the elementary schools without large investments in equipment. The darkroom, which I believe, is useful in providing a variety of learning experiences for children, can be replaced by the use of Polaroids when lack of space and money create problems. Whatever the equipment and methods used, it is important never to lose sight of the basic objectives of the elementary school ie the cultivating and promoting of thinking behaviors in the individual child. Among the means used to assure attainment of these basic objectives, photography should not be overlooked.

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LA PHOTOGRAPHIE POUR ENSEIGNANTS ET ENFANTS A L'ECOLE ELEMENTAIRE

by Ronald E. Spivock

Récemment aux Etats Unis, on a pu assister au développement de certains programmes dont l'objectif est de montrer à l'enfant, de l'école élémentaire, comment "lire" une image, comment comprendre une "grammaire visuelle" et comment s'exprimer visuellement en photographie et encinéma. Le mouvement s'appelle "visual literacy", une expression qui peut être traduite comme alphabetisme visuel.

Le programme le plus connu aux Etats Unis est celui de Milford, Ohio. Dès la premiere année, dans les écoles de Milford, l'enfant est appelé à apprendre cadrage et composition en photographie et à développer son habileté à s'exprimer sur les choses qu'il voit ainsi que son habileté à percevoir certains aspects de son milieu visuel.

Je vois plusieurs problèmes soulvés par l'approche prise par Milford. D'abord, on ne peut pas, pour le moment, évaluer les besoins de l'enfant en matière visuelle. On connaît mal le bagage visuel que l'enfant de 5-6 ans apporte à l'école ie. ses compétences et sa façon de percevoir une photo ou un dessin. Il est difficile de préparer un programme et de fixer des objectifs sans ces informations.

En second lieu, on peut se demander si nos concepts de "langage visuel" et de grammaire visuelle sont assez universels et assez bien définis pour que l'on puisse les enseigner de façon convainquante d'abord aux enseignants à l'élémentaire et ensuite aux enfants. I y a toujours un danger qu'un enseignement de ces concepts ne devienne qu'une façon de faire voir à l'enfant ce qu'on veut bien qu'il voit, sans se préoccuper de son "déchiffrage spontané", chose qu'on peut développer au lieu d'étouffer la créativité et l'imagination de l'enfant, en lui imposant une sémiologie douteuse.

Les écoles de Milford présentent "l'alphabétisme visuel" comme une discipline séparée ayant ses propres objectifs visant le langage visuel. Je me demande si c'est nécessaire et si on peut se payer le luxe d'ajouter encore un autre tiroir, avec un autre programme-cadre à une école élémentaire où les objectifs de développement des habiletés mentales sont souvent oubliés, devant la nécessité de faire avaler à l'enfant des connaissances dans un curriculum qui a déjà trop de tiroirs.

Je ne suis pas contre l'utilisation de l'image à l'élémentaire. Au contraire, je préconise la photograhie comme moyen de viser le développement des processus mentaux tels que percevoir, discriminer, comparer, inférer, faire des hypothèses, abstraire, généraliser et surtout, créer. Le développement de ces processus mentaux est déjà préconisé à l'élémentaire et la photographie peut servir comme moyen au même titre que les sciences humaines, les sciences de la nature, les mathématiques, les arts plastiques, etc. . . , sans étouffer la créativité de l'enfant et de son enseignant en les forçant à adopter la vocabulaire et le cadre théorique de "l'alphabétisme visuel". L'enfant aurait ainsi une plus grande liberté pour regarder l'image et pour s'exprimer visuellement.

L'analyse fait du projet Milford a aidé à clarifier le but d'une série d'expériences entreprises dans une école de premier cycle élémentaire à Rimouski. Une chambre noire a été installée à l'école et après une période de formation purement technique, enseignants et directrice ont amorcé un premier projet visant à développer le sens de l'observation des enfants de l 'école. Utilisant les murs de l'école, les enseignants ont affiché une photo avec un gros plan des yeux d'une personne. Le défi pour les enfants était de décider à qui appartenait les yeux sur la photo. On a donné un indice aux enfants comme de quoi les yeux appartenaient à un enseignant de l'école.

Les enfants ont répondu à l'appel en se consultant et en étudiant le visage de tous les enseignants de l'école. D'autres exercices d'observation desmême genre ont suivi, dont une où les enfants avient à mettre en ordre une série de photos d'un enfant qui se prépare pour le patin.

Après ces exercices à la grandeur de l'école, certains enseignants ont structuré des activités utilisant l'équipement photographique dans le cadre de leur enseignement en classe. Une de ces activités consistait dans la représentation d'une histoire écrite par un enfant dans une série de photos et l'envoi de ces photos à une autre classe de deuxième année, pour voir si les enfants pouvaient reconstituer l'histoire à partir des photos.

Dans une évaluation du projet à la fin de l'année, les enseignants se sont dit satisfaits en ce qui concerne leurs habiletés photographiques. Cependant, ils émettaient de sérieuses réserves quant à l'utilité de la chambre noire à l'école. Ces réserves sont basées plus particulièrement sur le fait que pendant leur semaine de travail, les enseignants n'ont ni le temps, ni la liberté de s'absenter de leur classe pour développer les photos, l'espace de la chambre noire ne permettant pas d'amener toute la classe à la fois. Leur attitude est très compréhensible.

Pour résoudre ces problèmes, la directrice et moi songeons à faire travailler les enfants de troisième année à la chambre noire et ceci, avec la supervision de certains parents ayant reçu une formation spéciale, et qui prendront la place de l'enseignant après que l'enfant ou un groupe d'enfants auront planifié leur activité. Les parents accompagneront les enfants et dans leurs excursions pour prendre les photos et dans l'aventure de la chambre noire. Il est prévu que les enseignants pourront faire des commandes à une groupe d'enfants, pour les photos dont ils auront besoin pour leur enseignement.

Il me semble, cependant, que la chambre noire pourrait mieux servir l'apprentissage dans une école structurée de façon plus ouverte. L'école St-Paul à Trois-Rivières ou l'Ecole Jonathan à Montréal quoique differentes l'une de l'autre, sont deux exemples de la catégorie d'école élémentaire à laquelle je pense. Dans

une école ouverte, la chambre noire et l'équipement photographique peuvent être accessibles pendant toute la journée de la même façon que la bibliothèque ou le laboratoire d'arts plastiques. L'enfant aurait la possibilité d'aller faire de la photo après consultation avec son enseignant, dans le but de développer ses processus mentaux.

Les écoles pour lesquelles l'installation d'une chambre noire s'avère impossible peuvent quand même profiter des avantages pédagogiques que la photographie peut offrir, en faisant appel aux appareils du type Polaroid. Ce qui importe, ce n'est certainement pas l'équipement mais plutôt les objectifs visés par l'utilisation de la photographie à l'école élémentaire.

PROJET "INTEGRATION DE L'AUDIO-VISUEL DU FRANCAIS"

by Michelle Goyer

Une expérience de magnétoscopie à l'école St-Benoît de la commission scolaire de Granby, Québec

La magnétoscopie au niveau élémentaire, trouve difficilement place dans notre système d'enseignement organisé et régi par des structures rigides, et les réticences du milieu de l'enseignement s'appuient ordinairement sur des arguments d'ordre financier, humain et technologique pour justifier leur passivité face à ce moyen d'enseignement.

Pour la majorité des gens, vivre des expériences de télévision éducative avec des enfants de 8 ans, 9 ans et 10 ans exige des conditions matérielles exceptionnelles, décor moderne, studio de télévision, budgets fabuleux, spécialistes en audio-visuel. C'est pourtant dans une ancienne usine transformée en école que trois éducateurs de l'école St-Benoît de la commission scolaire de Granby vivent presque quotidiennement avec leurs jeunes élèves des expériences de TVE fort positives.

Depuis quelques années, grâce à un magnétoscope obtenu pour l'expérimentation du projet de "Fromation personnelle et sociale", ces professeurs avaient découvert de nombreuses utilisations pédagogiques du video et pris l'habitude de vivre avec la magnétoscopie des expériences éducatives touchant plusieurs facettes de leur enseignement régulier.

Le Plan de développement de l'enseignement des langues leur permit de présenter un projet dans lequel le video prenait place aux côtés des autres moyens audio-visuels, et grâce à la subvention de $3 850 accordée au projet "Aménagement et équipement pour l'enseignement du français langue maternelle pour 1974-1975", ils ont acquis l'équipement de base nécessaire pour mettre sur pied des ateliers de production par et pour les élèves.

Les éducateurs ont pour objectifs d'intégrer les techniques audio-visuelles afin de placer l'enfant dans des situations naturelles de communication pour arriver à mieux s'exprimer oralement et par écrit, grâce à l'utilisation du mot juste à l'intérieur d'une phrase bien structurée. Ils désirent aussi amener les élèves à s'auto-déterminer, dans leur travail, par la prise en main de toutes les étapes de leurs projets.

Dans le quotidien, l'expérience TVE se déroule dans un cadre de fonctionnement souple qui s'adapte aux exigences des divers projets.

Les élèves se groupent en équipe autour d'un thème qui les motive particulièrement comme la ville, la pollution, les chiens, etc., et autour du sujet choisi, les enfants élaborent leur plan de production en déterminant leurs objectifs, en précisant leur plan de réalisation, et en se partageant les tâches. Il leur est nécessaire de prévoir les ressources et le temps nécessaire à la réalisation du projet.

Chaque enfant reçoit une tâche précise, scénariste, caméraman, éclairagiste, comédien, et il en est le seul responsable devant le groupe. Idéalement, les éducateurs se retranchent dans un rôle de supervision, voyant à conseiller, si nécessaire à dépanner ou à stimuler l'équipe.

Les élèves d'une classe ne participent pas à toutes les productions mais depuis trois ans les diverses expériences de magnétoscopie ont permis à la grande majorité des étudiants actuellement en 6e année d'être responsable au moins une fois de chacune des tâches qu'impliquent un tel projet. On tend d'ailleurs à réaliser cet objectif à l'intérieur d'une même année scolaire.

Il est bien entendu que l'aide des éducateurs diminue avec l'expérience des enfants. Ils constatent avec plaisir qu'en 6e année les élèves réussissent à planifier, réaliser et évaluer leurs productions sans recourir aux services des éducateurs.

Chaque réalisation est visionnée devant toute la classe et entraîne des évaluations de la part de tout le groupe, au niveau des objectifs de langage, du travail d'équipe, de l'aspect dramatique et du rendement de chacun dans sa tâche spécifique.

Depuis trois ans, ces trois professeurs ont réalisé plus de vingt projets de magnétoscopie avec des ressources humaines et matérielles fort limitées. Du $3 850, ils ont dépensé environ le 1/3 du budget pour l'achat d'équipement TVE dont un magnétoscope Sony 3600. Quant aux locaux, on utilise les classes ou les locaux polyvalents de l'école.

Au niveau des ressources humaines, il est important de soulingner que les éducateurs peuvent toujours compter sur l'aide des professionnels du service audio-visuel pour les depanner lorsque se présentent des difficultés au niveau technique ou dans la conception pédagogique des projets. Mais malheureusement, en aucun cas, ils ne peuvent compter sur des compensations en temps ou en argent pour les dédommager d'un surplus parfois assez important d'heures de travail.

L'évaluation formelle de leur projet débutera en septembre 1975 et s'étendra sur trois ans, mais les trois éducateurs de l'école St-Benoit sont en mesure des maintenant de préciser certains avantages de la magnétoscopie tant pour les enfants que pour les éducateurs qu'en font un outil habituel de travail.

D'une facon plus précise, ils ont pu constater que:

- les enfants maîtrisent assez facilement à la fois la technique et le langage télévisuel;
- les enfants sont respectueux du matériel et ne le détériorent, ni par négligence ni par maladresse;
- se voir en action permet aux enfants une autocritique beaucoup plus convaincante que par magnétophone. la TVE permet une évaluation intégrale;
- les enfants apprécient l'objectivité d'une critique qui découle d'un feed back sur le document;
- les prjets TVE aident les enfants à acquérir le sens de la planification et de l'organisation;
- la TVE provoque l'expression créatrice des enfants. Dans leurs premières expériences, ils sont toujours portés à reproduire des types d'émission connus, mais rapidement ils se dégagent de ces cadres rigides et inventent de nouvelles formes de communication et d'expression.

Quant aux éducateurs, le magnétoscope en plus de leur donner un moyen autre pour atteindre leurs objectifs pédagogiques, les entraîne à repenser leur enseignement et à mieux planifier leurs tâches tant au niveau du projet TVE que dans le cadre de leur enseignement régulier.

En définitive, la préparation et la réalisation d'un document video s'avèrent moins longues et moins difficiles que pour tout autre moyen audio-visuel. C'est un outil concret, vivant, dynamique, lorsqu'il est compris et utilisé en tenant compte de ses caractéristiques propres.

Cette expérience d TVE à l'ecole St-Benoît n'est pas isolée, elle s'intègre dans une politique globale d'implantation de la magnétoscopie dans toutes les écoles élémentaires de la commission scolaire de Granby.

Les responsables du service audio-visuel ont rejeté l'idée de créer à la commission scolaire de Granby un centre de production de documents pour s'orienter vers le développement de l'utilisation du portapak par les éducateurs et les élèves en vue de réaliser des projets conçus par eux et vécus dans leurs écoles.

Ils espèrent d'ici 5 ans, obtenir un magnétoscope par école. D'ici là, ils intensifient leurs actions en vue de sensibiliser le milieu aux avantages pédagogiques du magnétoscope qu'ils considèrent comme un outil vivant, extrêmmement motivant pour les étudiants, relativement facile d'utilisation et peu coûteux à long terme. L'évolution est lente, mais elle a l'avantage de respecter le cheminement des principaux et des éducateurs, et de se développer dans des conditions matérielles raisonnables.

Michelle Goyer est responsable du dossier de la télévision éducative au Service général des moyens d'enseignement du ministère de l'Education.

PROJECT "INTEGRATION OF AUDIO-VISUAL AND FRENCH"

A VIDEOTAPE EXPERIMENT AT ST-BENOÎT SCHOOL, GRANBY SCHOOL BOARD, QUEBEC.

by Michelle Goyer

Videotape Techniques have not easily found a place in the rigidly organized educational structure at the elementary level; the hesitation of this teaching environment leans heavily upon financial, human and technological arguments to justify its passivity in respect to this teaching method.

For the majority of teaching personnel, to experience educational television with 8, 9 and 10 year olds requires exceptional materials and conditions; modern decor, television studio, fabulous budgets and audio-visual specialists. The truth is, however, that in a former factory, now transformed into a school, three educators of St-Benoit school, the Granby Board of Education, enjoy almost daily, with young students, very positive experiences with television.

For several years, thanks to a videotape machine obtained for the experiment from the "Personnel and Social Development", these teachers have discovered numerous pedagogical uses of video and have developed the habit of enjoying through the video-recorder educational experiences touching many facets of regular teaching.

The plan to develop the teaching of languages has allowed them to present a project in which the video has taken its place along side other audio-visual methods, thanks to a $3,850. grant given to the project "Management and Equipment for the Teaching of French Mother Tongue for 1974-75". They have acquired the necessary basic equipment to establish production workshops by and for the students.

The educator's objectives are to place the student in natural communication situations that will lead to improved oral and written expression - by placing the right word in the interior of a well structured sentence. They are also desirous of fostering self-determination in their work by taking part in all stages of these projects.

On a daily basis, the television experience unfolds in a framework of supple continuity which adapts the demands of the diverse projects.

The students are grouped in teams around a theme which particularly motivates them such as the city, pollution, dogs etc., and other chosen subjects. The children elaborate their production plan by determining their objectives, by clarifying their plan of realization, and by dividing the tasks among themselves. They must anticipate necessary resources and time to complete the project. Each child receives a specific task: scenist, cameraman, lighting, etc., and each child is responsible to the group. Ideally, the educators assume the role of supervisor, seeking to advise, or if necessary, to help or stimulate the team.

The students of a given class do not participate in all the productions but during the three year period of varied experiences the videotaping has enabled the majority of students presently in the 6th grade to be responsible, at least once for each of the tasks implicit in such a project. There is a tendency to realize this objective within the same school year.

It is understood that the help of the educators will diminish with the experience of the students. They conclude with satisfaction that in grade 6 the students are planning, carrying out and evaluating their productions without recourse to the educators' services.

Each production is shown before the entire class and results in evaluations on the part of the group, at the language objective level, team work, dramatic aspect and individual production in each one's specific tasks.

For three years, these three teachers have produced more than 20 videotape projects with extremely limited human and material resources. Of the $3,850., 1/3 was spent on the purchase of TVE equipment of which one was a video-recorder Sony 3600. For locations, they used classrooms or other parts of the school.

Concerning human resources, it is important to point out that the educators may always count on the professional help of the A-V people to get them out of technical difficulties encountered in the pedagogical concept of the projects. However, unfortunately, under no circumstances may they count on receiving compensation in time and money for a rather important surplus of working hours.

The formal evaluation of their project began in September, 1975 and will spread over 3 years, but even now the three educators of St-Benoît are able to detect certain advantages of the videotape as much for the children as for the educators who use it as a regular working tool.

More precisely, they have realized:

- some children master rather easily and simultaneously the technique of the television language;
- the children respect the material and do not damage it either by negligence or misuse;
- too see oneself in action permits children to be more convincing and self-critical than by audio-tape. The TVE fosters an integrated evaluation;
- children appreciate the objectivity of an evaluation which flows from a feed back from the document;
- TVE projects help children acquire the sense of planning and organizing;
- TVE fosters creative expression. In their initial attempts the children tend to reproduce known type of programs, but they quickly move out the rigid structures and invent new forms of communication and expression.

For the educators, the videotape in addition to providing another way of obtaining their teaching objectives, induces them to rethink their instructional program and to plan more effectively their tasks in respect to the TVE field and that of regular teaching.

Definetely, the preparation and development of a video document seems less long and difficult than for any other audio-visual method. It is a concrete, living, dynamic look, when it is understood and used in keeping with its proper characteristics.

This St-Benoît School project is not an isolated experience; it is an integrated part of the global intention to establish the video-tape in all the elementary schools of the Granby School Board.

Those in charge of the audio-visual services have rejected the idea of creating within the Granby Board a production centre for documentaries in favour of developing the use of the portapak by the educators and students in view of realizing projects conceived and lived by them in their schools.

They hope within 5 years, to obtain one videotape unit per school. In the interim they are intensifying their efforts to make the community more sensitive to the pedogogical advantages of the live and motivating videotape which is relatively easy to use and economical in the long term. The evaluation is slow, but it has the advantage of respecting the orientation of principals and of developing in reasonably materialistic conditions.

Michelle Goyer is in charge of the educational television file in the general service of teaching methods in the Ministry of Education, Province of Quebec.

AMTEC '76

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The Annual Conference of AMTEC will be held in St. John's, Newfoundland from June 13 to 16, 1976. This is your invitation to attend what promises to be an exciting event for anyone in Communications Technology in education.

We can't be specific at this point on speakers as some arrangements have not yet been finalized. We can assure you, however, that we are making every effort to obtain speakers whose presentations will be relevant to your professional concerns. This is a real challenge in that among potential participants there are people with such a diversity of interests. For example, our present plans include sessions on the following:

Canadian Experiments on CTS

The Hardware Evaluation Project of National Film Board

Instructional Media Services at Board and Provincial Levels across Canada

Uses of Computers in Education

Pure and Applied Research in Telecommunications

Innovations in the Training of Teachers in Media Use

Slide Tape Production Techniques

New Guidelines for Communications Research in Canada

Research in Instructional Technology

School Media Services in Quebec

The State of the Art in Programmed Instruction

AMTEC – CSLA Standards: Progress Report

Problems of Administering Multi-Media Resource Centres

Other sessions are being planned. In this regard, if you have suggestions for sessions and/or wish to make a presentation, please get in touch with Duane Starcher at the convention address. We may be able to accommodate you.

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